

MUSIC WEEK



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BPI meeting on chart hype row

AN EMERGENCY council meeting of the BPI was being held in London this week following the new allegations of chart hyping revealed in four national newspapers during the past six days. And director general Geoffrey Bridge was inviting the newspapers concerned to send him documentary evidence of their allegations, which would then be studied by lawyers.

"Depending on the strength of that evidence we will then take legal advice on what further action may be necessary," added Mr Bridge. If the BPI lawyers feel that there is

evidence that the law has been broken then the papers will be forwarded to the Director of Public Prosecutions.

The *Sun*, *Daily Mirror*, *Daily Express* and *Sunday Times* all carried stories alleging that various records on various labels during the past year have entered the BMRB singles chart as a result of hyping — either through teams of people buying records out of known chart return shops or by record company salesmen "ticking up" extra sales on certain shops' chart return books (falsifying sales returns).

The *Sunday Times* claimed to have documents showing how three specific singles were "bought" into the charts and they name two companies. "Our investigation shows that Campus General Trading in the Fulham Road in conjunction with Marketforce, in Dalston Lane, E1, have posted records to 375 'chart return shops' and have themselves bought them back using a nationwide network of housewives and students," wrote the *Sunday Times*.

The three records claimed by the *Sunday Times* to have been successfully "hyped" into the chart were: *The Crunch* by the Rah Band on the Good Earth label, *You Don't Have To Be A Star* by Marilyn McCoo and Billy Davis on Anchor and *Reaching For The World* by Harold Melvin and the Blue Notes on ABC.

The *Daily Mirror's* series of articles began on Monday with

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Dooley cheque for charities

MUSIC WEEK'S first Dooley Awards presentation and dinner at the Savoy Hotel last week was a resounding success and already a bigger venue has been booked for next year's event in view of the large number of people who were unable to obtain tickets this year. Although unable to attend the dinner, Abba were in London later in the week for the premiere of *Abba The Movie* and took the opportunity to accept their awards (above) from *MW* editor Rodney Burbeck. Abba scooped three of the awards: for top group in the album chart performance section, for number one album, *Arrival*, and Benni Anderson and Bjorn Ulvaeus shared a Dooley for top album producers of the year. Proceeds from the event



were donated to charity (see photo, right) and *MW* publishing director Peter Wilkinson (right) is pictured presenting a cheque for £1,000 to Steve Gottlieb on behalf of the

Variety Club of Great Britain. Martin Williams (centre) accepted a cheque for £500 for the Musicians' Benevolent Club. (more photos pp 10 + 12).

Queen, Dee, Reid split confirmed

by VAL FALLOON

JOHN REID has now confirmed his management split with Queen and Kiki Dee, and his intention to build up the Rocket Record label.

Reid this week issued a statement which said, "John Reid and Queen announced that they have amicably agreed to terminate their management contract, as from the beginning of February."

The group has been managed by Reid since September 1975, and he told *Music Week*. "Queen will now be taking over their own

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Industry caution over TV albums

by CHRIS WHITE and TERRI ANDERSON

IN DIRECT contrast to last year's post-Christmas television album market, when both the tv merchandisers and major record companies used the period to take full advantage of the record token trade, companies this Spring appear to have been keeping a low profile on tv promotion.

This week's *Music Week* Top 50 includes 12 albums which have received small-screen advertising, compared with 18 albums the same week last year; and it is significant that most of the LPs in the current chart received their initial tv

promotion before Christmas. Only five have had their first television push since the New Year.

These include the Beatles' *Love Songs* 2LP set (released last autumn); Andy Williams' *Reflections*; Country Boy Meets Country Girl on Warwick, and Crystal Gayle's *We Must Believe In Magic*; which was given a regional push by United Artists.

K-Tel is leading the way so far as the tv merchandisers are concerned, with four albums — *Disco Fever*, *Feelings*, *40 Number One Hits* and *Gladys Knight's 30 Greatest* — in the Top 50; rival Arcade is conspicuous by its absence; while Ronco has one just outside the Top 50 with *Black Joy*.

The general mood among record companies is one of caution, and the policy of selectivity is likely to continue between now and spring. In the words of Tony Johnson, managing director of K-Tel: "We're all treading very carefully." He felt that the tv market is very flat at the moment. "I think that maybe one reason is because everyone is determined that there shouldn't be a repetition of last year's events when there were many clashing tv albums around — at one time there was something like four albums

featuring pianists all being promoted on television. Obviously it meant that everyone lost out in the end, and people have learnt from those mistakes. At the moment the only LP with which we are going all-out is *Disco Stars*, and we are testing Vince Hill's *That Loving Feeling* (a compilation of 20 love songs) in certain areas."

MSD chief Ian Miles agreed that companies were exercising some degree of caution. "Since Christmas the market hasn't been too bad and back catalogue items have sold particularly well. However rate cards are very much at the top end at the moment with the result that companies are holding back on their releases. Costs are unbelievably high, and they are going to have to level out, otherwise companies will be driven off the tube." He added that he had three LPs planned for between now and April. The company has just released *The Fonz* album (*Music Week*, February 18) and will be going ahead with one national campaign featuring a major star, and two test campaigns.

Ronco has two tv albums lined up for release — a disco hits package called *Boogie Nights* featuring recordings licensed from CBS, Epic

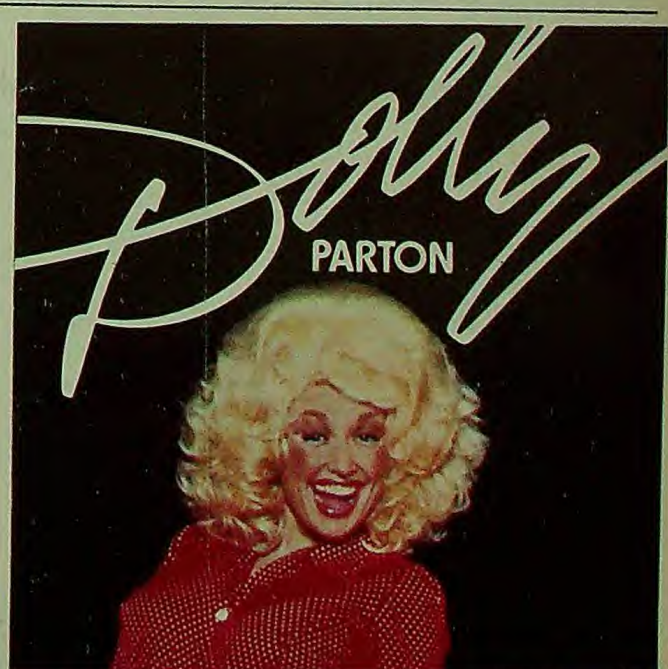
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We apologise for the late arrival of this week's paper. Apart from staff shortages at our printers caused by the heavy snow, engineers were unable to reach the plant to service essential equipment in time to meet GPO deadlines.



HERE YOU COME AGAIN

10 super tracks to give you a great start to 1978.

PL12544

RCA

NEWS

Dealer offer in CBS masterplan

SPECIAL RATES of discount are being offered to dealers who participate in the new CBS Masterplan campaign, which will promote best-sellers from CBS' classical catalogue. It includes 60 mid-price titles, 60 full-price titles, 25 boxed-sets and 35 cassette releases.

Dealers will be able to choose any one of three plans, and can also order any title that they require. Plan A involves 50 mid-price releases, 50 full-price and 10 boxed-set, with an option of 25 tape titles; rate of discount will be 12½ per cent. Plan B features again 50 mid-price, 25 full-price and an option of 15 tapes, and 7.5 per cent discount, while the third plan — which offers the same discount — involves 25 mid-price, 50 full-price and 15 tapes.

Titles will be revised at regular intervals, whenever new releases are added, and the CBS/dealer agreement includes an undertaking by the retailer to carry in stock Masterplan titles for a period of one year. Rates of discount will apply on the initial order and on all repeat orders of any of the Masterplan titles, not just those selected in the

CAMPAIGNS

dealer's plan.

Supporting the campaign will be continuous national advertising, and point-of-sale material. Dealers will also be provided with a special kit which will include categorised browser cards, a display centerpiece, door stickers, full colour poster and full colour consumer leaflets.

A CBS spokesman said: "We have examined in detail the recent sales history of every record in the catalogue and have selected the Masterplan titles on the basis of this information. They have been chosen because they are the cream of the CBS classical catalogue, both artistically and in terms of genuine sales promotion." He added: "The packs of tape titles have been built into the plan as 'optional extras' because we recognise that some dealers do not want to specialise in classical tape, though we are anxious to support those who do."

• CBS is also offering cuts on its Embassy series. See story, this page.

CLOSELY FOLLOWING the signing of rock band Window, Riva Records has now made its third signing, American rock singer Johnny Cougar. Until recently, the only artist recording for the label was Rod Stewart, but the recent signings indicate that Riva is planning steady expansion.

Cougar's debut single will be I Need A Love (Riva 14), released this Friday. The first 10,000 copies will be issued in a colour bag, and an album called A Biography will follow on March 3. The LP was recorded in the UK with producer John Punter and features Cougar's backing band, Streeheart. Riva's promotion campaign includes a teaser campaign for the LP which will utilise 1,000 London Underground sites. There will also be 15-minute commercials on Capital, BRMB, Piccadilly and Clyde.

On the day of the single's release, there will be full-page adverts in all the music press and these will be repeated the following week. Additional promotion includes 1,000 window displays featuring the album sleeve and cut-outs of the



SCOTT FITZGERALD, last week's No 3 with Yvonne Keeley on the Pepper Records hit *If I Had Words*, recently visited the factory girls at EMI's Hayes pressing plant. The record, which is marketed by United Artists, is currently heading for gold disc status in the UK, and in Holland, it has been number one for three weeks, and has already won a gold disc.

artist; all dealers will be supplied with posters and a window flash. Cougar will soon be touring the UK as support act to John Miles, and Riva is taking additional radio spots on all the local radio stations in towns where he is appearing. These include Pennine, Victory, Metro, Trent, Orwell, Hallam and Tees. There will also be extensive regional press advertising.

THE FIRST 18,000 copies of Tavares' new single, *The Ghost Of Love* (Capitol CL 15968) will be pressed on green vinyl and the record packaged in a specially printed bag retails at 80p.

The Ghost Of Love, which runs for six minutes, has been released in the US as parts one and two, but the UK release features a full-length version on the A-side. The B-side, *Being With You*, has been taken from the album, *Best Of Tavares*. Because of the length of the disc, an edited version has been cut for radio DJs. Additional promotion for the record comes in the form of Tavares themselves who will be touring Britain throughout March.

NEW SINGLE from Genesis, *Follow You Follow Me* (Charisma CB 309), is released this Friday (24) and the first 50,000 copies will be in a presentation sleeve. The track is taken from the band's forthcoming album, *And Then There Were Three* (CBS 4010) released at the end of March.

PROMOTION for the Art Garfunkel album on CBS, *Watermark* (CBS 86054), will include radio spots on most of the leading stations throughout the UK. In addition there will be a major poster campaign, point-of-sale material and display back-ups; the

album, which features the new Garfunkel/Paul Simon/James Taylor single (*What A Wonderful World*), will also be the subject of a national press campaign.

AS PART of the promotion for the reactivation of CBS' mid-price album series *Embassy* (*Music Week*, Feb. 11), dealers are being offered special incentives of either discounts or gifts. The offers apply for either album or tape, and any retailer ordering 25 units will be given a five per cent discount or gift. Similarly, 50 units will guarantee a 7.5 per cent discount or equivalent gift, and 75 units a ten per cent discount. The gifts include a kitchen carver, writing sets, a travel alarm, and a silver pan. Sales aids available to the dealer include pre-printed order forms, pictures of the LP sleeves of the Top 25 selling titles, a catalogue and sales presenter. The dealer may order any title that he wishes and he will also be supplied with a four-colour poster and leaflets.

THE NEW Manfred Mann album on Bronze Records, *Watch*, which also features the Earth Band's new single, a re-working of the ten year old hit *Mighty Quinn*, is to be the subject of a fly-posting campaign. The promotion was kicked off two weeks ago when the LP was extensively advertised at the Chelsea versus Manchester United football match. Dealers are being supplied with large full colour posters, shop displays and other points of sale material. A special promotion cassette has also been sent out to key media people, and there will be advertising in some newspapers and magazines as *Time Out*, *The Sunday Times* and *Private Eye*.

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6137
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for automatic sales

YESTERDAYS

10 YEARS AGO

5 YEARS AGO

February 28, 1968

February 24, 1973

MTA CONFERENCE will focus on problems of the small dealer NEMS plans launch of two labels by April — NEMS and Oval, with Billy J. Kramer first artist on the NEMS label *Record Retailer* chart this week features full-price albums only — RR plans to introduce second chart for budget titles EMI ready for Dot label launch Phillips set own record with over a million singles sold in one month, one quarter of which were Esther and Abi Ofarim's *Cinderella Rockefeller*, first Number One disc from a German company President signs Dorothy Squires MGM signs dj Jimmy Young companies backing rock 'n' roll as industry convinced a revival is imminent and Beatles release *Lady Madonna* — but *The Sound Of Music* soundtrack is Number 2 in the album Top 40, and RCA plans a country music drive.

Music Week office flooded by letters from dealers complaining about faulty records while GRRC conference plans to air problems of supply of tv albums, and the "exclusive" deals by some record companies with Woolworths CBS operations manager Nick Hampton joins Pye is director of operations, replacing sales director Colin Hadley — md Louis Benjamin claims Pye's February business quadruple sales in equivalent fortnight the previous year Island signs Byron Lee's *Dragon* label and announces first reggae releases Tamla Motown planning biggest UK campaign for Diana Ross' *Lady Sings The Blues* soundtrack LP including sampler LP pressed for ABC cinemas only Radio 1 dj Johnnie Walker loses case brought by the scotch manufacturers over use of the name for the dj's promotion and publicity companies BMRB kicks off first FORTE consumer survey.

National TV for BASF blank tape line

A LEADING blank tape manufacturer is to promote its product via a nationwide television advertising campaign. BASF UK, which will be promoting its Chromdioxid cassettes on TV for a four week period, claims that it is the first time tape has received such intensive promotion.

BASF's move comes in the face of much record industry unrest about the effects of blank tape sales on the sales of pre-recorded software. Recently it has been suggested that either consumers or blank tape manufacturers should pay some form of levy, to compensate for the loss of revenue to recording companies from declining album sales. The market for blank tape has been constantly on the increase however, and BASF's campaign can only bring more attention to that market.

The promotion will start this Saturday (25) and the TV campaign will consist of 30-second spots featuring singer Jenny Haarn performing one of her own songs, *Forgotten Dreams*. In addition there will be extensive national press advertising, and double-page spreads in the specialist consumer press during March and April. The

theme of the commercials will be 'the superiority of BASF Chromdioxid cassettes' while press advertisements will promote the complete blank cassette range under the headline, Spot-on Sound.

EMI halves price of Ideal Home cassettes

EMI CASSETTES will reduce the recommended retail price of its blank cassettes by 50 per cent at the stand it is taking at this year's Ideal Home Exhibition at the Empire Hall, Olympia, from March 7 to April.

Further measures in what the company terms "truly knock-down prices" are a third off reel-to-reel tapes and 25 per cent off its Audiocare range of accessories. All purchasers will have the opportunity to win further tapes by entering a simple free competition on the EMI Cassettes stand.

The company's range includes the recently launched new Standard, Super and Hi-Fidelity blank

A BASF spokesman claimed: "The spring campaign will cost the company more than was collectively spent on above the line advertising by all the blank tape companies during the last quarter of 1977."

cassettes as well as its line of tape care products including an editing kit, headcleaner and headcleaning fluid.

It has released statistics unlikely to amuse BPI members concerned about illegal home taping on the 1977 sales of blank cassettes. Over 30 million were purchased, and 36 per cent of them were bought by women. More than half the tapes sold were bought by people aged between 19 and 44 years.

MOVES

COMPLETION of the move of the Dick James Organisation, including DJM Records, This Record Co. and Dick James Music, from Dick James House in New Oxford Street to the company's recently completed new headquarters has now taken place. The address is now James House, 5 Theobalds Road, London W.C.1. (telephone 01-242 6886).

James wins name case

JIMMY JAMES was granted a High Court injunction last Thursday banning three former members of his back-up group from using the group's name The Vagabonds.

The Jamaican-born singer, of Retford, Notts., was granted the ban against Sheffield-based musicians Russell Courtenay, Christopher Garfield and Alan Kirk. But Mr Justice Templeman ruled that, since they had found fame under the title Jimmy James and the Vagabonds, they would be entitled, when they chose a new name, to add "formerly The Vagabonds".

Mr Robert Englehart, counsel for Mr James, had told the judge that the singer came to England 12 years ago and built up a reputation as Jimmy James and the Vagabonds.

He toured the major venues throughout the country, and had a number of hit records including *Now Is The Time* and *I Will Go Where The Music Takes Me*.

At the end of 1976 he severed his connection with the trio, who acted as his backing group.

Since then, he complained, they had been styling themselves The Vagabonds to which he claimed title.

Motion, Spike and the newly-formed Heroes, all of whom are active in the southern states.

Explaining his reasons for establishing the Imagination companies, Bankler-Dukes commented: "I was convinced that there is a vast number of unheard groups in both the UK and the US, musicians with a great amount of talent and experience, which the present business insistence on 'marketability' has left in the cold. Market research shows fairly convincingly that the majority of album buyers are not interested in painfully aggressive walls of harsh noise, nor overly impressed by kids with staples through their foreheads."



PHONOGRAM HAS presented a silver disc for sales of more than £150,000 on the Steve Miller Band album *Book Of Dreams*. The awards went to Miller's attorney and business affairs manager Gregory Fischbach, standing in for Miller, currently in the studios in America. Pictured: Alan Phillips, Phonogram product manager; Fischbach; Geoffrey Heath, of Heath-Levy Music, Miller's publishers; Ken Maliphant, Phonogram managing director; Eddie Levy; and Phonogram a&r executive Hedley Leyton.

Musexpo '77 venue set

MUSEXPO '78 will be held for the second year running in Miami Beach from November 4 till 8, but at a different venue. To accommodate what Musexpo president Roddy Shashoua describes as "the growing number of participants", the event will be housed at the Konover (Hyatt) Hotel instead of the Doral Hotel, scene of the 1977 convention.

The Konover has a 1,000-seat theatre, several ballrooms and meeting rooms with seating capacity ranging from 50 to 2,000, which will be made available to companies and managers wishing to showcase their artists at Musexpo.

The hotel will house all the office

booths, workshop seminars and gala occasions as well as accommodating early registrants. An additional 3,000 rooms will be available at nearby Miami Beach hotels such as the Carriage House, Hampshire Towers, Flamingo, Doral, Eden Roc, Fountainbleau, Jockey Club and Ocean Pavilion for booking by Musexpo participants at special reduced rates.

To tighten up the marketplace activities and traffic at Musexpo '78, open booths in the ballroom areas are being dropped in favour of an additional 100 office booths on the expanded five levels of exhibit room floors.

Imaginative UK launch for label

A NEW record and publishing enterprise called Imagination is set to make its debut on both sides of the Atlantic in March. The UK operation is headed by managing director Stephen Bankler-Dukes, who has worked in press and promotion with RCA, Elektra, Atlantic and B&C as well as for BBC TV. General manager of Imagination Music is Fred Parsons, a founder member of B&C who has also worked here for Screen Gems/Columbia Music.

Imagination has also acquired an interest in a 24-track recording studio in north London which will be operative by mid-March. The studio will be the base of a co-operative nucleus of 15 well-known

group musicians, who will work under the aegis of the firm's subsidiary company to be called Imaginative Musicians. Their debut album is being completed at Eden Studios, and will act as Imagination's launch release next month. Pressing and distribution arrangements for the label are currently under discussion.

Imagination's UK headquarters is at 1-2 Berners Street, London, W.1. and its American base is PO Box 404, Sausalito 94965, California. Brendan O'Regan heads the American office, which has recently concluded a deal with Earl Tennent of the TMT Agency, Atlanta, which gives Imagination access for UK recording of transatlantic groups

DOOLEY

ACCORDING TO Fleet Street grapevine *Sunday Times* had been working on chart story since last August and were precipitated into print by *Daily Mirror's* announcement of its series but the *Sun* got in first with a hastily cobbled together piece last Friday. *Mirror* series also took by surprise the *Daily Express* which had been preparing its own investigation since last December, and sources close to El Vino's tell us *Mirror* paid out up to £30,000 for its information while *Express* got its for nothing. . . . Abba's London press conference almost as banal as the one in the film they were promoting, with questions ranging from "Do you make as much money as Volvo?" (Abba the car?) to "Why do you think you were not one-hit wonders?" . . . later the same day Abba's post-premiere party at Cafe Royal swung into the small hours, but guests **Angie Bowie** and **Dana Gillespie** seemed a little out of place. . . . **Leslie Grade**, **Louis Benjamin** and both **Pye mds Walter Woyda** and **Derek Honey** all turned out to lunch in honour of singer **Kelly Marie** who is a star in France and has sold over one million copies of her single *Who's That Lady With My Man* worldwide. . . . **Ann Miles** of Warwick Records producing a new pop music-and-movement slimming album!

SHAKIN' STEVENS' acoustic guitar among studio equipment stolen from Track Records. . . . **Peter Waterman**, formerly assistant a&r head at Magnet, now consultant a&r and promo man for Creole in Midlands. . . . creative services consultant **John Dyer** escaped serious injuries when he turned over his soft-top sports car at weekend. . . . silver disc for **Andrew Lloyd Webber's** *Variations* album. . . . expect **Ron White** to announce three major publishing deals for EMI Music. . . . death at 52 of Rev. **Alex Bradford**, composer, gospel singer and actor who brought *Black Nativity* show to London in 1962. . . . St. Valentine's Day engagement announcement by Decca a&r head **Mike Smith** who will marry **Sally James** of Tiswas in June. . . . street opposite new James House HQ of DJM is called Great James Street.

ROBIN TAYLOR, ex-Pye general manager, for Spanish-type *White House* in London? . . . longest running single now claimed to be 12-inch French pressing of **Patti Smith's** *Radio Ethiopia* which lasts 15 minutes 40 seconds. . . . visit to *Bubbling Brown Sugar* inspired EMI archivist **Chris Ellis** to compile *World Records March LP* release *Harlem Comes to London*. . . . new EMI md **Ramon Lopez** an early morning jogger around streets near his Battersea home. . . . BBC TV's **Richard Baker** broadcasting an appeal on behalf of Music Therapy charity this Sunday (26). . . . is Utopia's **Phil Wainman** preparing a world's first? . . . special *Dooley St. Bernard* award to *MW's* printers, **Pensord Press**, surrounded by 10-foot snowdrifts after worst South Wales blizzard for 30 years, but determined to get paper out, with one man clearing path down a hillside, over hedges and around snowdrifts to the plant before excavating md **Brian Allen**, whose car was trapped. We ask the indulgence of those readers whose copies may be late this week.

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Chart hyping: the industry reaction

GUY SUTCLIFFE of the British Market Research Bureau stated: "We receive a great deal of information from many sources including retailers so we know a great deal about a variety of activities and attempted activities (some of which may be described as 'hyping'). Also many names come to our attention. But it is important to realise that we do not have specific names which can be connected with specific events in a legal sense.

From the point of view of the validity of providing a chart which accurately reflects overall sales this is not a problem because with the knowledge of that activity we can, and do, take specific action to negate its effects. Sales that are believed to be genuine are not affected so that as far as possible we take all steps to ensure that the sales which decide a place in the charts are correctly represented.

When we do this we are left with someone saying or thinking that he has taken 'action' (which indeed he has) and concluding that it has had an effect (if it is in the chart). What he does not know is that the effect of his action has been removed by BMRB and that the record's position is based on genuine sales. In this way we make every effort to ensure that the chart positions are based upon a true representation of the total picture."

DEREK GREEN, Managing director of A&M Records stated: "We have been asked to respond to an article in the *Daily Mirror*. As a competitive record company we

employ record salesmen to visit record retailers to ensure that our singles are readily available for purchase, prominently displayed and when possible played in store. Their store activities are in line with what is normal practice for record companies and is accepted by the retail trade. The *Daily Mirror* article does not make clear that A&M do not use marketing companies who specialise in chart rigging — we have not, would not and do not employ such services as are described. We are surprised at the allegations of a few isolated cases of individual sales representatives buying up records and accordingly we shall be conducting internal investigations in to this matter — this is not and never has been our company's policy. We are a label dependent upon the success of the sales of albums and as such view the activities of promoting singles with some concern and would therefore welcome a change in the commonplace trade practices of how singles are sold, promoted and marketed. We are a music company and require only outlets to expose our music and to be able to compete with our market rivals on equal terms."

AN RCA spokesman commented: "RCA is aware of the way in which the BMRB Charts are compiled, and of methods, some illegal and some fringe of the law, which can be used by unscrupulous people to distort these charts.

"As a major international record company RCA recognises its responsibility

to ensure that all areas of its business are conducted with a high standard of integrity. Therefore, RCA executives and staff have clear instructions about company policy in this regard, and every possible step is taken to ensure that third parties with whom RCA deals act in a similarly reputable way. The involvement of RCA with the Good Earth record label was a licensing deal giving RCA manufacturing, distribution and selling responsibilities. Once RCA has acquired product for distribution in this way there can be little direct control over the actions of third parties, although every effort is made to influence them to act with integrity. On the other hand the latter does not allow a company to terminate any contract purely on grounds of suspicion. RCA became concerned and disturbed about certain promotional methods which RCA suspected Good Earth was using and expressed these concerns in strong terms. Later the licensing deal was terminated by agreement.

"RCA has never done business with any individual or organisation concerned with the buying back of records or similar practices designed to gain unjustified chart entry of any RCA product. The company deplores such tactics and in the case of its own product regards them as not only intolerable, but unnecessary to the natural success of its artists and potentially most damaging to individual careers."

ANCHOR RECORDS' Managing director Ian Ralfini said: "As far as Anchor

Records is concerned I stand by my comments as stated in the *Sunday Times* which to the best of my knowledge were accurate and I cannot add anything further to this" (Ralfini told the *Sunday Times* that he had conducted his own internal inquiry at his company but he had not turned up any evidence to show that an Anchor employee had been involved in any hyping. He said that he had "certain suspicions" about the entry at the bottom of the chart of the Billy Davis and Marilyn McCoo record and he had called the BPI and told it about his suspicions).

ELKIE BROOKS' management statement: "Music Lore on behalf of their exclusive artist Elkie Brooks wish to make it clear that with reference to the allegations in today's *Daily Mirror*, they and Miss Brooks were totally unaware of any so called hyping of her record "Saved" or indeed of any other record issued by A&M Records at any time during the period that Miss Brooks has been signed to A&M.

Furthermore Music Lore wish to make it clear that it stands fully behind A&M Records and believes it to be the finest record company in this country.

Elkie Brooks is in Music Lore's opinion the leading British female singer at this time and this belief has been endorsed by the total sell-out success of all her concerts last year and was further endorsed by the readers of the *Daily Mirror* who voted Miss Brooks the Top British Female Singer of 1977."

Caution over TV LPs

A NEWS story in the Sun newspaper last Friday about a record which was dropped from the BMRB chart, adjacent to the article on chart hyping, has led to a strong protest to the BPI and BMRB by RK Records managing director Bob Kingston.

Kingston's maxi single of three northern soul tracks released on RK on February 3 entered the provisional chart last Tuesday morning but was then deleted following the telephone check carried out by the chart researchers.

"I object strongly to the implications that this record was hyped," said Kingston. "But what offends me more than anything is the fact that the record was taken out of the chart entirely and not given a lower position."

Kingston says that the single achieved 10,000 sales in the first week of release but acknowledges that these sales may have been restricted to the areas specialising in northern soul.

The record features three songs by Toby Legend, Dean Parrish and Jimmy Radcliffe which are played at the Wigan Casino at the end of their famous all-night sessions and were featured in the Tony Palmer TV

documentary on the casino.

Ticket holders at the Casino were given vouchers redeemable for the maxi record at any record shop. "We actually checked with BPI that we could do this and not be violating any chart rules," says Kingston.

"The TV exposure and the voucher scheme meant that we achieved heavy sales in the week of release and gave us our chart entry. But we couldn't believe it when we were told that BMRB had dropped the record from the chart."

A BMRB spokesman commented: "New entries are submitted to our normal telephone check on Tuesday morning and some do not qualify on the basis that sales are not national. There is no implication that a record dropped from the provisional list has been hyped. But it is well known in the record industry that we produce a chart which reflects national sales and this does mean that a record selling in a small regional area may not qualify following our telephone check around the country. The industry is also aware that the provisional chart is only provisional and may change after our telephone checks."

RK Records protest on 'chart' 45 drop

FROM PAGE 1

and GTO; and the soundtrack album for the new film, *The Stud*, which goes on release in April.

Md Barry Collier said: "We have a couple of other artist concepts planned, but the market is rather soft at the moment. It is really all down to the product in the end."

One record company has chosen now however for its first stab at the tv market — Chrysalis enters the campaign ring with a test in the Granada area, aimed at boosting sales of the Mary O'Hara Live At The Festival Hall LP. It has already sold 50,000 copies although the lack of full charts for the

Christmas period has prevented these sales being reflected in chart positions. The test is this week — February 23 and 24 — and if it is successful the campaign will roll to other areas.

Shops in the Granada area will be serviced with window displays and a stock push — the dealer margin on the album will not be affected by the promotion.

Another company, United Artists, is doing a campaign at the end of March for the LP *Ol' Blue Suede Is Back* by Carl Perkins; the promotion will last for two weeks with 30-second adverts in Granada, Trident and London areas.

Reid trims artists, and builds up Rocket

FROM PAGE 1

management, but will for the present continue to operate from the Reid offices in London and LA." The Queen contract was due to expire in September this year.

"I have also dissolved my

DLT to Radio 1 breakfast slot

DAVE LEE TRAVIS has been selected to succeed Noel Edmonds in the plum post of Radio 1 breakfast show presenter at the end of April. The programme commands the largest regular national radio audience — eight million — and was hosted for the first five years of Radio 1 by Tony Blackburn. Edmonds who took over the spot in 1973, is leaving to concentrate on tv work, but will return to the station at weekends in the autumn.

"We have the top team of disc jockeys in the country on Radio 1," commented network head Derek Chinnery, "and many of them could do a great job on the breakfast show. Dave Lee Travis has been chosen because he is not only one of our most experienced disc jockeys, but is also a complete contrast to Tony and Noel."

Travis, 32, was tipped for the post along with Kid Jensen and Peter Powell. He began his broadcasting career with the pirate Radio Caroline, and made his Radio 1 debut in 1967. In May 1976 he recorded *Convoy GB* with colleague Paul Burnett under the pseudonym of Laurie Lingo and the Dipsticks and made the chart.

His present drive time show *DLT OK*, aired between 4.30 and 7pm will be taken over by Kid Jensen, who has been deputising in the slot recently while Travis recovered from a cartilage operation. Jensen's Saturday morning spot will be used during the summer months to give broadcasting opportunities to one or more disc jockeys new to Radio 1.

management relationship with Kiki Dee," he continued "though she will continue to release product on Rocket." The singer, now resident in LA, is currently recording material for a new album.

One of the reasons for trimming his management responsibilities was, Reid said, to allow him more time to build up Rocket. "I'm taking a more active part in the running of the label here and in the States," he explained, "and am happy to have less time taken up by management."

Rocket has recently added to its executive staff Arthur Sherriff joined recently as marketing and promotions chief, and there is a new head of a&r. The publishing side is also being developed, the newest addition to the stable being Gary Osborne.

Though no new signings will be announced yet, Reid is currently changing Rocket's US distribution, as the contract with MCA expires shortly. "We are putting our own house in order before announcing any new signing," he said, "But meanwhile we have plenty of good product lined up, for this year which will require my attention." Artists signed to Rocket are Dee, Elton John, Blue and the Foster Brothers.

New directors at Chrysalis

TWO NEW additions to the board of directors for the Chrysalis Group are Roy Eldridge and Christ Stone, whose appointments are effective from March 1. Eldridge becomes a director of Chrysalis Records Ltd, and in addition to his present responsibilities for a&r and artist development will now assume overall responsibility for the company's press department. Stone has been made director and general manager of Chrysalis Music, following the appointment of the present general manager, Ann Munday, to head the Group's US publishing company in Los Angeles.

BPI meet on chart hype row

FROM PAGE 1

allegations by a former A&M Records salesman "who admits hyping records at chart return dealer shops". The *Mirror* also claimed to have "documents and a statement" from a director of Campus General Trading. "He has admitted that he hyped 29 records on ten different labels," added the *Mirror*.

The *Daily Mirror* said that three executives of A&M Records "knew that hyping was going on" and the newspaper alleges that records by Peter Frampton, Andy Fairweather Low, Rita Coolidge, The Carpenters, Alessi, Supertramp and Elkie Brooks were "hyped".

"Britain's pop record charts have been systematically rigged over the past year," says the *Mirror*. "... attempts were made to fiddle 38 records into the Top 50 chart."

The Fleet Street revelations come six weeks after the BPI's own declared intention to employ private detectives to hunt out chart hypers (see *Music Week*, January 14) and to "pursue one or more of the criminal remedies available ... to eradicate these illegal practices."

Persons accused of chart hyping activities could be prosecuted under the Trade Descriptions Act, the Theft Act, and/or conspiracy to defraud the public.

Music Week — policy statement

A *MUSIC WEEK* spokesman said at presstime: "*Music Week* is refraining from commenting on the current national newspaper allegations of chart hyping until all the evidence has been published and our editorial management has had a chance to consider and evaluate this evidence. A major policy statement will be published in next week's issue".

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NEWS

Galaxy label signs up with CBS

PHIL SOLOMON'S Galaxy label, which includes such names as Lena Zavaroni, comedian Frank Carson and Irish singer Danny Doyle on its artist roster, has signed a distribution deal with CBS after two and a half years with President. Under the new arrangement, revealed at CBS' mini-sales conference last week, most of the Galaxy back-catalogue will switch to CBS distribution, and new product is currently being lined up.

First release on March 17 will be a single by Lena Zavaroni. Should Have Listened To Mama, written by Don Black. It will be followed by an album in April, and the young singer will be undertaking several tv appearances including her own hour-long show. Product will also be released by Margaret Singana, Etra Cameron, Raymond Lefevre (the French orchestra leader) and West Country comedian Tony Beard. The cast-album from the West End black



musical Ipi-Tombi will also go through CBS.

Soloman added: "We have high hopes for Danny Doyle who is currently number one in the Irish charts, and who guested on Pam Ayres recent TV series. The last three years with President have been very satisfactory, and there has always been a healthy relationship between the two companies — however I realised that artist's careers are very important and so CBS was the only company to go to, because it cares about building up people's careers."

PLASTIC FANTASTIC Records has signed the reggae Venture label for UK distribution. The new deal is for three years and covers the whole catalogue. First three releases will be an album, *Movin' On*, by Tradition (PFULP 3001) and singles *Don't It Make My Brown Eyes Blue* by Aurora York (PFU 2003) and *I Will*, by Paulette Walker (PFU 2005). There will also be a 12-inch discotheque single, *Dennis The Menace* (PFU 2002) by Dennis Pinnock.

HAWK RECORDS of Ireland has opened a London office and will Operate from it as Hawk International; ex-Nems managing director Peter Knight will co-ordinate and supervise affairs. Hawk managing director Brian Molloy, who finalised the deal at Midem, said: "We feel that this is a positive step towards our eventual breakthrough into the international market."



DESCRIBED AS a 'new wave George Formby', poet John Cooper Clark has been signed by CBS Records and will have his first album released in spring. Pictured left to right are his managers Martin Hannett and Lawrence Beedle, Clark, and CBS managing director Maurice Oberstein. Standing is Nicky Graham, senior CBS UK producer.

ARNAKATA; THE UK-based management company, has established an independent New York office. Amongst the artists managed by Arnakata in the US are Be Bop Deluxe, the Strawbs, Pat Travers, Judas Priest and Hudson-Ford. Debra Shemesh has been appointed director of management co-ordination and will operate from the new offices at 211 West 56th Street, Suite 15L, New York, NY 10019. David Hemmings, a UK director, will assume executive responsibility for the US operation and will in future divide his time between the UK and US companies.

Zack Laurence, to form a publishing and recording company to record and market songs they have written. Amongst the first results are a new version of the Howard/Blakley past hit *Hold Tight*, recorded by Welsh singer Bryan Evans and released on Pye. Also released shortly is a single *Santa Fe* by a group called Eden and another artist connected with the venture is Australian singer Greg Bonham. The new company, Teleny Music, will be based at 1 Glamleem Road, Stanmore, Middlesex (954-2025). Teleny already has a sub-publishing deal with Claude Pascal for France.

Rise and rise of Rogan

FROM BEING an EMI salesman a little over a year ago Bill Rogan has moved through the positions of sales training manager, multiples sales manager to his new appointment as field sales manager of IPD, maintaining his involvement with the multiples.

manager at Island for five years. Martin Darwood has been appointed head of marketing and art director. He has come to Private Stock after running his own design and marketing consultancy for eight years.

RAINBOW RECORDS has appointed Phillip Foster promotions manager, based at the recently-formed label's address at 24 Hanover Square, London W.1.

RCA HAS re-aligned responsibilities in its promotion department with Phil Patterson moving from the North East region to London to be



South of England promotion representative. Metro Radio is now being covered by Eamon Lea from Glasgow, and Radio Tees by Richard Searling in Manchester. John Lloyd, who has been covering the South has moved to the tv department as assistant to tv promotion manager Dave Aspden, as well as being responsible for Radio Orwell, and Thames Valley.

THE MANCHESTER-based Valer Records has signed Manchester new wave band Fly on a one-off deal and the first single will be released soon.

COMPOSERS KEN Howard and Alan Blakley, responsible for many Top Ten hits during the Sixties have teamed up with another songwriter

WYND UP Records of Manchester this month concluded a deal to distribute the Sweet Folk All catalogue, which includes such artists as Bob Williamson, Jeremy Taylor and Shag Connors. The specialist Folk Heritage label has also now been taken on by Wynd Up.

RADIO

Radio 1 to make seven day foray to Scotland

BBC RADIO 1 is invading Scotland for a week beginning on March 12 with a full commando force of disc jockeys and producers who will be based at the Centre Hotel, Glasgow, for the seven-day foray.

R1's regular shows will be presented from north of the border for the week, and the disc jockeys will participate in a crowded calendar of personal appearances in Glasgow, Edinburgh and surrounding areas. The BBC is renting a shop window in Glasgow's Sauchiehall Street for the presentation of a daily show.

The week commences with Ed Stewart's Junior Choice from Glasgow on the Sunday morning, followed by Peter Powell's show. The R1 disc jockeys will play in a charity football match in the afternoon at Grangemouth to raise more funds for the Variety Club of Great Britain's sunshine coaches for handicapped children.

Noel Edmonds, Simon Bates, Paul Burnett, Tony Blackburn and Dave Lee Travis will present their shows for the week from Scotland. Edmonds' Monday morning show will be broadcast from the paddle

Edited by
NIGEL HUNTER

steamer *Waverley* on the Clyde with all his colleagues present and an invited Scottish audience, and Travis will present his Monday show from Strathclyde University.

Burnett will introduce his Thursday lunchtime show from the Lewis store works canteen, and there will be two Radio 1 disco shows at Tiffany's in Glasgow on the Tuesday and the same venue in Edinburgh on Thursday. R1 producer Johnny Beerling will be supervising the Radio 1 Road Show from different locations each day, including Rutherglen, Paisley, Kirkintilloch and East Kilbride.

"Some people will probably think we're doing this because Radio Clyde is strong in the area", R1's Doreen Davies told *Music Week*. "Actually we do these weeks in various parts of the UK because we're a national network and we believe in visiting every big block area of population to give people the chance of meeting the disc jockeys in person. This visit has taken six months in the planning and preparation, but the reaction and appreciation we get on these trips makes it well worthwhile, and the djs make the journey without any extra money."

Previous Radio 1 Weeks have been held in Manchester last March and Newcastle last October.



MILLIE JACKSON has been doing the provincial rounds at radio and TV stations promoting her current Polydor single *If You're Not Back In Love By Monday*, and is seen here at the Birmingham Holiday Inn reception in her honour with ATV Tiz Was presenters Sally James and Trevor East.

Hallam's talent search

RADIO HALLAM is holding an Audition Day at its Sheffield studios on March 5 in an attempt to find "some of the hidden musical talent in south Yorkshire and the north Midlands".

Music producer Beverley Chubb is using the day as a means of sampling the talents of the solo acts and duos who apply without recording them on this occasion. The invitation is restricted to solo or duo artists because of the limited space in Hallam's Studio B, and also because she has what she calls "a fairly comprehensive list" already of the electric bands working in the Hallam transmission area.

The talent search is in preparation for the station's anticipated extension of broadcasting hours later this year, and it is hoped that all kinds of music will be represented at the auditions.

"With the number of clubs in this area, I'm finding it increasingly difficult to get around to all of them to find out what sort of talent there is," said Beverley Chubb. "It doesn't matter if it's pop, jazz, folk, soul or even classical music. We need to be able to call on musicians from all walks of life, and I think that this first audition will prove that this area is rich with musical talent."

On February 10 Radio Hallam broadcast a concert by the Pleasers, who are signed to Arista. They were appearing at Sheffield University, and the concert was a sell-out with over 1,300 students attending for the performance which was on air live for an hour from 11 p.m. Other musical events to be recorded by the station in coming months include a Gilbert O'Sullivan concert and a session from a local folk club.

Queen's trip to Radio 210

THE QUEEN will visit Radio 210 Thames Valley at Reading in Berkshire on March 17, which will be the first occasion she has been to any of the 19 ILR stations.

Accompanied by Prince Philip, she will be on the premises for 30 minutes to watch the Mike Matthews programme being transmitted live, a commercial being made, and to meet the 210 presenters, including former BBC man Paul Hollingdale and the latest recruit, Bob Harris of Old Grey Whistle Test fame.

The station plans to present the Queen with a copy of the Radio 210 Silver Jubilee Cantata, a short work composed in honour of her Silver Jubilee by Kenneth Platts and recorded by 210.

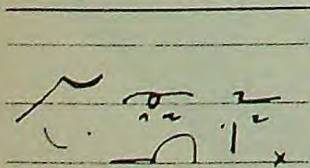
"We feel very honoured to be the first ILR station to be visited by the Queen," commented programme controller Neil French Blake. "In a sense it puts the seal of approval on the whole independent local radio system, and I hope that everybody working in our new young industry will share our own sense of pleasure."

After visiting the station, the Queen will inspect the Hexagon-Reading's new concert hall where Radio 210 plans a series of six concerts during the spring.

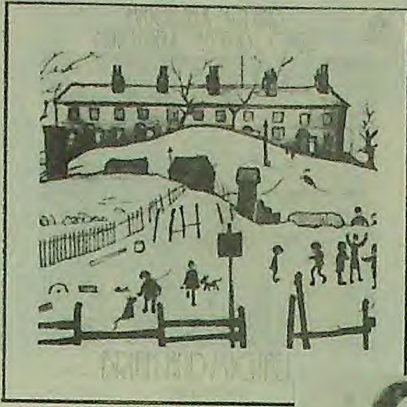
Fourie resigns

LEON FOURIE, commercial producer at Radio Orwell, has resigned from the station after 2½ years, which included two months before it went on air.

He leaves at the end of March to freelance on voice and programme work and commercial production, but hopes to continue presenting Radio Orwell's twice weekly rock show *Innovations*.



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INTERNATIONAL

Dureco rides Stiff new wave...

by WILLEM HOOS
 AMSTERDAM: Dutch record company Dureco is launching a major campaign on behalf of UK new wave label Stiff, under the banner Great Stuff On Stiff, also the title of a live album featuring Elvis Costello, Nick Lowe, Ian Dury.

The album was recorded at the London Lyceum in October last year when the show was also filmed for a 50-minute documentary which will

EDITED
 BY
 NIGEL HUNTER

be transmitted here.
 Drury gives his first Dutch concerts March 3-5 and his appearance at the Amsterdam

Paradiso will be taped by VPRO Radio. Release of Wreckless Eric's debut album is lined up for the second week of March, the first 2,000 copies pressed on brown vinyl. During the campaign, Elvis Costello's debut album My Aim Is True will be re-released as well as the two Damned albums Neat, Neat, Neat, and Music For Pleasure and the sampler LPs Hits Greatest Stiffs and A Great Bunch Of Stiffs.



MUNICH: Monti Leuftner, managing director of all Ariola companies round the world, invited his team of directors from various territories to a meeting in Munich to discuss problems of the European market. Picture shows (left to right): Wolfgang Wegmann (Germany); Stefan von Friedberg (Austria); Rene Cacheux (France); Ludwig Schucki (Switzerland); Robin Blanchflower (UK); Ramon Segura (Spain); Leuftner; Friedrich Schmidt (Germany); Jay Lasker (US); Wim Schipper (Benelux); Howard Stark (US); Fernando Hernandez (Mexico) and Alberto Serra (Spain).

...while Telstar makes punk wanted...

AMSTERDAM — Telstar has signed a Benelux distribution deal for the UK label Wanted, and is setting up a major promotion which includes the presentation of miniature guillotines.

First release through the pact is the single Back Street Billy by the UK punk team the Billy Karloff

Band. Telstar has also signed to distribute the UK Ronco label, with a May release of an album of South American dance music.

Additionally Morton D. Wax, managing director of the US company of the same name, is visiting Holland in March to discuss

a heavy US advertising and promotion campaign for the Classics.

In April, Jackie Hoes, Telstar general manager, visits the US to negotiate with Casablanca an American distribution deal for Telstar band the Walkers.

...and Wais says punk will help sales

PARIS: — Alain Wais, writing in the serious-minded Paris newspaper *Le Monde*, predicts that punk rock, growing in France, will lead to an improvement in singles sales, despite recent advances made by albums.

He notes the decline of rock music, and says it has lost sales appeal because "each disc resembles the next". His view is that record companies are turning out rock-group product on a kind of made-to-measure formula, but the public is becoming less than enthusiastic.

Punk, received here with overt hostility, was linked with political extremism and a mix of eroticism and violence. But Wais, and apparently *Le Monde*, believes that

most punk groups will have short lives, and that most musicians involved will soon "give up and find useful jobs."

But he concedes the punk rock wave has a mission, which is a revolt against alleged sophistication of rock, which now no longer has the same pull, particularly among the young.

The French view now is that, despite the poor quality of much of the punk rock music, and despite its extravagance in headline-grabbing, and despite its lack of defined pattern, it is nevertheless giving the young a feeling of "revolt" and it also does its job in expressing disgust for the generally conformist view of show business at all levels.

Spector appoints Sekulidis

LOS ANGELES: Phil Spector has appointed Donna Sekulidis as the new administrative director for Phil Spector International as well as its subsidiaries which include Phil Spector Productions, Mother Bertha Music and Back To Mono Music.

She will also be the administrative director for Warner-Spector Records, and succeeds Devra Robitaille, who is now working for Spector in an administrative capacity and on special assignments in Europe.

Swedish Eurovision entry goes to Sonet

STOCKHOLM: Sonet has secured worldwide publishing rights to this year's Swedish Eurovision Song Contest entry. It is called When The Night Comes, composed by top Swedish writer Peter Himmelstrand.

Himmelstrand, with many local hits to his name, gives all his songs 'opus' numbers. This one, according to Ola Hakansson, is 'opus 254'.

The composer not only had to compete in an early local contest before the final choice was made, but also faced direct competition from some other strong Sonet copyrights. The local record and publishing company had a unique five entries out of 10 in the national Swedish contest to find the Eurovision song.

Barclay hopes for Easter Egg

PARIS: Eddie Barclay, head of Barclay Records here, is planning a promotion campaign for his new EGG label in the US, with the main launch coming around Easter.

The link between EGG and Easter is obvious enough, but Barclay is determined that his new outlet, which is a vehicle for offbeat and exceptional talent though with an accent on electronic music, will make the grade in the US.

Launch plans include a widely distributed cassette including extracts from the Catalogue and special display bins, designed to look like large eggs, each taking around 60 albums. There is also likely to be a major competition for retailers to stimulate sales.

Negram sold on Stax

AMSTERDAM: Negram here has gained distribution rights for US soul label Stax, and the local company is organising a lot of promotion behind the product.

First released in Holland are Johnny Taylor's "best of" album Chronicle, including I Believe In You, You Believe In Me; Off The Wall, by Fat Larry's Band; Sunshine by the Emotions, and Albert King's The Pinch.

The promotion campaign will also be built round Isaac Hayes' album Hot Buttered Soul and the single I Stand Accused; Shirley Brown's album and single Woman To Woman; John Lee Hooker; Booker T. and the MG's albums Soul Limbo, Time Is Tide and Melting Pot, and Jean Knight's single and album Mister Big Stuff.

SACEM promotes French music

PARIS: Apart from collecting performing right dues for writers and composers, French copyright society SACEM has now taken on a promotion role for French music.

Over the years the society has kept the public informed about music matters, but now a new group, Music And Promotion, headed by Jean-Loup Tournier, SACEM delegate-general, has been set up with the urgent aim of boosting music here.

Housed in a new building, SACEM is to make its Debussy-Ravel Hall available for anyone looking for a perfectly-equipped, though small (260-seater), venue for concerts and musical meetings.

The group is also to publish books, reviews and records, providing there is a strong musical link. It takes SACEM into the commercial field quite openly, and the new group is described as "an economic interest group".



GORAN HOLMBERG of EMI Sweden (right) receives a gold disc from EMI Records international division general manager Paul Watts during the being the first territory to achieve a chart-topping position with Tom Robinson's 2-4-6-8 Motorway single. Watts also presented Niço Guesebrook of EMI Bovema with a platinum disc marking platinum status in Holland for Queen's last three albums.

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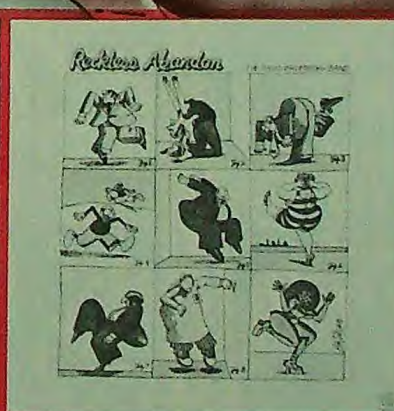
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EMI Records Licensed Repertoire Division

AWARDS

Music Week's Dooley awards for 1977



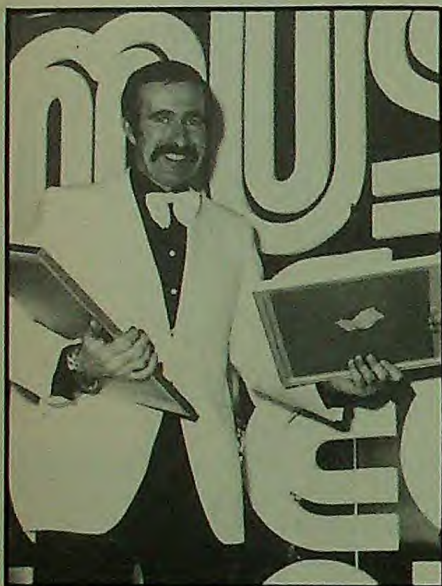
Leslie Hill (left) collecting the EMI market share award for full-price albums from Music Week md Jack Hutton, with managing director designate Ramon Lopez and the certificate for the top singles share award.



Wing Denny Laine — the only member of the band able to attend — with his Dooley award for the top single of the year, *Mull Of Kintyre*, sales of which are near two million. Paul and Linda McCartney sent a telegram of thanks to the Savoy.



CBS md Maurice Oberstein flaunts two of his certificates—CBS topped the albums and singles label shares, and scored second place in the albums and singles (companies) and third in the albums in the singles market share (companies) and third in the albums category.



WEA md John Fruin, resplendent in white dinner jacket, with two of his awards — WEA came second in the market share for company album sales, and third in the singles category.



MW Editor Rodney Burbeck straining to hear David Soul's message from an Arizona call-box. A bigger phone next time?



Private Stock md Mike Beaton with the Dooley award for David Soul's chart performance win as Number 1 male artist (singles).



Derek Witt (left), CBS artist relations manager, with David Hilton of David Hilton advertising. CBS came third in the spot colour press ads ratings for the Paul Simon Greatest Hits campaign.



Freddie Bienstock, Carlin Music chief, visiting from the US, accepts the chart performance award as top publisher in the individual section. He credited Carlin's London and Paul Rich for the win.



GTO boss Dick Leahy with Lynsey de Paul and awards for Donna Summer's lead in the chart performance survey as top female artist (singles).



CBS' Norman Stollman with the award for *A Star Is Born*, which came first in the album performance survey (miscellaneous section).



Chrysalis chairman Chris Wright is presented by Lynsey de Paul with Richard Perry's award as top producer. Perry produced the Leo Sayer hits.

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AWARDS



Pye's Jack Boyce with the award for the Muppets album, which was highly commended in the below-the-line section, a new category. WEA's Dave Clipsham scored in the same section for Yes' Going For The One, also highly commended.



Mike Batt, who collected on behalf of Tony Macaulay the award for top producer.



EMI marketing manager Bob Mercer and CDP's John Spearman, who collected the sleeve design awards for the Shadow's 20 Golden Greats, second in the mid-price category.



John Mair of CBS accepts from Spotlight and Jack Hutton the prize for Epic's win in the Top Album chart performance survey on behalf of Abba.



Music Week's dj of the year award was won by Dave Silver. This is a new category, and the first time the contest has been held.



Warner Brothers Music came first in the chart performance survey in the corporate publishers' section. Plainly delighted is WB Music director Rob Dickens.



John Fruin and Maurice Oberstein examine Music Week for progress in the most-photographed-mid contest (results at Christmas).



Mike Peyton with another GTO award — for Donna Summer's chart performance as top female singer (albums).



The Enigma album Guitar Music Of The Baroque by Carlos Bonell topped the classical sleeve design section. Pictured are (left to right) Enigma m.d. John Boyden, Designer Peter Whiteside and Gothic's Harry Harvey.



Barry Grinstead (right) and Silvia Curd, of Promotion Plus advertising, Arcade a&r Director, with awards for Arcade's Rolling Stones Get Stoned campaign (colour advertising).



RCA marketing manager Julian Moore, who accepted the award for the chart performance of the late Elvis Presley's albums, giving the artist first place in the category (top male artist).



Peter Robinson, CBS International a&r manager accepts from Paul Nicholas Dooley award for Abba's win as top group albums.



An unexpected speech from unexpected guest Cozmo Vinyl, while Phillippa Fawcett Minor accepts the award on behalf of Elvis Costello, voted by the Press as most promising newcomer of 1977 for his Stiff recordings. The artist is now with Radar.

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TIP SHEET

Mason to springboard Yoni's singing career

BARRY MASON, just back from another songwriting talent-scouting trips to the States, has announced plans to record artists for his production and publishing companies, Barry Mason Productions and Marksman Music. Manager Mark McCormick is affiliated with Barry in these companies.

Newest signing to the production company is Yoni, a former Olympic swimmer from Israel who sold two million records in France last year. Barry will produce him either here or in America. But at the moment he is looking for songs for him. He wants "stunning songs, sexy with a beat".

Barry continues his own songwriting along with production activities. He has just written and produced a new single for Our Kid. In the States he has been writing with Tony Macaulay and here with Alan Hawkshaw, Mike Leander and Scott Fitzgerald. Englebert is covering his song There She Goes Again and Petula Clark has asked him for a title. He was also the subject of a tv Special in Ireland, Barry Mason, Songwriter which will be RTI's entry for the Montreux Festival.

But Barry can't write them all. He and his company are looking for songs for their artists. In addition to Yoni, they need material for Miquel Brown from Bubbling Brown Sugar, a good song with a beat or disco melody. He is also looking for songs for his second self, singer Barry Mason. Says he, "A Barry Mason hit single on Magnet is what I want."

Barry also makes the point that



Barry Mason

his companies are expanding. He is seeking artists to join his workshop of singer/songwriter/artists, where Brian Dunham is his strong right hand director in the day-to-day operations. They are building an in-house studio in Hammersmith and will be moving to offices in Queen Anne Street in the future.

Barry Mason, Marksman Music, 12 Kingley Street, London W1. (01 734 4987.)

SPARK RECORDS, the record company of the giant Peer Southern World Organisation, is seeking songs for two of its artists Jenny Nicholas and Duane Clark.

Gene Nash, international head of Spark and husband of Southern's president Monique Peer-Nash, will be in London at the end of this week and while here he will be listening to m-o-r/soul material for Jenny Nicholas and more funky soul for Duane Clark.

SUE FRANCIS CONTINUES MUSIC WEEK'S TIP SERVICE TO THE INDUSTRY

BIG SECRET Music, Doug Flett and Guy Fletcher's small but successful publishing company are re-appraising their US deal with exposures in February 28.

In the past year they had three plantinums — Fallen Angel (Frankie Valli on K-Tel); Power To All Our Friends and Sing A Song of Freedom (EMI's tv package). There was also one gold, By the Devil I Was Tempted (David Soul's Playing to an Audience of One album on Private Stock). The past year was good for covers with recordings by Merrilee Rush, Blood Sweat and Tears, Petula Clark, Joe Dassin and Dave. Save Me had 30 covers worldwide.

Among writers signed are John Dawson Read who has written for people like Nana Mouseouri, Cliff Richards, The Seekers, Bobby Vinton and has had an album on Chrysalis. Another is Chris de Burgh who has three albums on A&M, the second of which has just gone gold in Canada and in South Africa. Just signed is singer/songwriter Sally Kemp.

Meanwhile Ralph Peer, vice president of the company, has put together a deal in Los Angeles whereby Spark will market Mystery Records, worldwide except the US and Canada. This is a new joint venture with Kim Fowley, and product image is to be in the new "power pop" mould. Among first artists signed are Tommy Rock and Dyan Diamond.

Contact: Spark Records, 8 Denmark Street, London WC2 (01 836 4524).

Schroeder available for more production

JOHN SCHROEDER, one of the industry's most respected and successful producer/writer/a&r people, is on the look out for material for his Alaska and Black Bear labels. And he is increasing his production activities for other artists.

Just over four years ago John formed Alaska Records with Cymande as an early signing and he now has what he considers to be three of England's best rock 'n' roll bands in The Flying Saucers, Crazy Cayen and the Rhythm Rockers, and the Cruisers, while his Black Bear label specialised in disco music and had a lot of Midem interest in his self-produced disco album The One That Got Away.

John's successes over the years with EMI, Pye and in the past, covers an impressive list of artists and hits, among them Cliff Richard and the Shadows, Frank Ifield, Helen Shapiro, the Rockin' Berries, The Ivy League, Status Quo and Sounds Orchestral (originally the John Schroeder Orchestra).

At Oriole he introduced the Oriole-American label having acquired the rights to what is now

Tamla Motown; and of the many hit songs he has written both You Don't Know and Walkin' Back To Happiness were number ones.

Now that Alaska Records is running efficiently and he has completed an administration deal for Alaska Music with Heath Levy, he has more time to do what he enjoys most — producing. "The amount of product we can put out on the labels does not supply me with enough to do creatively. I want to produce more independently for others."

Contact: John Schroeder, 12 The Quadrangle, Cambridge Square, London W2 (01 402 4550).

BBC-2 TV airs a new disco/soul oriented tv show called Blackcurrent on Friday, February 24. This is a one-off, devoted to black music and features artists Billy Paul, The Real Thing, Desmond Dekker and new group Hi Tension. But there is a chance of a spin-off series if this show proves successful. Blackcurrent is produced by Brian Whitehouse.

RED STAR Records, which claims to be the first purpose-built new wave record company in America, is seeking a UK distributor. The company is headed by Marty Thau who played a vital role in making Kama Sutra/Buddah a hit-making company in the Sixties, and he has initiated such contemporary bands as Blondie, Robert Gordon and the New York Dolls.

Thau differentiates between new wave and punk: "Punk refers to rock music produced by young people with much energy (sometimes violent) and little real talent. New

wave on the other hand is a new brand of rock & roll which aims to refresh the musical world. Its goal is to cut through the stale air with great, young, danceable rock & roll music. Red Star is totally committed to real rock & roll, the sound of the modern world."

For the first LP, Thau chose Suicide by Martin Rev and Alan Vega. Future plans call for distribution in the UK.

Contact: Red Star Records, 200 West 57th Street, New York, New York 10019, USA (212) 582 3585

JELLYBONE, the popular Saturday morning children's radio programme on LBC is to be recorded as an album by Bob Newby, and he is looking for distribution. Plan is to use material from a four-week competition of kids calling in with songs, stories and poems, the winners to be featured on the album. Newby is talking to Frank Muir about the possibility of having him read some appropriate stories to augment the kids!

LBC is committed to advertise and promote the album throughout the year and will, of course, have an interest in it.

Newby wants to make the album available on mail order to the London listeners. He is talking to one major about distribution but no deals are signed yet.

Contact: Bob Newby, 127 Lisson Grove, Marylebone, London NW1. (01 262 5334.)

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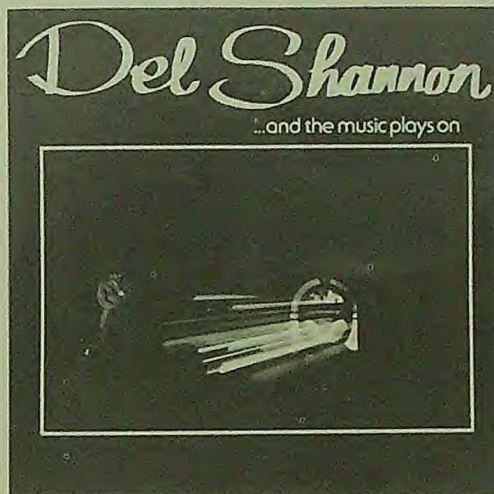
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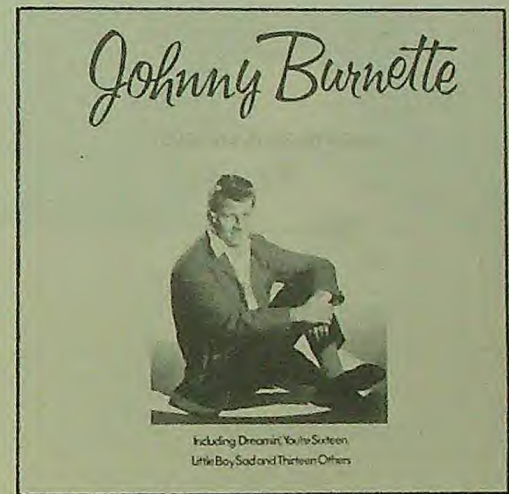
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RETAILING



FIRST PRIZE in the dealers' section of WEA's Starspangled Namedroppers competition was won by Tony Bromwich of Callers Record Shop in Newcastle. Mike Hiches, WEA director of sales, is pictured (left) presenting the prize — £1,300-worth of hi-fi equipment — to Bromwich at a special presentation lunch in London.



THIS YEAR marks the 150th anniversary of Rushworth and Draper, and the event was celebrated at the company's recent annual dinner party for its senior executives and managers. Among the members of staff to be presented with inscribed long service awards was Mrs J. Swindells, assistant manageress of the record and tape department in the Liverpool store. Chairman James Rushworth thanked long serving members of staff, some of whom had worked with five generations of the Rushworth family. He announced that other celebratory events and store promotions would be held through the rest of the year. Mrs Ada Newman, head of Rushworth's record division is pictured (centre) presenting the chairman and his wife with a tantalus to commemorate the store's sesqui-centennial.

Yet another crop of Musical Masterpieces

ENQUIRIES ABOUT the Rapmac L sealer and shrink tunnel (pictured in *MW* Retailing February 11) for shrink-wrapping records on dealer premises, to help prevent theft in self-service record stores, should be directed to the manufacturers: Borden Thermoplastics, Colley Lane Estate, Bridgewater, Somerset. Alternatively the company's public relations consultants can be contacted at William Burrige Public Relations telephone — 450 2125.

DEALERS IN the Granada tv area who were annoyed at the mail order direct selling campaign for Nana Mouskouri and Harry Secombe albums would have found information on the matter on the front page of *Music Week* last week, and in this retailing section the topic of the records and the companies involved in selling them is dealt with in greater detail.

One dealer who called with a query about these LPs was Tom Newton, of Mobile Records, Southport. He also asked about a boxed set of classical albums which was being sold in the same way, again apparently cutting out the retailer's chance to make a profit on tv-advertised product.

The position with regard to this set is that an 18-month-old company, Dacrop Records is currently advertising on regional stations the five-LP set of 120 Musical Masterpieces. These comprise various orchestral tracks and a 30-title set of piano classics. On mail-order only, it retails for £5.99. However, as the product originated in the US it cannot be accused of taking sales away from UK retail outlets. Where this

particular set is concerned (Dacrop has also marketed a CB country LP in this way previously) the only possible course for dealers would seem to be suggesting existing recordings of the various pieces featured — which would, admittedly, require some research on the dealer's part.

Dacrop, which intends to go national with this Musical Masterpieces campaign, also runs mail order for other consumer products through the press.

FRUSTRATION HAS reigned at Reynolds Electrical in Ilkeston as David Reynolds has been turning away 30 or 40 enquiries a week about a single by Nottingham Forest football club. Interest was aroused by a news item on Radio Trent, but Reynolds, who is aware that such a single would be a big seller in the whole Nottingham area and who says that his orders — even though his is a small record business — would be in the hundreds, has been unable to find out anything about it.

The single is by the group Paper Lace with Nottingham Forest football team singing the old Laurie London hit He's Got The Whole World In His Hands. It was recorded at Grosvenor Studios, Handsworth, Birmingham, but Radio Trent's news department lent OB equipment for recording crowd noises and the sound of the crowd chanting the song at a match. The single is released on February 24, on Warner Brothers (K17110).

A POSSIBLE rule-of-thumb has resulted from a query about a seven record set of World War II songs. Alan Bellward of Lewes Record Centre, Lewes, Sussex, called to say

Mail-order: a passport to trouble, say dealers

by VAL FALLOON

THE CHARTING of a Philips Nana Mouskouri album following another company's tv mail-order campaign (*MW*, Feb 18), has highlighted a growing concern of dealers that traditional retail outlets are being sidestepped for maximum record company benefit. One dealer said: "I'm disgusted."

There are, of course, two sides to the question. Television mail-order is a brand new system in the UK, though it has been successful in the US for several years. At the moment, product used in such campaigns is restricted to back-catalogue, and has not so far consisted of albums already available through the dealer. The Magic of Nana Mouskouri, the Gateway 24-track set advertised nationally on tv and offered at £4.95 contains, obviously, several titles duplicated on other albums by the singer. Though Phonogram ran a national tv campaign for the artists' Passport album in 1976 and achieved gold sales as a result of that, there is still a steady market for the titles, and mail-order was a new way of tapping that market. For the company, such a move makes sense, particularly in view of the fact that the firm marketing the set through tv mail order, Britannia Music, is a sister firm in the Polygram Group.

From the retailers' viewpoint it would have been better to re-run the old Mouskouri Passport campaign; but who is to say whether a move like this would have proved cost-effective? A gold LP should mean a more or less saturated market, though the charting of Passport

This week's retailing section looks at the television mail-order build up — a new concern for dealers, but something which might have unexpected benefits.

again last week must mean that someone had not done the sums right.

Gateway Projects, the merchandising company used by Britannia to market the television mail-order LP, is an independent firm, which started in the UK last year. Though its business is not restricted to records, its first campaign was the Mouskouri set, which was test-marketed in South East England in August 1977. Results were good, so the decision was made to promote the set nationally.

Gateway chief Irving Erlich, believes he was the first to handle cash-with-order tv records, (apart from the Valer Motown set attempt last May) though there is one other firm, Dacrop, which now has a record division and is currently marketing an American package of classical titles, on its own label, its second venture here.

Erlich states that Gateway campaigns are not restricted to Phonogram product but, as the firm is so new and this first campaign is not completed, cannot state what other companies have been approached for similar deals. "We have plans for expansion," he told *Music Week*, "which I hope to finalise as a result of a US trip this month."

Obviously a mail-order campaign is vastly cheaper for a record company than a regular national television push, which, with its essential press and display backup, can cost up to £200,000, sometimes more. In the past, some record companies have been left with embarrassingly large stocks of unsold titles, even the majors who have done thorough market research on the titles' sales potential.

So how successful is tv mail-order? Phil Hodson, marketing manager of Britannia Music (which also runs the Audio Club, the long established mail-order disc club) says it is very successful.

"I cannot give details until the campaign is over," he said, "But its obvious there is a huge market for this artist that we have tapped. This is, we consider, an additional market, and by promoting the artist on tv we are also helping the retail trade."

"As this Gateway product cannot be sold in shops, and this is made clear, so dealers are obviously experiencing a bonus in sales because of our campaign."

Phonogram's product manager David Shrimpton backs up that view, and the company did service retailers with details at the start of the national campaign enclosing a special order form for other Mouskouri product. This was as a result of initial dealer enquiries following the test-marketing period last summer.

What does cost-effective mean? How much does a mail-order campaign cost compared to a peak-spot campaign for a regular tv album? Some television stations charge a low rate for mail-order goods but add on a percentage for orders handled. Some stations have their own handling depots, others use an outside company to process orders and mail goods.

Gateway's Erlich says that no commission is charged to his firm

NEWS ANALYSIS

for the Mouskouri album, nor for the Harry Secombe set which is being test-marketed at the moment. But, he suggests, any such commission may be included in the rates. The commercials, have been shown late at night — in the London area at least — and run for two minutes — considerably longer than the usual tv-LP commercial. Based on a guesstimate of the national costs of such a promotion, a firm would have to sell upwards of 10,000 albums in the first few weeks of the campaign, and aim for a final figure of five times that, if not more. And of course, these LPs' sales do not figure in the charts.

No details are available on how many (if any) percentages are taken off the sales along the line — in this case, Phonogram to Britannia to Gateway — but Phonogram pointed out that the artists concerned would naturally receive all royalties due as usual, and at the moment the product goes out, though under the auspices of Gateway, on the Philips label.

A pessimistic view is that it is only the current confusion over the new phenomenon of tv mail order which has caused additional sales through shops, because press-advertised special offer organisations like the Audio Club have been running for years. (Unlike tv mail order, they can offer albums which are identical to those available through retail outlets). There are also direct-response door-to-door mailings offering compilation albums. One currently doing the rounds offers over 100 pop tunes from the Fifties and Sixties, including titles by Elvis Presley and other greats.

Record dealers are, naturally, a bit put out by what they see as a deliberate plot by record companies to take business from them. One dealer says: "I'm disgusted that this is something which is going to bypass the dealer, yet again. Anything that goes on tv naturally sells well, and people ask the dealer for it. On the Nana Mouskouri there has been a small kickback for us with our catalogue items, but this is still a case of cutting the middle-man out; some dealers in this area could be losing literally hundreds of pounds." This dealer, Tom Newton, works from Mobile Records of Southport.

A Liverpool dealer, Alan Taylor of Phoenix, who has two stores in the area plus market outlets, reflected this view, though said it would be wrong of him to state that dealers had had no benefit at all from the Gateway campaign. "Television marketing by mail order is a pain in the neck," he said, "mainly because consumers don't understand that dealers cannot supply the album. A lot of time is taken up explaining this to them. The same principle applies to, say, the *Readers' Digest* album offers — people still ask us for them. It does cause us additional problems — as if we haven't enough to worry about."

He continued, "At the end of the line it boils down to Phonogram playing both ends against the middle. They're out to sell additional records — a perfectly valid aim — but I wish they would do it the normal way. They remove the icing off our cake — particularly as Mouskouri LPs are still available through retailers."

"Of course there is a spin-off for us, there always is a movement of back catalogue for any successful artist."

"It's comparable", he suggested, "to a major doing an exclusive album deal with a discount chain — cutting out the independent dealer. Television mail order is something I don't want to see grow."

QUESTIONS AND ANSWERS

that a customer had been asking for such a set, which he had heard about on a radio programme. He had noted down a catalogue number — SM 381-387 — but had missed the name of the label or record company. All enquiries to record companies and wholesalers had drawn a blank.

The large number of records in the set indicated that it was a mail order package, and this proved to be correct. The set, all dance band music of the period under the title His of World War II, is available through World Records, on mail-order only. Dealers faced with puzzling requests for sets of four records or more should therefore bear in mind that big sets are most likely to be coming from mail order companies.

AMONG THE many little examples of anti-social behaviour the record dealer (and most other retailers) meets now and then is the person who orders a record or tape then, having presumably changed his mind about wanting it, refuses to pay for it. Gnashing of teeth was until now about the only course of action a dealer had, but a new theft Bill being considered by Parliament would impose substantial fines and/or imprisonment on anyone convicted of this offence. The MTA is keeping an eye on the Parliamentary proceedings and will prepare a summary of the new legislation when it becomes law.

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COUNTRY

ONE ASPECT of the British country music scene that has been all too frequently overlooked is the British country music act. The reason is not surprising. Most of these acts work the small, local country music clubs away from the eyes of the record industry. And all too many of them remain in the shadows of their American counterparts, eagerly seizing upon American material and presenting it to their audiences in an almost carbon copy form.

It would be unfair, though, to tarnish all the British country acts with the same brush and, as the music gains more and more popularity with audiences outside of the country fraternity, so an increasing number of acts are prepared to tackle the music with a fresh, original approach.

Undoubtedly the biggest boost for the local scene was a couple of weeks

Opportunity knocks for Jennings

Edited
by
TONY BYWORTH

ago, when the Reading based group Frank Jennings Syndicate found themselves on the threshold of the British charts with *Me And My Guitar*, the winning song on the 1977 Opportunity Knocks Songwriters Contest, which was penned by Vincent Bibby. It was the first time that a British country group has made an impression in the charts — and with a wholly British country song.

The background to the song was explained by Jennings. "Hughie Green had always shown an interest in country music on Opportunity Knocks and, when he announced details of the last Songwriters Contest, he encouraged people to send in country material", says

Jennings. "Eventually, when the several hundred entries had been narrowed down to seven and Thames started picking out past winning acts to perform the songs, it was suggested that we did the country song *Me And My Guitar*".

The song, which won the studio vote at the time of its presentation on the Songwriters Contest edition of Opportunity Knocks, was announced the public votes' winner on January 9 and, 11 days later, the single was released by EMI Records.

Some three weeks later, with sales around 15,000, the single arrived in the BMRB Star Breakers, an impressive feat especially considering that the few British country groups that have singles released usually only muster sales of a few hundred.

Subsequently, in order to further push the sales, the single had been given promotional spots on radio in the areas that favour country music.

Frank Jennings' association with country stretches over a lengthy period of time and he can be justly cited as one of the real stalwarts of the British scene. Growing up to the sounds of rock 'n' roll during the fifties, Jennings drifted into the music's close relation, country, and began his career as a semi-pro working as a member of an Irish showband. Then, in 1970, he formed Country Syndicate, a band that was to go through a number of personnel changes during its early days until its

present lineup.

Initially finding most gigs within the country music clubs — and laying down a number of BBC radio sessions as well as cutting a couple of albums for specialist concerns — Jennings' break came in 1975 when he, with Syndicate, became the first country act to win on Thames Television's Opportunity Knocks. Then, at the year's end, the group was named the year's most popular act and collected the Variety Club of Great Britain's Award in recognition of that achievement.

"The award, at first, didn't make too great a difference to us as far as bookings were concerned", he says. "We still continued working a number of the larger country music clubs as well as the cabaret and theatrical venues. But we were in the fortunate position of getting more money for the act — previously, as far as the country venues were concerned, the fees were rather low."

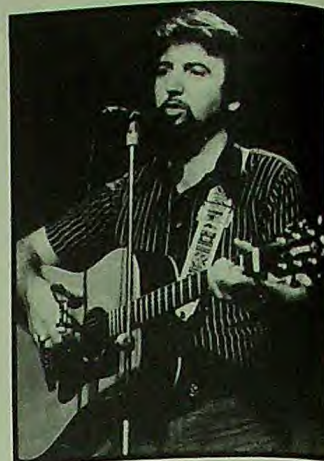
"But the greatest difference, following the Opportunity Knocks appearance, came with recording. Suddenly we had more credibility. Nobody before was really interested apart from the small companies specialising in the production of British recordings. But we wanted to be with a major company".

The chance came through Richard de Sylva at EMI Records. "I had never heard of Frank Jennings Syndicate before I received a tape of the group from Geoff Link at Radio Solent," explains de Sylva. "I didn't know that they were country or anything else ... I just liked the music — and persuaded EMI to let me record them."

"Of course, for EMI, it was a gamble. No major company had a British country act on its books. I wasn't into country music and people began asking whether I would start listening to Nashville albums to see how it was done. But that wasn't my intention. I just wanted to go into the studio with the band and see what happened. Obviously I'm much more into country these days, and listening to country material, but I still take songs as they come".

Jennings' debut single for the label was *Love Put A Song In My Heart* and, although it didn't stir up activity in the chart regions, the album *Heaven Is My Woman's Love* remained in the monthly CMA (GB) listings for seven months, a clear indication that the release was selling steadily to the country market.

But the success of Frank Jennings Syndicate has undoubtedly come about due to the group presenting its own brand of music rather than trying to imitate their US



Frank Jennings

counterparts. At the same time they've developed a stage presentation which consists of Jennings taking the lead vocals and, between numbers, frequently ad-libbing with the audiences while Syndicate — Alan White (keyboards, vocals), Barry Smith (steel guitar, vocals), Carl Benson (bass guitar, vocals), Bob Pierce (drums, vocals), and Drew Taylor (fiddle) — display their own considerable musical skills.

"I think, in the past, too many people had only one impression of country music, and that was as an American music. Fortunately, however, things are changing and thanks to people like Tammy Wynette, Dolly Parton and Don Williams, the music is breaking over to m.o.r. and easy listening audiences. As more people are becoming aware of country through the chart successes of American acts, so more British country are getting heard outside of the club scene. And, once they're heard, people are realizing that a British scene exists in addition to the American scene."

"Nobody has really changed though. We're still doing the same kind of songs; perhaps it may be regarded as easy listening music but the steel guitar and fiddle keeps the basic country feel to the music."

Today the audience for Frank Jennings Syndicate is considerable, as is clearly indicated through the sales of *Me And My Guitar* as well as the second album *Ponderosa Country* (One-Up OU 2198), a 14-track collection which sold out on its first pressing within one week of release.

Despite its criticism there definitely appears a market for the British country entertainer. Frank Jennings Syndicate have proved it, aided by exposure and promotion. "It's just a case of being seen and heard" says Jennings simply. "All we've been doing is preaching the gospel that country is good, easy listening music".

Haggard, Robbins to tour after Wembley festival

THE MERVYN Conn Organisation has announced that a number of the acts appearing at the Tenth International Festival of Country Music have been scheduled for British tours following their Wembley Appearances.

Merle Haggard, following his debut British appearance at the Festival, commences a round of dates accompanied by his band The Strangers. He will be supported by new Texas act Joe Ely and his band.

Haggard will be appearing at the following venues: Gaumont, Southampton (March 31); The Brighton Centre (April 1); Coventry Theatre (2); Stadium, Dublin (4); King's Hall, Belfast (5); Gaumont, Ipswich (8); and Empire Theatre, Liverpool (9).

Also touring during this period is Marty Robbins, already well established with British audiences

through previous British appearances. He will be accompanied by Don Everly and the 2 winners of the nationwide Marlboro Country Music Talent Competition. The finals of the Talent Contest will be staged in the Wembley Convention Centre over Easter weekend.

The venues set for the Robbins tour are: ABC, Belfast (March 27); Leisure Centre, Gloucester (29); New Theatre, Oxford (30); Town Hall, Middlesbrough (31); ABC, Peterborough (April 1); Theatre Royal, Norwich (2); Eden Court Theatre, Inverness (4); Odeon, Hammersmith (6); and Winter Gardens, Bournemouth (7).

Mervyn Conn has also announced that he has secured RCA recording artist Charley Pride for concert appearances and a tour is presently being arranged for May.

Damron arrives in the UK

DICK DAMRON, voted Top Male Artist in Canada's Big Country Awards last year, arrives in Britain next month for a round of concert and club dates commencing with an appearance at the Tenth International Festival of Country Music.

One of Canada's most successful country artists, Damron has gathered a succession of awards as both singer and writer. These include six as winner of the BMI Certificate of Honour for outstanding contribution to Canadian Music while, among the many songs he has had recorded, *Countrified* provided a best selling title for George Hamilton IV.

Throughout his forthcoming tour he will be accompanied by the British groups Jeannie Denver and the J.D. Band.

The venues set for appearances are: Tenth International Festival of Country Music (March 27); New Theatre, Hull (April 2); Cemetery Road Club, Scunthorpe (4); RAF, Upper Heyford (7); RAF, Welford (8); Bristol (9); Spur & Saddle Club, Shropshire (10); Wilfa Social Club, Anglesey (13); BICC Club, Prescott (14); Plas Madoc Leisure Centre, Wrexham (15); Bath Pavilion, Matlock (16); Holland (18-22); Germany (23-25); Hazlett Theatre, Maidstone (30).

Damron currently has a new album available — *A Thousand Songs of Glory* (Westwood WRS 119), which was recorded in Nashville and features all original songs — and recently signed a new recording contract with RCA Records.



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FEATURE

by NIGEL HUNTER

A THIRD force is looming in the American record industry — and if Irwin Steinberg has his way, that force will be up there with the others and moving upwards to become first.

Steinberg is president of the Polygram Record Group USA, and is masterminding its carefully planned and prepared strategy to obtain a hefty slice of the American market cake. The group is becoming an increasingly important arm of the Polygram corporate body which is seeking to establish itself multi-nationally under that name.

"We achieved 13 per cent of the US sales volume in four months," said Steinberg, "and that makes us the third force in the market behind WEA and CBS."

Steinberg has a long and distinguished connection with the transatlantic record business. Holder of a Liberal Arts Degree and a Mastership in Business Administration from the University of his native Chicago, and currently studying for a Master in Humanities degree through the California State University, Steinberg joined Mercury Records in 1946 after his US Army service, where he ended as a first lieutenant, and a brief two weeks at Chicago's Spiegel department store which he left because he couldn't face regimentation in civilian life straight after the army.

He became controller at Mercury, and rose to treasurer in 1953. To this was added the finance vice presidency in 1961, and eventually Steinberg was made Mercury president in November 1969. In August 1975 he was appointed president of the Polygram Record Group USA, and joined the Polygram Corporation board of directors in the following year, being made the executive vice president of that Corporation in April last year.

Third US force—Steinberg aims for close encounters

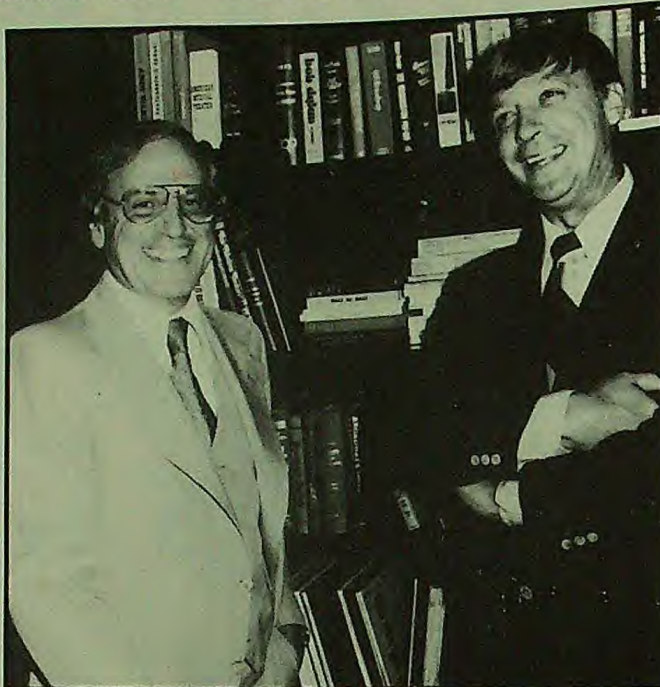
Steinberg and his associates are building the Polygram share of the American market by shrewd deals with labels that have glowing and well-established track records already, as well as seeking new talent or known talent wishing for a change. In the first category, Casablanca, RSO, Capricorn, Island, Delight, First Artists and Monument are now part of the growing Polygram family, mostly on a licensing basis but in the case of Casablanca and RSO Polygram also have a financial piece of the action.

"All labels retain their identities," Steinberg pointed out. "They have their own staffs and own style, and we're working hard at not interfering."

"We see three areas of growth for Polygram in the States. Acquiring established artists, finding new talent and acquiring or associating with other companies for greater market penetration and potential managerial talent."

In the latter respect, Steinberg has found the entrepreneurial skills now operating beneath the Polygram banner have exceeded all plans and hopes, and cited specifically Neil Bogert of Casablanca, Al Coury of RSO and Phil Walden and Frank Fenter of Capricorn. He readily admits that Polygram has formidable financial resources to assist it in desired deals with other companies whose talent, artistic and managerial, it is anxious to secure.

"We have an unusual ability to support an investment we make," he



IRWIN STEINBERG (left) with Fred Foster, President of Monument.

acknowledged, "but not on a foolish or foolhardy basis. We have a great deal of autonomy, but above a certain level of financial commitment we confer with Europe. There is instant communication and swift decisions. For instance, the Casablanca arrangement was

brought to the board in April last year, and we were shipping Casablanca merchandise by October 1."

Steinberg finds that the American market has grown far more rapidly during 1977 than was originally predicted. He puts the prime buying

segment of the population as being between 10 and 30.

"This sector will be even greater five or 10 years from now in absolute numbers, because these people have become attuned to recorded music more than any previous generation."

Steinberg cites "the spreading phenomenon" of free-standing retail operations in the States as a major factor in the burgeoning record sales.

"People who were in rack-jobbing have built a phenomenal number of these free-standing operations. The stores can be anything between 50 and 100,000 square feet in area, and they'll order 1,000 copies of an LP at a time."

The Polygram Group USA roster of direct or associated artists is impressive, including 10cc, Thin Lizzy, Con-funk-shun, Bobby Arvon, City Boy, Graham Parker, Ohio Players, Statler Brothers, Johnny Rodriguez, John Kay of Steppenwolf, Esther Phillips, Hamilton Bohannon and Demis Roussos (Mercury); Jean Michel Jarre, Atlanta Rhythm Section, Roy Ayers, Chick Corea, Donnie and Marie Osmond, James Brown, Millie Jackson, Fatback Band and Keith Jarrett (Polydor), and the world-renowned DGG classical catalogue as well as the Bee Gees, Player, Andy Gibb (RSO) and Santa Esmeralda/Leroy Gomez and Donna Summer (Casablanca).

"We embarked on a 10-year plan for growth 15 months ago," said Steinberg, "and we're well ahead of schedule in the US. I see England as leading the way for us in areas outside the States, opening the window to the rest of the world."

"We try to deal in unique music — not categories of music. The idea that we or anybody else can force the market place is preposterous. Novelties can happen, but generally the public's taste is damned good."

- L.A. RUN — Carvells
- DADDY COOL — Darts
- LAY DOWN SALLY — Eric Clapton
- SILVER LADY — David Soul
- MARY OF THE FOURTH FORM — Boomtown Rats
- REALLY FREE — John Otway and Wild Willy Barrett
- HOW DEEP IS YOUR LOVE — Bee Gees
- I GOT TO SING — Jahn Band
- THE MODERN WORLD — Jam
- I CAN'T GET YOU OUTA MY MIND — Yvonne Elliman
- MY BABY LEFT ME — Slade
- RUN BACK — Carl Douglas
- TELEPHONE MAN — Meri Wilson
- MAGIC FLY — Space
- ANGELO — Brotherhood of Man
- TULANE — Steve Gibbons Band

16 TOP OF THE POPS

ORIGINAL ARTISTS
ORIGINAL HITS



Album - BELP 012
Cassette - ZCF 012
DISTRIBUTED BY PYE RECORDS



ORIGINAL ARTISTS
ORIGINAL HITS

BBC TV'S BEST OF...

Top of the Pops

1. L.A. RUN — Carvells
2. DADDY COOL — Darts
3. LAY DOWN SALLY — Eric Clapton
4. SILVER LADY — David Soul
5. MARY OF THE FOURTH FORM — Boomtown Rats
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12. RUN BACK — Carl Douglas
13. TELEPHONE MAN — Meri Wilson
14. MAGIC FLY — Space
15. ANGELO — Brotherhood of Man
16. TULANE — Steve Gibbons Band

IEP 6

Three of the best things in life are ...

FREE

All Right Now (long version)

My Brother Jake

Wishing Well

*Highest chart entry last week straight in at No 25!
Three great singles on one EP*

TONS OF SOBS ILPS 9089
FREE ILPS 9104
FIRE AND WATER ILPS 9120
LITE ILPS 9160



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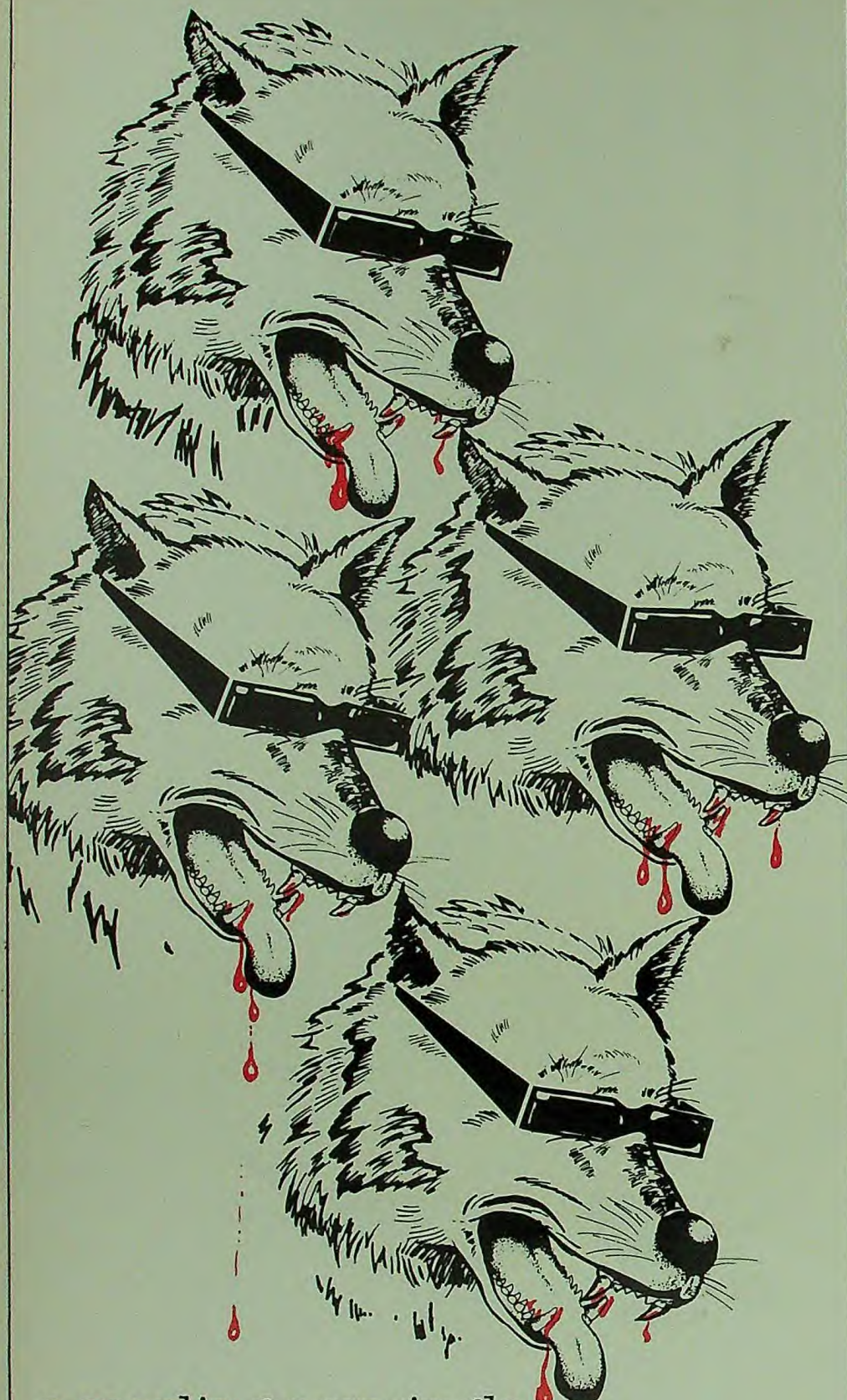
HIGHWAY ILPS 9138
FREE AT LAST ILPS 9192
THE ARTBREAKER ILPS 9217
FREE-N-EASY, ROUGH-N-READY ILPS 9453

**Last year,
this man produced
four albums.
All were hits.
This year,
his album, Jesus
of Cool, is issued
for your sins.**



Nick Lowe Jesus Of Cool

Radar Records RAD 1



a snarling new single

Quick Joey Small

F13758

get it before it bites ya...

Slaughter & The Dogs



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DISCOS DISCO TOP 40

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

- 1 (2) I CAN'T STAND THE RAIN, Eruption (Atlantic K 11068)
- 2 (8) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- 3 (6) BIG BLOW/ALOKO PARTY, Manu Dibango (Decca FR 13755)
- 4 (36) SING' IN THE RAIN, Sheila B. Devotion (Carrere EMI 2751 12in)
- 5 (4) FANTASY, Earth Wind & Fire (CBS 6056)
- 6 (10) JACK AND JILL/GET DOWN Raydio (Arista ARIST 161)
- 7 (3) TOO HOT TA TROT/ZOOM, Commodores (Motown 12 TMG 1096, 12in)
- 8 (13) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 9 (7) ZODIACS, Roberta Kelly (Oasis 3)
- 10 (26) CAN YOU GET IT/FUNKY MONKEY, Mandrill (Arista ARIST 164, 12in)
- 11 (20) WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection (Buddah BDS 467)
- 12 (9) IF YOU FEEL LIKE DANCIN', Al Hudson (ABC 4203, 12in)
- 13 (19) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 14 (23) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 15 (5) COCOMOTION, El Coco (Pye 7N 25761)
- 16 (14) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 17 (-) DENIS (DENE), Blondie (Chrysalis CHS 2204)
- 18 (17) MAGIC MIND, Earth Wind & Fire (CBS 86051, LP)
- 19 (18) SUPERNATURE/GIVE ME LOVE/ETC, Cerrone (Atlantic K 50431, LP)
- 20 (15) SHOUT IT OUT/RIDE ON BT, BT Express (EMI INT 548)
- 21 (21) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 22 (30) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 23 (-) YOU LIKE IT WE LOVE IT, Southroad Connection (Mahogany M 12771, import 12in)
- 24 (25) IT'S SERIOUS, Cameo (Chocolate City CCLP 2004, import LP)
- 25 (11) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 26 (-) CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page (Arista ARIST 171, 12in)
- 27 (12) FROM NOW ON, Linda Clifford (Curton K 17078, 12in)
- 28 (-) EASY, Jimmy Lindsay (Island WIP 6431)
- 29 (-) WHENEVER YOU WANT MY LOVE, Real Thing (Pye 7N 46045)
- 30 (-) JOHNNY JOHNNY (PLEASE COME HOME), Claudja Barry (Mercury 6198188)
- 31 (31) LE SPANK, Le Pamplemousse (Pye 7N 25762)
- 32 (39) DON'T MAKE ME WAIT/POP COLLAGE MEDLEY, Pattie Brooks (Casablanca CAN 116)
- 33 (-) KILOWATT INVASION/FAT DADDY/ETC., Kay Gees (De-Lite DSR 9505, import LP)
- 34 (28) HUSTLE BUS STOP, Mastermind (Prelude PRL 71097, import)
- 35 (-) BABY COME BACK, Player (RSO 2090254)
- 36 (-) SHU' DIG DANCIN', Inner City Express (Ebony EYEC 5, 12in)
- 37 (-) THEME FROM M*A*S*H, New Marketts (Satrii SAT 123, 12in)
- 38 (-) I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles (CBS 6062)
- 39 (35) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 40 (-) YOUR LOVE IS EVERYWHERE, Lulu (GTO GT 116)

Chart Commentary

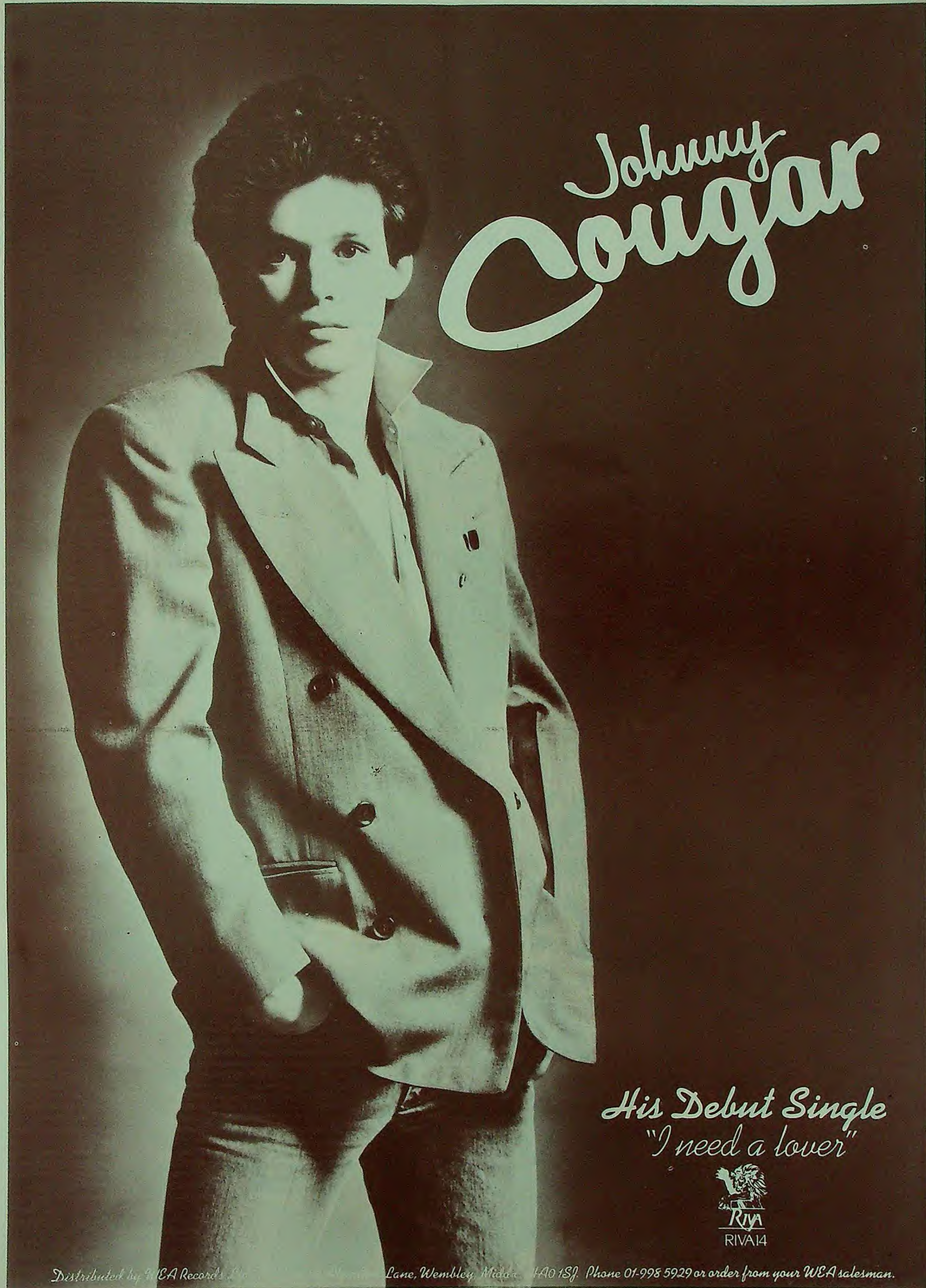
by JAMES HAMILTON

Manu Dibango (3) is huge in London area/South-East funk venues, while Sheila B. Devotion (4) spreads everywhere, especially London/SE/North and gay venues also spread well are Raydio (6), Blondie (17), Gene Page (26), and Andrea True (11), who has a bias towards London Roy Ayers (8) now explodes in London, with other London hits being Mandrill (10), Al

Hudson (12), Eastside Connection (13), and the imports, Southroad Connection (23), Cameo (24), Kay-Gees (33) and Mastermind (34) Jimmy Lindsay's reggaefied Commodores' number (28) breaks in London/South Wales, while Roberta Kelly (9) hangs on in Wales/North, and Real Things (29) get Merseyside/NW/Midlands/Wales/SW.

Disco Picks

STAR POTENTIAL: *** Pop Top 50, ** Disco Top 40, * Possibles
 DONNA SUMMER Rumour Has It (Casablanca CAN 122) exciting disco hit, already established via her latest album ***
 MICHAEL ZAGER BAND Let's All Chant (Private Stock PVT 143) Heatwave-style "doop doop" noises - the funky craze of the day - dominate this US disco smash happy clapper ***
 BOB MARLEY & THE WAILERS Is This Love (Island WIP 6420) lazy mid-tempo typical groover ***
 VARIOUS Philadelphia Classics (Philadelphia PIR 88274) long-awaited double LP of remixed and elongated oldies by O'Jays, etc ***
 DUSTY SPRINGFIELD It Begins Again (Mercury 9109607) the LP's already causing a stir due to special 12in DJ promos ***
 That's The Kind Of Love I've Got For You is freakily phased pure disco, MECO Theme From Close Encounters (RCA XB 1039) the other major chart contender, bright and obvious - and very like their Star Wars ***
 TOBI LEGEND Time Will Pass You By/DEAN PARRISH I'm On My Way/JIMMY RADCLIFFE Long After Tonight Is All Over (RK 1004, via Pye) the traditional closing trio at all Wigan Casino's northern all-nighters, so expect some action up north ***
 OLYMPIC RUNNERS Keepin' It Up (RCA PL 25124) excellent LP with their still immensely popular Keep It Up, gently jazzy Solar Heat and ISAAC HAYES New Horizon (Polydor 2391313) the LP's mid-tempo already have some DJ support **
 TEE CEES Disco Love Bite (DJM DJS 10842) slow Tubular Bells-like intro to a whizzy Euro pounder, edited from its consistently similar parents LP (DJF 20531) **
 JAMES & BOBBY PURIFY Gonna Give Her All The Love I've Got (Casablanca CAN 119) straightforward revival of Jimmy Ruffin's oldie **
 ENCHANTMENT Sunny Shine Feeling (UA UP 36353) slick Motown-style romper *

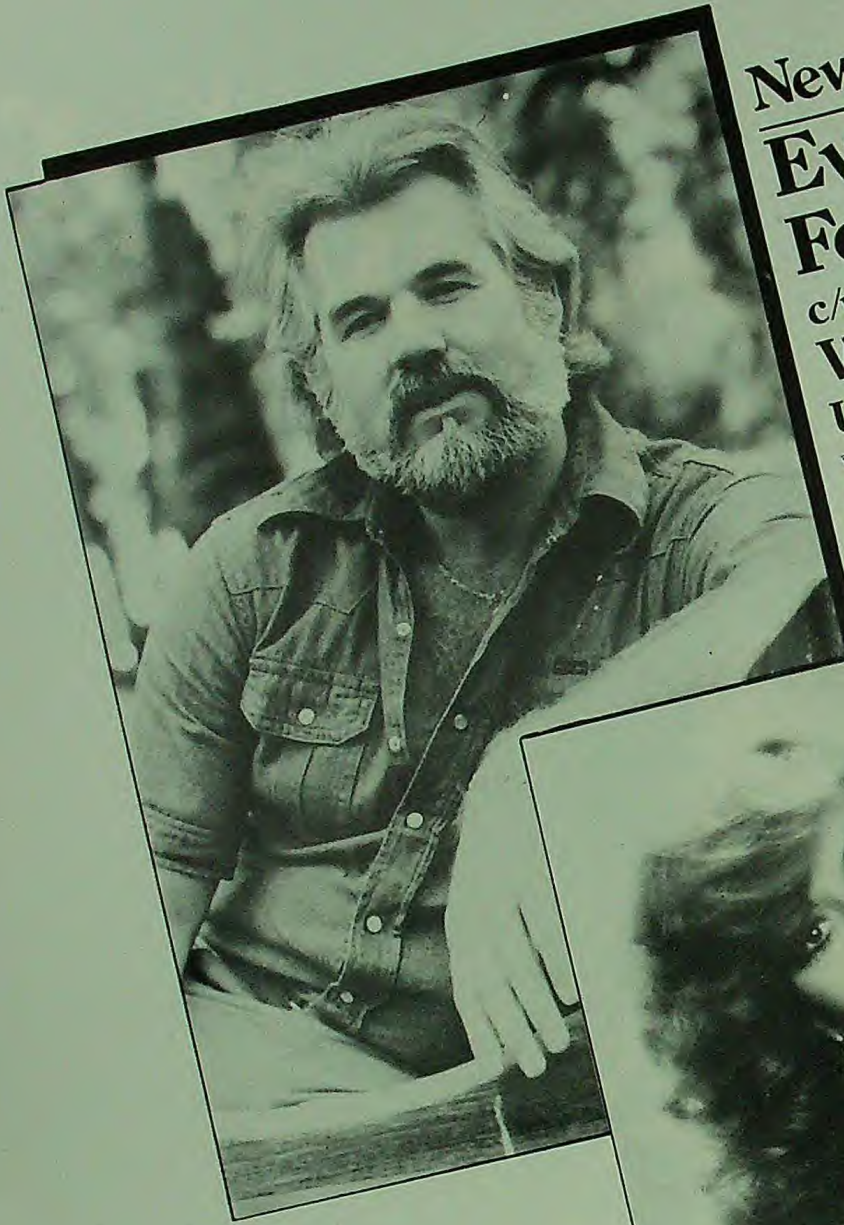


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Fools Collide

c/w
We Love Each Other
UP 36361



Kenny Rogers & Dottie West

MUSIC WEEKER

WEEK ENDING FEBRUARY 25, 1978

1	THE ALBUM Abba	⊙	Epic EPC 86052
2	VARIATIONS Andrew Lloyd Webber	□	MCA MCF 2824
3	RUMOURS Fleetwood Mac	⊕ Warner	Brothers K 56344
4	REFLECTIONS Andy Williams	•	CBS 10006
5	OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
6	GREATEST HITS Donna Summer	•	GTO GTLP 028
7	FOOT LOOSE AND FANCY FREE Rod Stewart	⊕	Riva RVL P 5
8	THE SOUND OF BREAD Bread	⊕	Elektra K 52062
9	DISCO FEVER Various	⊕	K-Tel NE 1014
10	THE BEATLES LOVE SONGS The Beatles		Parlophone PCSP 721
11	EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
12	NEW BOOTS AND PANTIES Ian Dury		Stiff SEEZ 4
13	ALL 'N' ALL Earth Wind & Fire		CBS 86651
14	THE FLORAL DANCE Brighthouse & Rastrick Band		Logo 1001
15	FEELINGS Various	⊕	K-Tel NE 1006
16	DARTS Darts		Magnet MAG 5020
17	GREATEST HITS Abba	⊕	Epic EPC 69218
18	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
19	ARRIVAL Abba	⊕	Epic EPC 86018
20	NEW PASTICHE Manhattan Transfer		Atlantic K50444
21	GREATEST HITS VOL. 2 Elton John	•	DJM DJH 20520
22	BEST FRIENDS Cleo Laine & John Williams	□	RCA RS 1094
23	40 NUMBER ONE HITS Various		K-Tel NE 1008
24	STAR WARS Soundtrack - London Symphony Orchestra	•	20th Century BTD 541
25	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell		Asylum K 63003
26	NEWS OF THE WORLD Queen	•	EMI EMA 784
27	MENAGERIE Bill Withers		CBS 82265
28	THEIR GREATEST HITS 1971-75 The Eagles	⊕	Asylum K 53017
29	MOONFLOWER Santana	•	CBS 88272
30	I WANT TO LIVE John Denver		RCA PL 12521
31	GREATEST HITS Olivia Newton John		EMI EMA 785
32	IN FULL BLOOM Rose Royce		Warner Brothers K 56394
33	30 GREATEST Gladys Knight & The Pips	⊕	K-Tel NE 1004
34	20 COUNTRY CLASSICS Tammy Wynette		CBS PR 5040

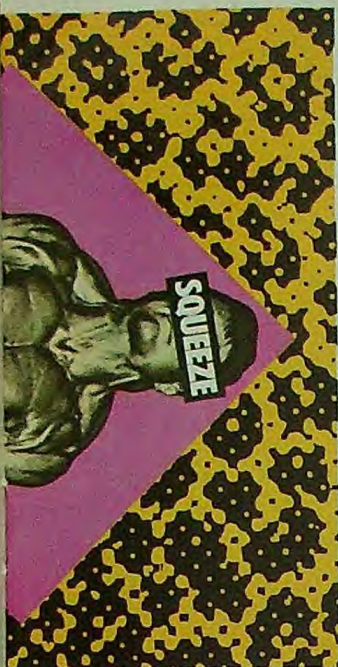


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CHER 1166

Chrysalis

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TOP 60 ALBUMS



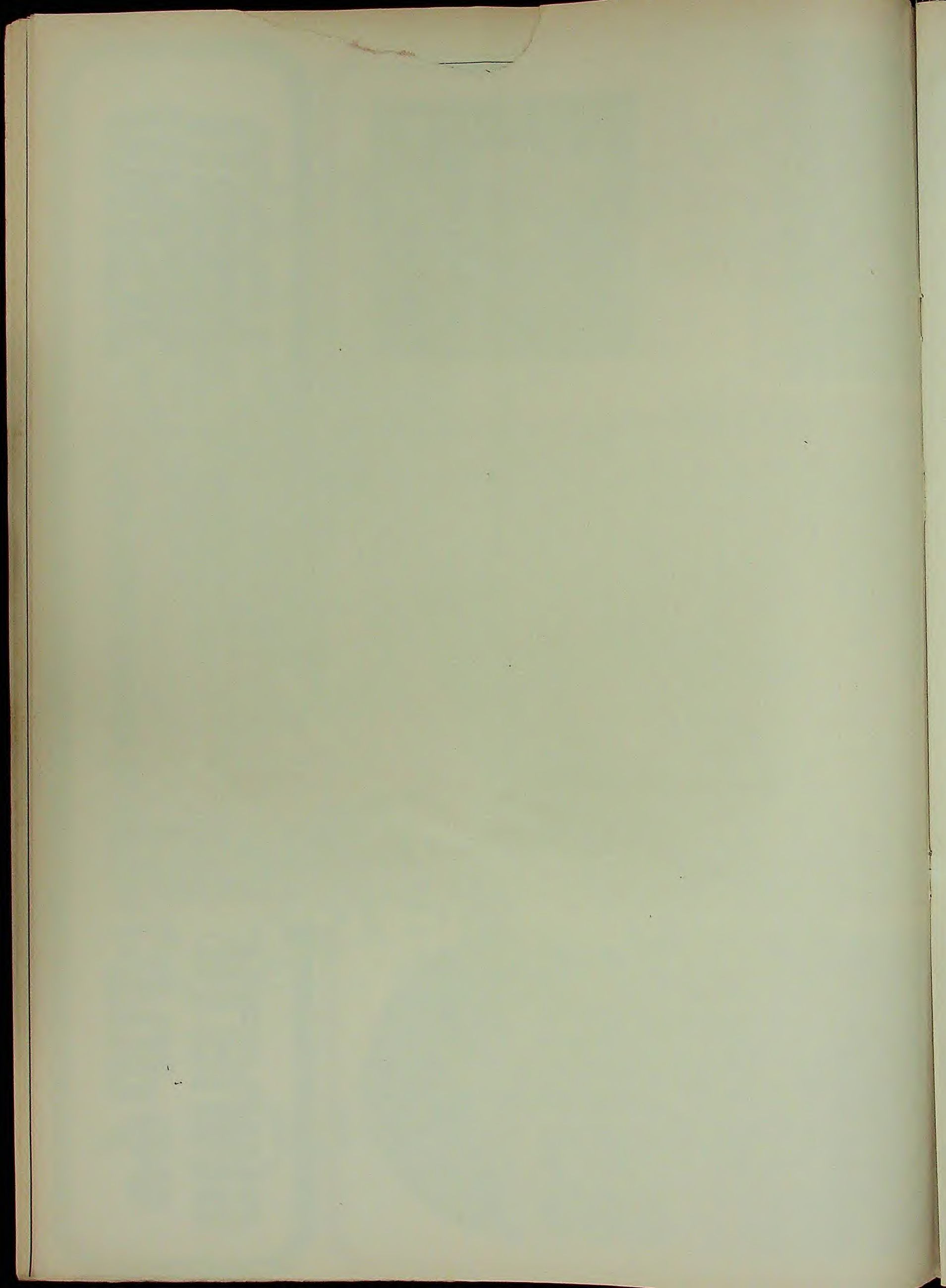
THE TUBES

WHAT DO YOU WANT FROM

LIVE

FEATURING

WHITE PUNKS ON DOPE
DON'T TOUCH ME THERE
SHOW ME A REASON
GOT YOURSELF A DEAL
I WAS A PUNK BEFORE YOU WERE A PUNK
WHAT DO YOU WANT FROM LIFE



DEALER GUIDE TO AIRPLAY ACTION

Radio 1

A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
 ARIEL — Dean Friedman (Lifesong LS 45022)
 BABY COME BACK — Player (RSO 2090 254)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 COME BACK MY LOVE — Darts (Magnet MAG 110)
 DARE TO BE DIFFERENT — Donovan (RAK 269)
 DENIS — Blondie (Chrysalis CHS 2204)
 DRUMMER MAN — Tonight (TDS TDS 1)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 FANTASY — Earth Wind & Fire (CBS 6056)
 FIGARO — Brotherhood Of Man (Pye 7N 46037)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 HOT LEGS/I WAS ONLY JOKING — Rod Stewart (Riva RIVA 10)
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 LOVELY DAY — Bill Withers (CBS 5773)
 MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 MR. BLUE SKY — Electric Light Orchestra (Jer UP 36342)
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 SPREAD YOUR WINGS — Queen (EMI 2757)
 STAYIN' ALIVE — Bee Gees (2090 267)
 STAY WITH ME BABY — David Essex (CBS 6063)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 SWINGTOWN — Steve Miller Band (Mercury 6078 813)
 TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
 THE GROOVE LINE — Heatwave (GTO GT 115)
 THEME & VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)
 WORDS — Rita Coolidge (A&M AMS 7330)
 WUTHERING HEIGHTS — Kate Bush (EMI 2719)

RECORDS OF THE WEEK

Noel Edmonds: GOD ONLY KNOWS — Neil Diamond (CBS 6064)
 Simon Bates: DENIS — Blondie (Chrysalis CHS 2204)
 Paul Burnett: TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
 Tony Blackburn: DARE TO BE DIFFERENT — Donovan (RAK 269)

Radio 2

ALBUM OF THE WEEK

WHEN YOU HEAR LOU — Lou Rawls (Philadelphia PIR 82402)

Luxembourg

BULLETS

SPREAD YOUR WINGS — Queen (EMI 2757)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 I'M NOT IN LOVE — Petula Clark (CBS 6013)
 DANCING AT THE RAINBOW'S END — Roy Wood (Warner Brothers K 17094)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
 RHIANNON — Fleetwood Mac (Warner Brothers K 14430)
 SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
 TIME WILL PASS YOU BY — Tobi Legend (R.K. RK 1004)

POWER PLAY

JACK & JILL — Raydio (Arista ARIST 161)

208 TWIN SPIN

TIAMO — Howard Carpendale (Lightning LIG 510)

TOP ADD ONS

- 1 EVERY 1'S A WINNER — Hot Chocolate (RAK 270) RL, CR, C, BR, RC, D, M, T, F, B, RT, P, V.
- 2 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6434) RL, CR, C, BR, RC, D, M, F, B, SS, P, V.
- 3 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122) CR, C, T, H, F, B, P, V.
- 4 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309) RL, PR, C, RC, T, V, Bb.
- 5= SPREAD YOUR WINGS — Queen (EMI 2757) RL, RC, F, SS, TV, V.
- 5= DENIS — Blondie (Chrysalis CHS 2204) R1, RC, M, T, SS, RT.
- *7= I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1) PR, C, D, P, Ms.
- 7= MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967) C, RC, M, T, SS.
- 7= A LONG WAY TO GO — Emotions (CBS 6118) BR, RC, M, B, P.
- *10 RHIANNON — Fleetwood Mac (Warner Brothers K 14430) RL, RC, B, 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.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 I'M A GYPSY MAN — J.J. Cale (Shelter WIP 6434)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 STAY WITH ME BABY — David Essex (CBS 6063)
 (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
 FANTASY — Earth Wind & Fire (CBS 6056)
 DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
 IF IT DON'T FIT DON'T FORCE IT — Kellee Patterson (International INT 544)
 ALRIGHT NOW — Free (Island IEP 6)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
 TALKING IN YOUR SLEEP — Marmalade (Target TGT 138)
 A LONG WAY TO GO — Emotions (CBS 6118)
 A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
 EASY — Jimmy Lindsay (Island WIP 6431)
 MIDNIGHT SUN — Chris Neal (DJM DJS 10831)
 MY GUY — Mary Wells (Motown TMG 1100)
 RHIANNON — Fleetwood Mac (Reprise K 14430)

BRMB

BIRMINGHAM

ADD ONS

WUTHERING HEIGHTS — Kate Bush (EMI 2719)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 DARE TO BE DIFFERENT — Donovan (RAK 269)
 A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 WE'RE OFF YOU KNOW — Klaatu (Capitol CL 15966)
 A LONG WAY TO GO — Emotions (CBS 6118)
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
 JACK & JILL — Raydio (Arista ARIST 161)
 OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)
 EASY — Jimmy Lindsay (Island WIP 6431)

Capital Radio

LONDON

CLIMBERS

EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 PROMISED LAND — Johnnie Allen (Stiff LOT 1)
 I GET LONELY — Florrie Palmer (Mercury 6008 601)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)

PEOPLE'S CHOICE

READY STEADY GO — Generation X (Chrysalis CHS 2207)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 Dave Lincoln: DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
 Phil Easton: FOLLOW ME FOLLOW YOU — Genesis (Charisma CB 309)
 Mark Joenz: 1993 — Boz Scaggs (CBS 6096)
 Brian Cullen: EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 Norman Thomas: A LONG WAY TO GO — Emotions (CBS 6118)
 Johnny Jason: RHIANNON — Fleetwood Mac (Reprise K 14430)

ADD ONS

SPREAD YOUR WINGS — Queen (EMI 2757)
 DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 DENIS — Blondie (Chrysalis CHS 2204)
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring O' 2017 111)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 Steve Jones: STAY WITH ME BABY — David Essex (CBS 6083)
 Richard Park: SCOTLAND FOR EVER — Sydney Devine (Philips SCOT 1)
 Tom Ferrie: STOLEN LOVE — Advertising (EMI 2754)
 Brian Ford: FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 Bill Smith: NIGHT PATROL — Discopolis (Pye 7N 25767)
 Dougie Donnelly: RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)

CURRENT CHOICE

EVERY 1'S A WINNER — Hot Chocolate (RAK 270)

ADD ONS

READY STEADY GO — Generation X (Chrysalis CHS 2207)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 SINGING IN THE RAIN — Sheila B. Devotion (EMI 2751)
 THEME & VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
 TO DADDY — Emmylou Harris (Warner Brothers K 17095)

Downtown Radio

BELFAST

HIT PICKS

John Paul: SILVER BULLET — Chris Spedding (RAK 268)
 Trevor Campbell: MY HOME TOWN — Stormer (Ring O' 2017 113)
 Candy Devine: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
 Hendi: EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 Eddie West: IS THIS LOVE — Bob Marley (Island WIP 6420)

ADD ONS

DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)
 CLOSER TO THE HEART — Rush (Mercury RUSH 7)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 I'M A GYPSY MAN — J.J. Cale (Island WIP 6434)
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring O' 2017 111)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING FEBRUARY 25 1978

MAKE CONTACT

WITH

CLOSE ENCOUNTERS OF THE THIRD KIND

BY

THE VISITORS

EMBS 356



BUY THE DEFINITIVE DISCO VERSION
- HERE NOW

John Miles
new single
No Hard Feelings

FR 13757



1	1	TAKE A CHANCE ON ME Abba	Epic EPC 5950
2	2	FIGARO Brotherhood of Man	Pye 7N 46037
3	4	COME BACK MY LOVE Darts	Magnet MAG 110
4	6	WISHING ON A STAR Rose Royce	Warner Brothers K 17060
5	3	IF I HAD WORDS Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333
6	8	MR. BLUE SKY Electric Light Orchestra	Jet UP 36342
7	5	HOT LEGS/I WAS ONLY JOKING Rod Stewart	Riva 10
8	10	SORRY I'M A LADY Baccara	RCA PB 5555
9	16	JUST ONE MORE NIGHT Yellow Dog	Virgin VS 195
10	9	LOVE IS LIKE OXYGEN Sweet	Polydor POSP 1
11	21	5 MINUTES Stranglers	United Artists UP 36350
12	18	STAYIN' ALIVE Bee Gees	RSO 2090 267
13	27	WUTHERING HEIGHTS Kate Bush	EMI 2719
14	15	DRUMMER MAN Tonight	TDS 1
15	11	LOVELY DAY Bill Withers	CBS 5773
16	13	NATIVE NEW YORKER Odyssey	RCA PB 1129
17	7	UP TOWN TOP RANKING Althia & Donna	Lightning LIG 506
18	25	FREE EP	Island IEP 6
19	17	FOR A FEW DOLLARS MORE Smokie	RAK 267
20	14	THE GROOVE LINE Heatwave	GTO GT 115
21	19	THEME FROM WHICH WAY IS UP Stargard	MCA 346
22	20	EMOTIONS Samantha Sang	Private Stock PVT 128
23	12	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R 6018
24	30	RIISING FREE/TRB Tom Robinson Band	EMI 2749
25	26	JUST THE WAY YOU ARE Billy Joel	CBS 5872
26	32	FANTASY Earth Wind & Fire	CBS 6056
27	25	HEARTSONG Gordon Giltrap	

DUSTY SPRINGFIELD



It begins again...with her new single

'A LOVE LIKE YOURS'

Dusty 1

introduced by
photogram

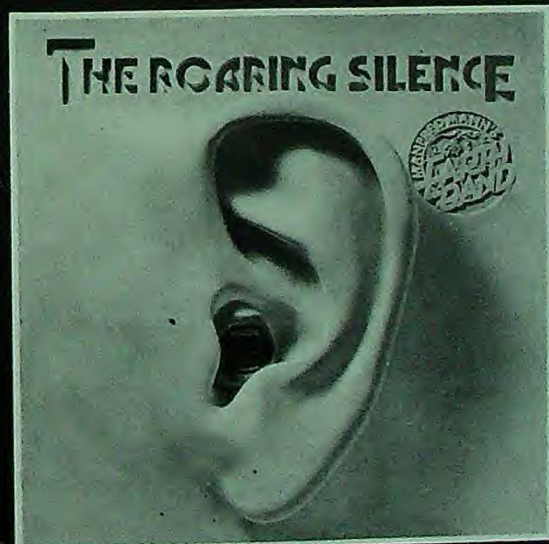
**GERRYTY
BAKER STREET**

UP 36346

The new single from
the album City to City



Manfred Mann's Earth Band BRON 252
 Glorified Magnified BRON 257
 Messin' BRON 261
 Solar Fire BRON 265
 Good Earth BRON 306
 Nightingales BRON 337
 The Roaring Silence BRON 357



000 0030
 Electric WOT-19
 HEARSTON-Gordon Giliran
 27 245
 20 32
 FANTASY Carol Wind & File



MANFRED MANN'S
EARTH BAND
NEW ALBUM BRON 507

WATCH

BRONZE



AR



MANFRED

Includes 'California' and
single the live 'Mighty'

MANFRED MANN'S
EARTH BAND
NEW ALBUM BRON 507

WATCH

BRONZE



FRED MANN'S EAR

WATCO

California' and a new
ve 'Mighty Quinn'



EARTH BAND

Out Now

BRONZE



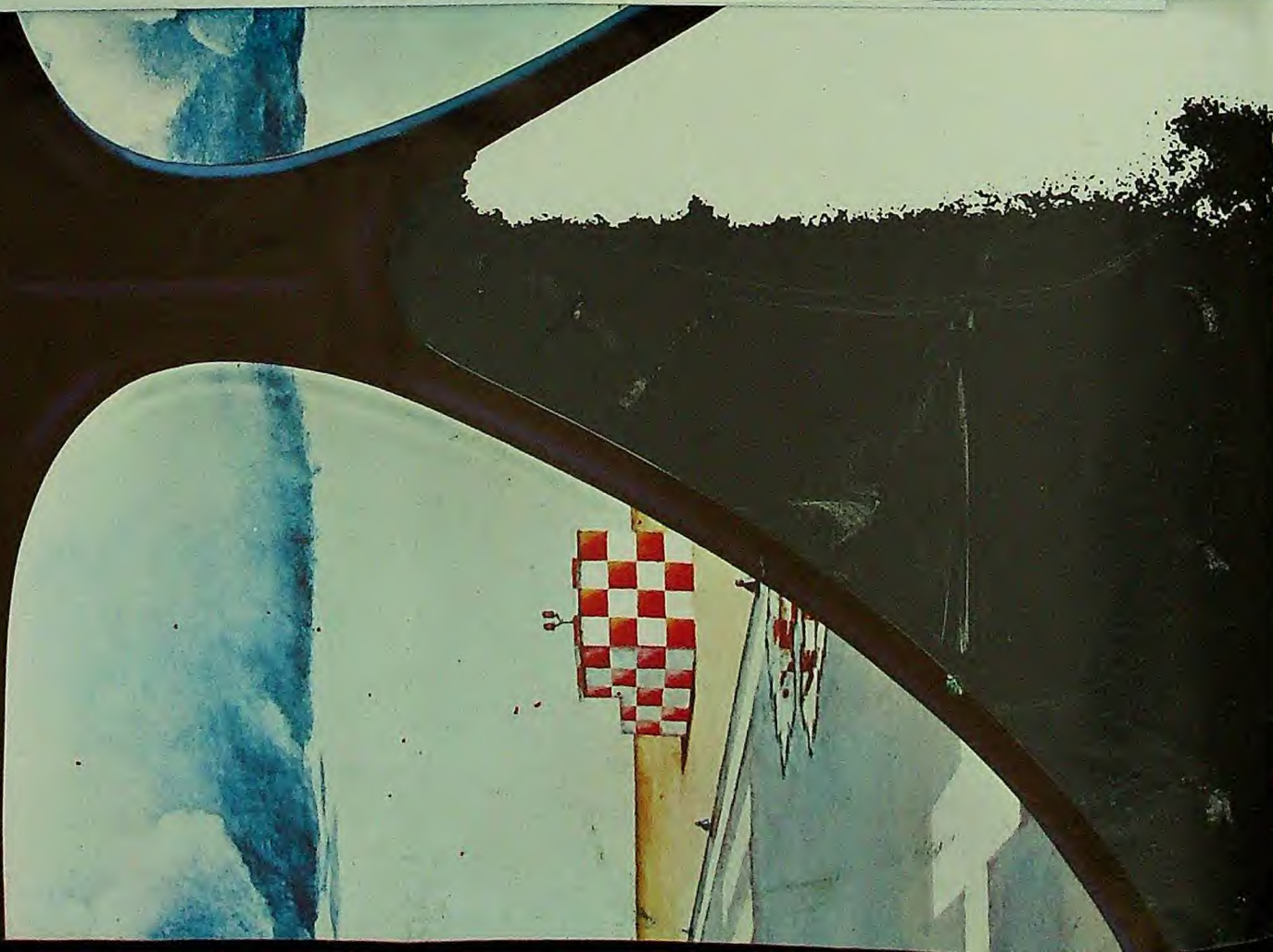
Marketed by EMI Records Limited,
20 Manchester Square, London W1A 1EF

MANFRED MANN'S
EARTH BAND
NEW ALBUM BRON 507

WATCH

BRONZE





MANFRED MANN'S
EARTH BAND
NEW ALBUM BRON 507

WATCH

BRONZE





'Watch' is the new album from Manfred Mann's Earth Band. Following the success of 'Roaring Silence' you can expect considerable sales activity on this one.

You'll be getting lots of help from us:

- Extensive press advertising campaign
- Eye catching in-store/window displays
- National flyposting campaign
- Local radio promotional tour
- National tour by the band at top venues.

Use this poster & streamer to tell your customers that the album is in stock



BRON 507

Also available on tape.

BRONZE



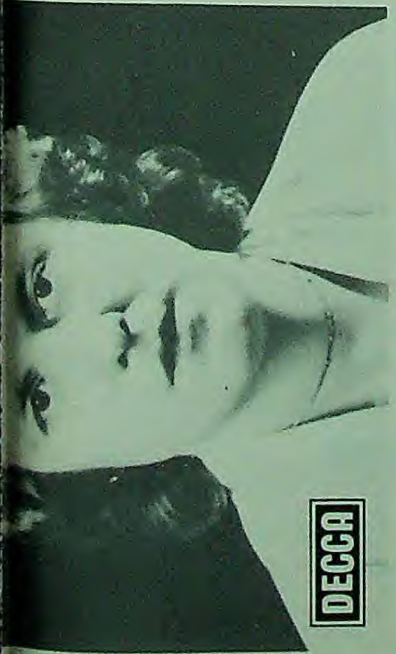
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'BAKER STR

United Artists UP 36346

BAKER STREET Gerry Rafferty

28 44



DECCA

DIANA'S

gonna hit the charts with a new single.

'Top Of The World' is her new single from the album 'Baby It's Me'. And topping the charts is only natural when you're...

ON TOP OF THE WORLD

Single: TMG 1999

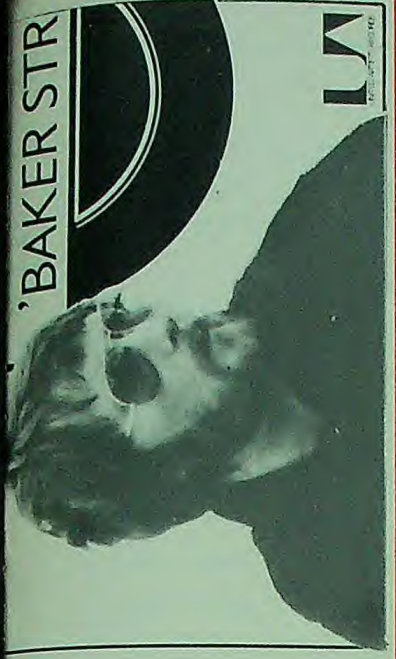
Album: STMA 8031



- 28 44 BAKER STREET Gerry Rafferty United Artists UP 36346
- 29 31 I CAN'T STAND THE RAIN Eruption Atlantic/Hansa K 11068
- 30 22 JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers Island WIP 6410
- 31 38 EVEN THOUGH YOU'RE GONE Jacksons Epic EPC 5919
- 32 35 GALAXY War MCA 339
- 33 50 DENIS Blondie Chrysalis CHS 2204
- 34 33 RICH KIDS Rich Kids EMI 2738
- 35 **NEW** IS THIS LOVE Bob Marley & The Wailers Island WIP 6420
- 36 28 WORDS Rita Coolidge A&M AMS 7330
- 37 42 WHAT DO I GET? Buzzcocks United Artists UP 36348
- 38 29 LOVE'S UNKIND Donna Summer GTO GT 113
- 39 **NEW** SPREAD YOUR WINGS Queen EMI 2757
- 40 **NEW** RUMOUR HAS IT Donna Summer Casablanca CAN 122
- 41 40 SWEET SWEET SMILE Carpenters A&M AMS 7327
- 42 34 NO TIME TO BE 21 Adverts Bright BR 1
- 43 45 DO YA WANNA GET FUNKY WITH ME Peter Brown TK TKR 6009
- 44 41 CLOSER TO THE HEART Rush Mercury Rush 7
- 45 **NEW** MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael Pye 7N 46305
- 46 43 SHOT BY BOTH SIDES Magazine Virgin VS 200
- 47 **NEW** LILAC WINE Ekie Brooks A&M AMS 7333
- 48 **NEW** BABY COME BACK Player RSO 2090 254
- 49 49 GONE DEAD TRAIN Nazareth Mountain NAZ 002
- 50 47 IF IT DON'T FIT DON'T FORCE IT Keele Paterson International INT 544

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

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'BAKER STR

U2

NEXT IN LINE

- BLAZE AWAY K11528
- Me Myself & Me Again
- I LOVE THE SOUND OF BREAKING GLASS ADA1
- Nick Lowe
- RHIANNON K14430
- Fleetwood Mac
- CAROLINA'S COMIN' HOME K17077
- Shaun Cassidy



Tina Turner

new single is

I'll Go Where
Your Music
Takes Me

6062

 Records

AIRPLAY ACTION

Radio Forth

EDINBURGH

ADD ONS

THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND — Meco (RCA XB 1039)
STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)
SPREAD YOUR WINGS — Queen (EMI 2757)
RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
MOVE YOUR BODY — Gene Farrow (Magnet MAG 109)
LOVIN' YOU IS LIKE LOVIN' THE WIND — Christine Kidd (Anchor ANC 1050)
IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
GONNA GIVE HER ALL THE LOVE I'VE GOT — James & Bobby Purify (Casablanca CAN 119)
EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
ARIEL — Dean Friedman (Lifesong LS 45022)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: I'M A GYPSY — J.J. Cale (Island WIP 6434)
Colin Mason: MUSIC HARMONY & RHYTHM — Brookly Dreams (RCA XB 1040)
Jon Hawkins: LITTLE ITALY — Stephen Bishop (ABC 4204)
Stuart Freeman: IS THIS LOVE — Bob Marley (Island WIP 6420)
Phil Fothergill: GONNA GIVE HER ALL THE LOVE I'VE GOT — James & Bobby Purify (Casablanca CAN 119)
Paul Holmes: TOO MANY LOVERS — Jenny Darren (DJM DJS 10824)

ADD ONS

DENIS — Blondie (Chrysalis CHS 2204)
RAG & BONE — Steve Ellis (Ariola ARO 107)
FRIDAY ON MY MIND — Earth Quake (Beserkley BZZ 11)
NO HARD FEELINGS — John Miles (Decca FR 13757)
PROMISED LAND — Johnnie Allen (Stiff LOT 1)
SPREAD YOUR WINGS — Queen (EMI 2757)
MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: 1993 — Boz Scaggs (CBS 6096)
Nicky Jackson: EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
Dave Christian: FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
Andy Ferriss: IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
Chris Rider: IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
Anton Darby: DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
Howard Pearce: SPREAD YOUR WINGS — Queen (EMI 2757)
Jack McLaughlin: OFF NIGHT BACKSTREET — Joni Mitchell (Asylum K 13110)
Dave Carson: RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)

STATION SPECIAL

PROMISED LAND — Johnnie Allen (Stiff LOT 1)

Metro Radio

NEWCASTLE

ADD ONS

FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
DENIS — Blondie (Chrysalis CHS 2204)
A LONG WAY TO GO — Emotions (CBS 6118)
ALRIGHT NOW — Free (Island IEP 6)

Radio Tees

TEESIDE

HIT PICKS

Tony Gillham: LET'S STOP DANCING — Tony Stackton (Ariola 'Hansa AHA 509)
David Hoare: DO IT DO IT AGAIN — Raffaella Carra (Epic EPC 6094)
Dave Gregory: EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
Brian Anderson: RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
Mark Page: DENIS — Blondie (Chrysalis CHS 2204)
Steve Gordon: MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)

ADD ONS

NOTHING GOES RIGHT — Stephanie de Sykes (DJM DJS 10830)

BBC Blackburn

HIT PICKS

Jude Bunker: EVERY LITTLE BIT HURTS — Helen Shapiro (Arista ARISTA 178)
Wendy Howard: TO DADDY — Emmylou Harris (Warner Brothers K 17095)
Kath Dutton: FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
Gerald Jackson: ARIEL — Dean Friedman (Lifesong LS 45022)
Phil Scott: YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)
Nigel Dyson: THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND — Meco (RCA XB103)
Pat Gibson: HEART GET READY FOR LOVE — Herman's Hermits (Pye 7N 25768)
Rob Salvidge: RHIANNON — Fleetwood Mac (Reprise K 14430)
Trevor Hall: BAKER STREET — Gerry Rafferty (United Artists UP 36346)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
Stewart Francis: I'M NOT IN LOVE — Petula Clark (CBS 6103)
Mike Hurley: I'M A GYPSY MAN — J.J. Cale (Island WIP 6434)
Peter Levy: LITTLE ITALY — Stephen Bishop (ABC 4204)
Ian Scott: I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)

PENNINE PICK

EVERY 1'S A WINNER — Hot Chocolate (RAK 270)

ADD ONS

MOVE YOUR BODY — Gene Farrow (Magnet MAG 109)
1993 — Boz Scaggs (CBS 6096)
ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
A LONG WAY TO GO — Emotions (CBS 6118)
BIG BLOW — Nanu Dibango (Decca FR 13755)
IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)

Radio 210

THAMES VALLEY

ADD ONS

SWEET MUSIC MAN — Tammy Wynette (Epic EPC 6092)
SHORT PEOPLE — Randy Newman (Warner Brothers K 17034)
BOATS AGAINST THE CURRENT — Eric Carmen (Arista ARIST 165)
NOTHING GOES RIGHT — Stephanie De Sykes (DJM DMS 10830)
STAY WITH MY BABY — David Essex (CBS 6063)
TOO MANY LOVERS — Jenny Darren (DJM DJS 10824)
SPREAD YOUR WINGS — Queen (EMI 2757)
TO DADDY — Emmylou Harris (Warner Brothers K 17095)
LITTLE ITALY — Stephen Bishop (ABC 4204)

Radio Trent

NOTTINGHAM

ADD ONS

DENIS — Blondie (Chrysalis CHS 2204)
STAY WITH ME BABY — David Essex (CBS 6063)
EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
WUTHERING HEIGHTS — Kate Bush (EMI 2719)
ALRIGHT NOW — Free (Island IEP 6)
LILAC WINE — Elkie Brooks (A&M AMS 7333)
MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)
DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)
BABY COME BACK — Player (RSO 2090 254)
DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
WE'VE GOT THE WHOLE WORLD IN OUR HANDS — Nottingham Forest/Paper Lace (Warner Brothers K 17110)
SHU DIG DANCIN' — Inner City Express (Ebony EYE 5)
THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND — Meco (RCA XB 1059)

Piccadilly Radio

MANCHESTER

ADD ONS

FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista ARIST 171)
IS THIS LOVE — Bob Marley (Island WIP 6420)
I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)

BBC Medway

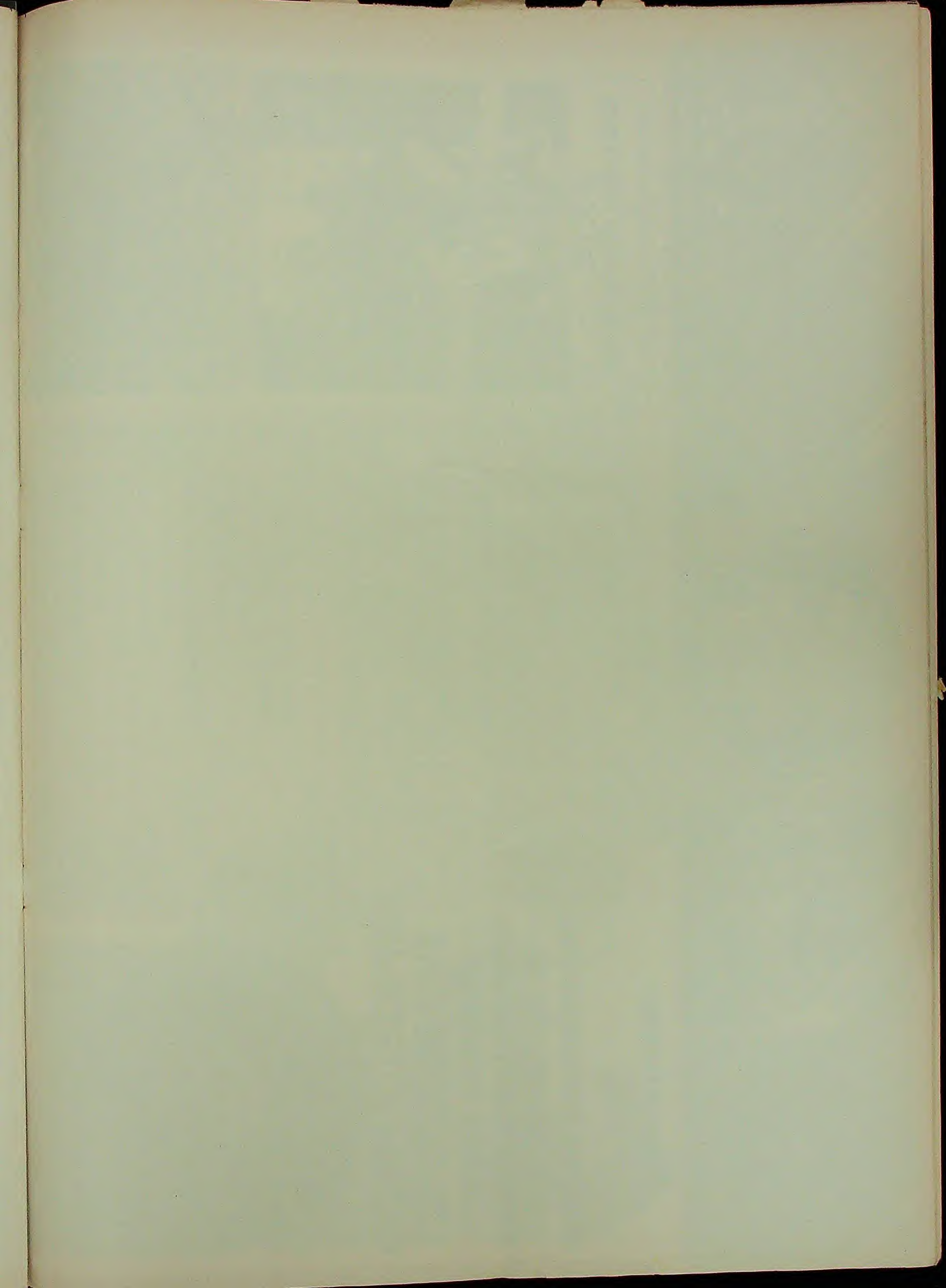
PRESENTER PICKS

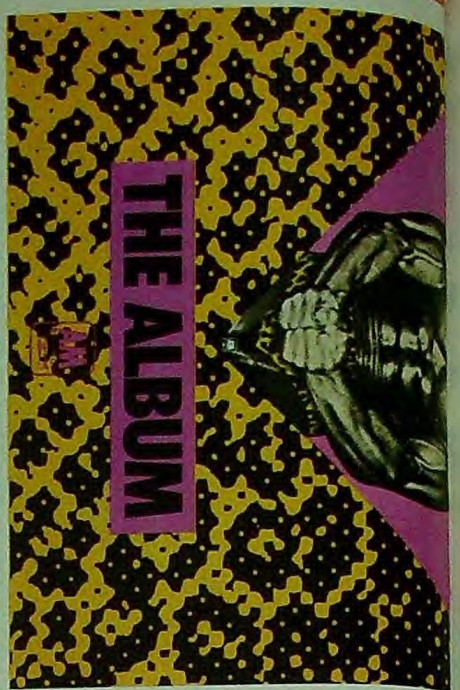
Jimmy Mark: LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
Bernard Mulhern: NOTHING GOES RIGHT — Stephanie de Sykes (DJM DJS 10830)
John Thurston: THE LOVELY SHEPHERD — Zamfir & James Last (Philips 6042)
Mike Brill: STOLEN LOVE — Advertising (EMI 2754)
Rod Lucas: BEN — Michael Jackson (Motown TMG 9834)
Tony Valence: DO IT DO IT AGAIN — Raffaella Carra (Epic EPC 6094)
David Cornet: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)

BBC Merseyside

PERSONAL PICKS

Billy Butler: WHO'S THAT LADY — Hazel Dean (Decca F.13751)
Phil Ross: I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)





THE ALBUM



XTC LIVE AT THE LYCEUM FEBRUARY 22
STRAIGHT IN THE TOP 50

**XTC
BRILLIANT WHITE MUSIC**

OUT NOW ON VIRGIN RECORDS V2095



**BILL WITHERS
MENAGERIE**

featuring the single 'Lovely Day'



EARTH WIND & FIRE

featuring their new single 'Fantasy'

36 15	WE MUST BELIEVE IN MAGIC	Crystal Gayle	United Artists UAG 30108
37 28	RUNNING ON EMPTY	Jackson Browne	Asylum K 53070
38 34	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 9102 014
39 46	HOTEL CALIFORNIA	Eagles	Asylum K 53051
40 49	PERILOUS JOURNEY	Gordon Gilttrap	Electric TRIX 4
41 NEW	DRASTIC PLASTIC	Be Bop Deluxe	Harvest SHSP 4091
42 NEW	STAINED CLASS	Judas Priest	CBS 82430
43 -	COUNTRY GIRL MEETS COUNTRY BOY	Various	CBS/Warwick PR 5039
44 37	A STARIS BORN	Soundtrack	CBS 86021
45 42	THE MUPPET SHOW	Muppets	Pye NSPH 19
46 -	A NEW WORLD RECORD	Electric Light Orchestra	JET UAG 30017
47 24	20 GOLDEN GREATS	Diana Ross & The Supremes	Motown EMTV 5
48 NEW	CITY TO CITY	Gerry Rafferty	United Artists UAS 30104
49 NEW	A FAREWELL TO KINGS	Rush	Mercury 9100 042
50 41	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
51 NEW	PUTTIN' ON THE STYLE	Lonnie Donegan	Chrysalis CHR 1158
52 38	WHITE MUSIC	XTC	Virgin V 2095
53 -	ELTON JOHN'S GREATEST HITS	Elton John	DJM DJH 20442
54 40	THE JOHNNY MATHEIS COLLECTION	Johnny Mathis	CBS 88278
55 51	HEROES	David Bowie	RCA PL 12522
56 55	QUARTER MOON IN A TEN CENT TOWN	Emmylou Harris	Warner Brothers K 56443
57 30	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond	CBS 86044
58 -	ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125
59 32	GREATEST HITS ETC	Paul Simon	CBS 10007
60 NEW	TALKING HEADS '77	Talking Heads	Sire 9103 328

♣ MILLION (PLATINUM) ● 1/2 MILLION (GOLD) □ 1/4 MILLION (SILVER)
Chart compiled for Music Week and the BBC by British Market Research Bureau
on returns from 376 conventional record outlets.
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The Barrow Knights

Includes the single 'Back in Trouble Again'



Neil Diamond

Includes the single 'God Only Knows'

**SPECIAL BALLET-MUNDU BUNDAE
SAW HER STANDING THERE
STAND UP AND SHOUT - SMOKE
GOD BIRD CHANGE - CRIME MEDLEY
OVERTURE**



**SPECIALLY PRICED
TWO RECORD SET
RECORDED LIVE AT
HAMMERSMITH ODEON
IN NOVEMBER 1977
ON A&M RECORDS AND TAPES**



AMLM/CLM 68460

ALL 'N' ALL
©1977
CBS 8004

The GOLDEN AGE OF THE HOLLYWOOD Stars

ORIGINAL SOUNDTRACK
DIALOGUE MUSIC & SONGS
FROM 50 WARNER BROS.
PRODUCTIONS 1926-1949

DOUBLE ALBUM INCLUDES
12 PAGE BOOKLET OF
ORIGINAL STILLS

Available on United Artists Records

USD 311



ORIGINAL
SOUNDTRACK
DIALOGUE
MUSIC & SONGS
FROM 50
WARNER BROS.
PRODUCTIONS
1926-1949



Includes the hit single
'As Time Goes By'
by Dooley Wilson

TALENT

Battisti aims to break in Britain and the US

LUCIO BATTISTI is an artist who, for all his Latin charm and romanticism, can face facts. The fact is that a string of number one hits in Italy are insignificant in promoting his career when compared with a hit in the UK and/or America, which are the breeding grounds for international success.

His first album in Britain is Images, released this month. It is being given the full promotion and marketing treatment by RCA, breaking Battisti in the UK is top priority for this year.

The album is in English, and any presupposition that it is another heavily-accented, over-emotional offering from a typical Italian tenor with a Gigli complex is rapidly quashed on hearing it. There is a melodic commerciality in many of the songs which urges comparison with Paul Simon, or, less obviously, with Bob Dylan — in the first case

there is some similarity of styles in the second of flow and feel in the lyrics.

During a very short visit to RCA UK recently Battisti talked about the effort involved in thinking, writing and singing in a language which is not his own; a language which was learned methodically and quickly at classes in America, specifically so that when he made an LP for UK and US he could understand the language he was using, rather than have translations made of his songs and then sing those parrot-fashion.

Feeling

"Making a record in English is an effort not just because of the language," Battisti explained, "which is really the last thing I worry about. The main thing is putting across my feeling to a people I do not know, and with whom I have

no rapport. But it will be very good practice and experiment for me. I have always been very successful in all the Latin countries, it's easy because the feelings of myself and my audience are the same. We just have to translate the words. "The words are mostly those of the famous Italian poet and lyricist Giulio Rapetti, known as Mogol, but Battisti is involved in the writing of each song and the final interpretation is his. After attending school and obtaining a certificate in engineering Battisti started to play guitar, and music rapidly became a great deal more important than engineering. He moved to live in Milan in 1965, and met Rapetti there. They immediately understood each other as creative artists, and began to write together. For the first five years they worked as songwriters only. Their songs were all covered by other singers. Among the big successes were

translations into English Il Paradiso became the hit Half As Nice by Amen Corner; Bella Linda was interpreted by Grass Roots and because a US hit, David Bowie's English lyrics for another song were recorded on Mick Ronson's Slaughter on Tenth Avenue. When Battisti began to sing his own songs he immediately entered the charts, and every record went to number one.

"But from this LP, my first in English, I have noticed I now exist in the international scene because I have made the album. I knew I would have to study English to make my mark in that. People know me through my Italian records in France — I sell 30,000 there. I'm sorry I don't speak French, but I think I will now get big sales there of my records in English."

Clearly the ability to reach an international audience is more important to Battisti than making it high in the charts here with this first album, and he is obviously a man able to judge shrewdly in music business terms as well as artistic ones. "I look at the charts here out of curiosity. I never believe the charts anywhere, even in Italy, are a good indication of taste. The important thing for me is to have the right connection between what I am and what I express in my music."

That is the cry of every songwriter; its predictability does not in any way rob it of truth. In Battisti's case the man is, and shows in his songs, a romantic Latin — always in danger of being considered too emotional or sentimental by the British and Americans who are alike in taking a more hard-edged view of affairs of the heart than the continentals. Battisti is aware of this fact too, normally responsible for writing, arranging and producing his own music for this English album he is working with co-producer, and with an English lyricist who helps "to refine my work so that I can project myself as well as possible". He added, "I am a man, and I have emotions."

He has had unparalleled success in his home country for 10 years by making songs which express his own feelings because he believes,

these feelings are common to most people. When listening to his own recording he expects them to move him as he wants them to move his audience. The sales of his first English album will tell him just how far he is right in his belief that "music finds its own medium."

Until he has that concrete evidence of what the traditionally chilly, rock-buying, choosy, slightly Americanised — and currently out of pocket — British think of his particular brand Mediterranean pop Battisti rightly sees no reason to change his style for the new market he is aiming at. "Mine is a happy medium. I believe there is a public for it and that public contains many people who do not buy records at the moment because there are none that they like. The Latins like to investigate their emotions, and I think the British attitude may be changing. Music is the real communication medium."

Credibility

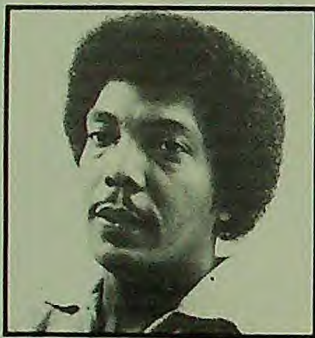
The Images album, with English lyric translations by Peter Powell, and co-production by the formidable combination of Bones Howe and Joe Reisman, is just beginning the acid test of public response to RCA's belief in this Italian artist and Battisti's belief in his own music. The marketing campaign is on a scale never used before to push product from a Continental artist signed to one of RCA's European companies.

With an eye to the likely buyers advertising is being placed in *Melody Maker* and *Music Week*, but two weeks campaigning on Capital will bring the man's name and voice to the London audience which could start the word spreading. Every radio station in the country is being serviced with album and press information, and 200 key dealers are also receiving a free LP and press pack. The results will be studied with great interest by artist, record company and trade, as the possible start of true cross-fertilization of musical ideas and sounds between Britain and the continent to which it geographically belongs.

Arnold presides on Soul

WHEN LARKIN Arnold, an attorney in Capitol Records' Los Angeles headquarters, received a phone call from the president of the corporation, he thought that it would be just some query about a legal document. In fact, that call was to change the course of his life, and bring a drastic improvement in Capitol's fortunes — what president Bhaskar Menon was telling him was of Capitol's plans to enter the black music market in a major way, and what he was asking Arnold was whether he would head up the new division.

Arnold recalls now: "I was absolutely amazed and just didn't know why he wanted me to do it — even to this day I don't know why Capitol asked me to steer the plans for driving into the soul music market. I had been with the corporation for almost four years then, but my experience had always been in the legal department reading and drafting contracts. I had no experience of marketing or a&r whatsoever."



Larkin Arnold

copies per album, and whose style had changed gradually from performing pop standards and ballad material to rather more gutsy soulful songs. Arnold says: "My first priorities were to examine Capitol's existing soul catalogue, and look at the company's image as a whole. I had to find out what had to be changed, adapted or modified, then there was the question of going out and looking for new acts."

Arnold literally started the soul division singlehanded although he later had the help of Don Zimmermann (now president of Capitol) and Bruce Windell. Amongst the first of Capitol's new soul signings were Tavares — "Their manager, who used to be a regional promotions man for Capitol, sent in a tape of their music — in fact they had recorded for Capitol before under the name, Chubby and the Turnpikes! We had success with Tavares almost immediately, and it has continued to this day, but there were also some relatively flop acts in between, including the Reflections."

Natalie Cole arrived on the scene in 1975 and since then has had phenomenal sales success, and is also a big hit in Japan where she won a major song contest. "Basically, Natalie's situation was the same as that of Tavares — she had been passed by a number of record companies, but when I heard the tape I recognised the potential, and immediately signed her to a long-term contract. I guess a lot of the problems resulted from the fact that she was Nat King Cole's daughter — initially a lot of people were very sceptical about her, they thought that we were trying to take advantage of her father's name. I would still have signed her if her name had been Mary Smith."

Since then, Arnold has made many signings to the corporation including the Silvers, Maze, Bill Cosby (the well-known US comedian) and most recently Freda Payne, whose career has gone into eclipse since her *Invicta* days when

she had a worldwide hit with Band Of Gold. "Freda has been going through a very quiet record sales period but she has been working constantly, and the important thing of course is that she still has an international name and she still has the talent. Her first product from Capitol will be in the soul and disco vein, very much like she was doing before, and she is due to visit the UK for a couple of weeks, to promote the record. There is the likelihood of a tour later in the year. As for Bill Cosby, he's a great comedian and he makes good records — one of the records he has made for us includes an excellent take-off of Barry White."

Commitment

Larkin Arnold is naturally happy with the success of Capitol's soul division, but he adds: "Although we have made inroads there is still a long way to go. The attitude at Capitol is that when we sign a new act, there is a total commitment towards them, and we will do everything to bring them to the same success level as Tavares, Natalie Cole or Maze. When we did start, there was a lot of initial resistance to Capitol product, because various disc jockeys were not sure whether it was a total commitment on our part or just a token gesture. I think though that our success more than anything else lets people know how committed we are towards the soul market — four years ago Capitol used to be something like 138th in the list of best-selling black music labels, now we are fourth. This success has also enhanced the general image of the corporation."

Perhaps surprisingly, Arnold found no resistance from other a&r men at Capitol when he was chosen above them to set-up the black music division. "There could quite easily have been resentment because of course I had absolutely no experience of that side of the record business. In fact I think that nobody cared because nobody thought that the venture would succeed! However some people were very helpful in the early stages, and I have always had the utmost co-operation from Capitol in London."

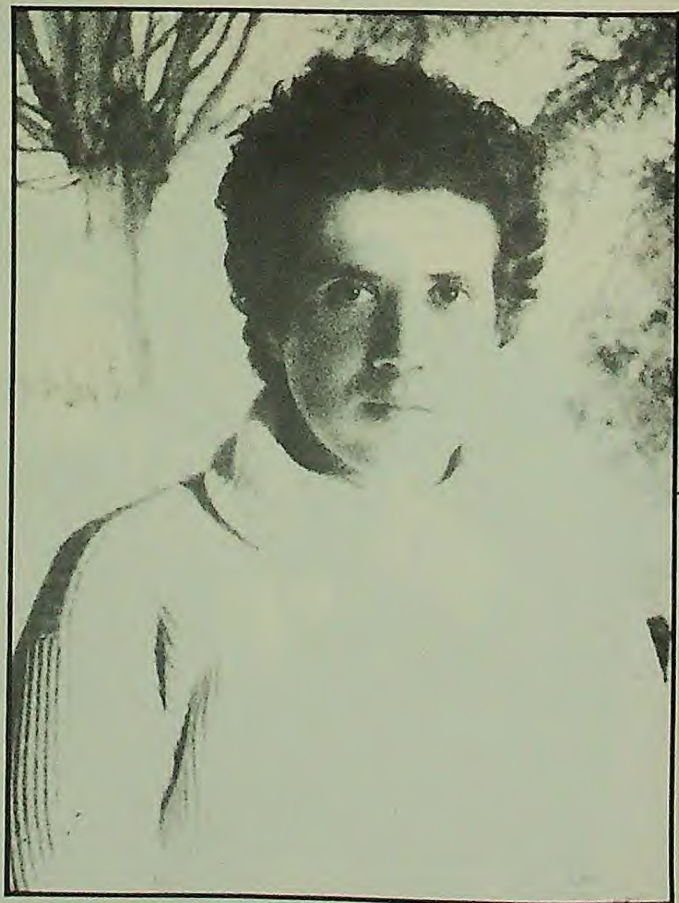
Arnold still goes out himself in the pursuit for new talent. "Obviously I can't concentrate as much as I did — at one time I was always round the discos — but I don't want to lose that essential contact with what's happening at grass roots level. I discovered two of our most recent signings when they were performing in a Los Angeles club."

Combination

What Larkin Arnold does know now, along with Capitol and the rest of the international music business, is that Capitol's venture into the soul market has been more than successful. Spearheaded by two acts in particular, Tavares and Natalie Cole, the corporation has managed in only four years to grab a major percent share of the US black music market, and those inroads have continued to be made throughout Europe and Australasia. What initially started as a joke, so far as many industry spectators were concerned, very quickly changed into something that had even the well-established soul labels looking anxiously to their own sources of talent.

During a recent London visit, en route back to California after visiting Midem, Arnold talked about how Capitol managed to achieve such credibility. "Of course I was hesitant about accepting the job, especially as I knew that the entire venture could stand or fall by my actions. My head was on the block and I knew it — however I wanted the challenge of building something from scratch, and the fact that I would be able to help my own people helped me make my decision."

Until then, Capitol had never really been a serious contender in the soul music market — there were a couple of black acts on the roster including Nancy Wilson, who was selling in the region of 150,000



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Britain and Earth Mann

translations into English Il Paradiso became the hit Half As Nice by Corner: Bella Linda was led by Grass Roots and a US hit, David Bowie's for another song were Mick Ronson's Avenue. When songs

these people, recording him as audience English far he rig finds its o Until evidence



JUST TEN years ago, Sixties pop group Manfred Mann were topping the charts with a Bob Dylan song, Mighty Quinn. It was a record which was eventually to top the US charts too, and proved to be one of the band's biggest sellers — now in 1978, the song has been given a new lease of life by Manfred Mann and the Earth Band who are hopeful that the disc will emulate the success of its predecessor.

The song has in fact always remained a popular inclusion in the Earth Band's stage repertoire, and indeed is the only hit from the Sixties period that Mann is happy to include in the band's act. Ten years ago, the song featured the vocals of former Manfred Mann frontman Mike D'Abo, and was released by Fontana (now Phonogram); the new version is released via Bronze Records, the Earth Band's label for the last five years, and is sung by lead vocalist Chris Thomson.

Mann admits: "We have been considering doing it again as a single for at least three years, but only now has it finally emerged. The new single is actually an edited track of the version which is on the new album, Watch (BRON 507), and was recorded live during a concert. The band has been playing Mighty Quinn for at least seven years now and the audience reaction has always been great — we decided to do the song

'The band has been playing Mighty Quinn for at least seven years, and audience reaction has always been great.'

again as a single because it has such a good arrangement."

Although he has always kept a low profile within the pop world, Manfred Mann is one of the few musicians who emerged during the 'beat group' era to have survived through to the late Seventies and still have consistent success. Following the break-up of the original Manfred Mann group in 1969, Mann and fellow member Mike Hugg started Chapter III, a jazz/rock outfit. Following the demise of that group in 1971, the Earth Band was formed and had its debut album issued by Phonogram the following year.

Since then, the group has had spasmodic chart success, but the albums have always sold very strongly. The first Top Ten single was Joybringer, based on Holst's Planets Suite; after the Earth Band signed with Bronze, their album Solar Fire was also a big seller and since then there has been a steady stream of LPs including The Good Earth (when Bronze, as a promotion gimmick, actually gave away 12-inch plots of land!), Nightingales And Bombers and The Roaring Silence.

They reached the pinnacle of success last year however when their version of the Bruce Springsteen song Blinded By The Light was a UK Top 10 hit and number one in the US. The album from which it was taken, The Roaring Silence, was also a big seller on both sides of the Atlantic. Sales of the single in the States alone have reached 1.5 million units. In addition, it was estimated that in one nine month period, the Earth Band played live in front of some 750,000 Americans fans.

Manfred Mann himself remains philosophical about this success,

'A smaller company is much more involved with your work — at Bronze I am treated as an important character.'

saying: "I don't know what lifetime is ahead for us, as a unit as a musician you learn to think in terms of no more than 12 months — obviously I would like the Earth Band to continue being successful but just because someone has a big ambition doesn't mean that he is going to succeed. More like it has to be good music."

He has involved himself with other projects apart from the band, and one is The Workhouse recording studios in London's Old Kent Road. He co-owns the studios which now have 24-track facilities and where all the MMEB product is now recorded. "It provides everything needed to make records and even when we are not using the studio, there are always other bands there putting down their music. Some studios manage to have lots of things like carpets and furniture which are totally unnecessary, and have nothing to do with the music being made — you won't find those kind of items at The Workhouse however."

The Earth Band will soon be embarking upon the European section of their 1978 tour, with initial dates in Scandinavia, Germany and Switzerland. Later there will be a 15-date British tour before several concerts in the US.

The new album and single are released by Warner Brothers this week in the States. Mann adds: "We originally decided to sign with Bronze because a smaller company is much more involved with your work — when I walk in the Bronze offices I am treated as an important character, and the new product is always given a lot of attention. On the other hand, so far as Warner Brothers in the US is concerned, I'm just another artist and they don't mind as long as we continue to produce the albums."

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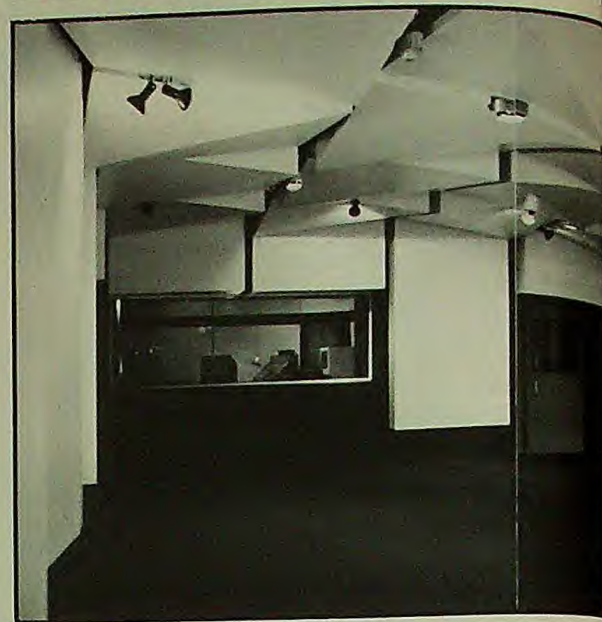
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EDEN STUDIO



The Eden Studios story

TEN YEARS is a long time in the recording business. In the decade since Eden opened its doors, equipment has grown unbelievably in flexibility. Which producer working on 2 or 4 track would have thought that within 8 years he would be using 24 tracks, with no tape hiss problems? Think how the public ear has now got used to F.M. radio and hi-fi — ten years ago most people had a record player or radiogram.

Eden Studios has been moving forward with the rest of the industry. It has grown from a home-built demo studio to a 24 track, acoustician and architect designed studio that compares with the best. Among a devoted clientele are many now established 'names' in the business some of whom made their first demo's at Eden, ten years ago. A look back through the very busy bookings diary reveals Graham Parker and the Rumour, who have done 2 albums, Nick Lowe, (including new single *Breaking Glass*), Elvis Costello, Bay City Rollers, Maxine Nightingale, Barbara Dickson and many others.

Eden is run by three people who founded it ten years ago — Piers Ford-Crush, Mike Gardner and Philip Love. Piers and Philip take care of day to day running of the studio, while Mike looks after the technical side. Engineering is by Roger Bechirian and Aldo Bocca. Roger has been with Eden for 7 years and Aldo joined last summer after working at Nova for 4 years.

The present studio opened three years ago. It was designed by acoustic expert Kenneth Shearer — other work by him includes Apple, A.I.R. London, De Lane Lea, and the remarkable flying saucers at the Royal Albert Hall. Ken's design was realised by two brilliant young architects, Graham Anthony and Peter Wadle. The importance of that elusive quality 'atmosphere' was something that Eden have been conscious of since their days in Kingston. Even a large studio (Eden can take up to 35 musicians), must feel right for the lone singer or three piece group.

The lighting can be varied from bright high key for orchestras down to deep saturated colours for more intimate work. Clients who work in the dark do not get a reduction. In the studio are large separation screens specially designed to match the decor. A semi-permanent drum cage is in one corner with adjustable reverberation and lighting.

The control room has double windows into both the studio

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The directors — left to right, Piers Ford-Crush, Mike Gardner and Philip Love.

and the separation booth. This is large enough for 8 people. There are 2 separate air-conditioning systems — one caters for the studio and the other for the booth and control-room. All doors in the studio area are lead lined and have rubber seals around the edges.

It took three years to find the ideal premises in which to build a studio. At Beaumont Road in Chiswick, the studio is not joined to any neighbouring buildings so that Eden can work 24 hours without causing any annoyance. Internally each area is built separately to stop sound being transmitted through the structure.

Outside is a private courtyard providing parking space for client's cars. In the summer this is a suntrap and a popular place for relaxing during breaks. The quiet surrounding streets offer plenty of additional parking. Down the road is "The Swan" pub and round the corner a selection of cafe's and take-a-ways and an off-license. The average journey to the West End by car is about 15 minutes, using the Westway. Tubes come to Chiswick Park, and the Broad Street line is available for those coming from Hampstead and North London.

Eden are currently expanding into an adjacent building, adding a copying room, some extra offices to accommodate the publishing and production side of the business, and a relaxing room for clients.

Eden's success has been built on a sensitivity to the different and changing requirements of clients. Philip, Mike and Piers keep in close contact with all aspects of running the studio. Clients can work in confidence, knowing they have the benefit of 30 years combined experience of the recording business.

Console: Custom built 24 track desk with full EQ facilities. **Multi Track:** Ampex MM1200 24 track with auto search. **Stereo Master Machines:** Studer A80 and B67 machines with auto locate. **Noise Reduction:** Dolby M24 and 361 units, Audio & Design expanders. **Reverberation:** EMT plate echo. **Monitors:** JBL 4350 and Auratone. **Power Amps:** Ameron DC300 and QUAD 405. **Limiters/Expanders:** 5 Audio & Design F760 compressor/limiters/expanders, Allison gain brain, Orban de-esser. **Effect Units:** Eventide harmoniser, Eventide flanger, Revox A7. **Varispeed** tape machines, Klark Technic graphic equalisers, Audio & Design parametric equalisers, H/H stereo delay unit. **Headphones:** Beyer, Sennheiser & Koss. **Microphones:** Neumann, AKG, Beyer, Sennheiser, STC, Calrec. **Resident Equipment:** Yamaha grand piano, Fender Rhodes electrical piano, Fender twin verb, closed circuit tv. **Studio Capacity:** 35 musicians. **Lighting:** Adjustable level in both control room and studio.

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CLASSICAL

Decca releases Stravinsky, Liszt

NEWLY-KNIGHTED and newly-appointed principal conductor of the London Philharmonic Orchestra, Sir Georg Solti, has recently signed a fresh six-year exclusive contract with Decca, his sole recording company for the past thirty years. He has already won eight *Grands Prix du Disque Mondial* for the company.

First releases under the new contract were designed to co-incide with a series of concerts held earlier this month at the Royal Festival Hall. The first record is Stravinsky's opera-oratorio *Oedipus Rex* (SET 616), with the similarly newly-knighted Sir Peter Pears as King Oedipus, Kerstin Meyer as his mother Jocasta, Donald McIntyre as Creon, Stafford Dean as Tiresias, Ryland Davies as the Shepherd, and Benjamin Luxon as the Messenger.

Alec McCowen narrates.

Also this month Decca releases more Liszt Symphonic Poems as a follow-up to last year's set (SXL 6709). The album features Prometheus, Les Préludes and the Festklänge (SXL 6863), the first and last of which are not otherwise available.

Next June Sir Georg will conduct five performances of Verdi's comic opera *Falstaff* at Covent Garden (recorded by him on 2BB 104/6), and a new recording of Verdi's *Otello* is planned for later in the year.

In September he will be directing the Chicago Symphony Orchestra at a Royal Albert Hall Promenade Concert in the British Premiere of Sir Michael Tippett's Fourth Symphony.



Nicholas Webber is on holiday for two weeks. In his absence, Jonathan Rennert will be writing the classical page.

Rediffusion Polish LPs

A NEW series of Szymanowski issues by Rediffusion begins this month with the opera *King Roger* (AUR 5061/2), starring the Polish baritone Andrzej Hiolski, and conducted by Mieczyslaw Mierzejewski. It is a re-mastering of original Polskie Nagrania tapes made with the Warsaw State Opera and Warsaw National Philharmonic Orchestras, and appears in the West for the first time.

So do two Szymanowski Violin Concertos (AUR 5063) with violinists Charles Treger and Wanda Wilkomirska, who has just completed a British tour and a

London recital at the New Gallery, where she played works by two of her favourite composers, Prokofiev and Szymanowski. Her forthcoming world-wide appearances with many top orchestras and conductors will include a programme with the Scottish National Orchestra when it visits her native Poland.

The next release in this series is scheduled for April, and will comprise the Second Symphony, coupled with Roxana's Song from *King Roger* and the Etude in B Flat Minor, conducted by Henryk Czyz (AUR 5060) and the ballet *Harnasie* under Witold Rowicki (AUR 5064).

Reduced Julietta opera offer

LAST WEEK *Music Week* reported on a scheme devised jointly by English National Opera at the Coliseum and Phonogram International, whereby opera-goers ordering four tickets for a Verdi opera performance would receive a free two-record set of the same work.

A similar arrangement has been made with Rediffusion, who offer a reduced price on their 3-record set of

Martini's opera *Julietta*, to anybody booking four tickets for its live production at the Coliseum in April. The special price is £13.35 — advertised as a saving of 'up to £17'.

Though the British production will be in English, the recording is in Czech. It was made by The National Theatre, Prague, and features Maria Tauberova, Eyo Zideck, Vera Soukupova and Karel Kalas, and is conducted by Jaroslav Krombholc.

St Martin's gold disc

PROBABLY THE world's greatest chamber orchestra, the Academy of St Martin-in-the-Fields, has been presented with a gold disc to mark a million European sales of its Decca Group records, principally on the Argo label.

The presentation took place last month at the scene of many Academy recording sessions, St John's Smith Square, with director Neville Marriner representing the orchestra, and Argo's Managing Director Harley Usill appearing on behalf of Decca.

The Academy has just recorded Handel's masque-opera *Acis and Galatea*, and has recently issued another eighteenth-century gem, the eight symphonies of William Boyce (ZRG 874/KZRC 874). Dr Boyce was very much the giant of the English musical scene immediately following Handel's death, and these early symphonies — small-scale, light, clear-textured music — show why he was so highly regarded as a composer.

Music of this period is, of course, ideal for an ensemble the size of the Academy, though the group's versatility has been well demonstrated in both Romantic and modern music. One thinks particularly of two fine recordings made in conjunction with the Choir of St John's College Cambridge, Beethoven's *Mass in C* (ZRG 739) and Fauré's *Requiem* (ZRG 841/KZRC 851).

Floret Dolmetsch

THE ENORMOUS Dolmetsch family pioneered the Early Music movement earlier this century, and its members are still flourishing. They continue to make reproductions of ancient musical instruments, and each year hold the Haslemere Festival at their headquarters.

This year's Festival (July 21-29) includes a programme entitled *Music And Monarchs*, the monarchs represented in music and verse being Richard I, Henry VI, Henry VIII and Charles I: the concert will be held, unusually, in St Bartholomew's Church, London (July 23, 8 p.m.) and the performers will include consorts of viols and recorders with John Kingsley Smith (tenor), Festival Director Carl Dolmetsch (recorder) and Joseph Saxby (harpsichord).

Masterly account from leading organ virtuoso

George Thalben-Ball At The Organ of All Souls Langham Place/Thalben-Ball, VPS 1046; Organ Music From The City Of London/Herrick, VPS 1047; Three Cathedral Organs/Steed, VPS 1043; Complete Organ Works of Howells, vol 2/Wedde, Galloway, VPS 1056.

The market for organ music albums has grown quickly, and in terms of sheer quality, one name leads the field: Michael Smythe of Vista Records. Using a single microphone, he produces superb results in difficult buildings and with pipe organs whose ranges of dynamics and frequencies can exceed those of a symphony orchestra. Of Vista's latest batch of releases, Dr George Thalben-Ball's recital from the newly-rebuilt organ of the 'BBC Church' contains a masterly account of Reubke's 20-minute Sonata On The Ninety-Fourth Psalm. Thalben-Ball has for years been considered Britain's leading organ virtuoso, but he has made few solo recordings. This is the first of a number planned by Vista to help fill that gap. Future issues will be from the Temple Church, London, and Birmingham Town Hall. Christopher Herrick, who records on both Vista and L'Oiseau-Lyre, presents a mainly-British programme on four contrasting instruments in the City of London, including the monster in St Paul's Cathedral, where he was Assistant Organist until he moved to Westminster Abbey in 1974. Both Smythe and Herrick deal unfussily with the notorious echo in St Paul's. The sleeve picture of the Cathedral from across the Thames should be a good selling point. Again, more than one organ is used for RCA Victrola and Vista artist Graham Steed's recital from Westminster, Blackburn and St Edmundsbury Cathedrals. Marcel Dupré's G Minor Prelude And Fugue is spectacularly played,

ALBUM REVIEWS

though the recitalist's own Variations are less convincing. The bright yellow sleeve, with green lettering and snap-shot-size pictures of the three cathedrals, sickly though, is certainly arresting. As with the other albums, an insert gives full specifications of the organs, and the sleeve notes are full, concise and informative. Finally, the second volume to celebrate the eighty-fifth birthday of *Herbert Howells*, the composer. Thoroughly 'English' music this, which must appeal to lovers of Vaughan Williams or Elgar; this time, it's the two sets of Psalm-Preludes of 1915 and 1916. Good performances and clear reproduction.

Rachmaninov: Piano Concerto 3, op 30. Sheppard, piano. London Philharmonic Orchestra/Pritchard. Producer: Anton Kwiatkowski. Classics for Pleasure CFP 40257.

The latest in the WD & HO Wills Master Series, and certainly a fine, if rather peremptory performance. The long and very beautiful D minor lines of the slow movement need a warmer string tone, and Craig Sheppard, though a fine technician, tends to accentuate the percussive nature of the piano where pure sensuousness is needed. The louder, passionately Russian sections are nicely done, and the orchestra's disciplined and sensitive playing is exemplary. It just needs a bit more feeling.

Woolf aims for improvisation

IMPROVISATION HAS always been an important aspect of jazz. It is an art which has for many centuries been practised by church organists. And in much *avant garde* music, a composer will give only vague written instructions to be interpreted — or improvised — by the performer.

And that is where John Woolf comes in. He is the man who runs the Society for the Promotion of New Music, and he wants to know how his organization can play a part in widening our understanding of this form of music-making. He has placed a number of advertisements inviting suggestions from musicians. He aims to examine "that rather

undefined world between jazz and 'serious' music", as he calls it, and will be holding a weekend seminar on the subject, at which he will ask a number of questions. Should the SPMN promote concerts of (or including) improvised music? If so, who should improvise what? As this branch of music is to be taken seriously, standards must be upheld; but how can they be assessed in the first place? In a nutshell, what is the most valuable way to spend money on the promotion of improvisation?

When *Music Week* spoke to him, Woolf said he had already received a fair number of replies with suggestions "varying from the very, very naive to the very intelligent".

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FEATURE

Happy prisoners of the press office

BOTH MOIRA Bellas and Elly Smith started life in the music business as secretaries, and their careers so far have been extraordinarily similar — their paths even crossing once when they both worked for the same independent PR firm. They both work for major American companies, both now head departments of eight or nine people and share one outstanding characteristic — commitment to music and to the business.

Both are therefore, with over ten years in the record business, in a good position to document the changes over the years, from their own points of view as employees whose career prospects suddenly gave them ambition, and as insiders in a vastly changed industry.

Moira Bellas has been at WEA for over six years, since the time it was called Kinney, through the independence of the Warner Brothers' label from Atlantic, and finally through the re-shuffle that caused the WEA family to emerge as the strongest contender (along with CBS) in the market share leadership stakes. She first worked with Pye Records as a junior in 1965, "pouring out drinks for journalists", then joined Paragon PR. She later moved up one to become assistant to Pat Pretty, then EMI's press officer. After that came Three's Company, which was four people, (one of whom was Elly Smith). It was after this that she joined Kinney, (eventually to own WEA), as secretary to press officer Carole Osborne. Why the step down, after a spell as an independent publicist?

"I just wanted a job," she said. "I didn't feel secure enough as a freelancer. Then when Carole left, Annie Ivil (another member of Three's Company) was brought in to replace her." How, long then, did it take her to become a press officer herself?

"When Warner Brothers split off, I went with the label and was made press officer — that was in 1973."

Now Moira Bellas heads a department of nine people, including the WEA magazine editor, a writer, a regional press officer, a UK acts press officer, secretaries and juniors, and her own deputy. Her title is director of publicity, but she prefers to cast herself as the press office manager.

Elly Smith's position is almost identical. There are eight CBS press personnel (the company does not run a magazine) but regional press affairs are handled by regional promotion staff. Her first job was also as a secretary — in the US with UA Records, which followed a short spell in fashion PR. She arrived in the UK and joined Three's Company, and between Britain and the US worked in PR with people such as Billy Gaff, and in 1970 was assistant press officer of Island, under David Sandison. After a spell at Prose Publicity with Jan Leary and Carole Osborne, she was offered the job as press officer at CBS — again working for David Sandison. There were then only three in the press department, and the other two have since left.

Moira Bellas considers that, as women, they have both had a longer road to the top in the business, though she cannot remember being much concerned about that until half way along it.

Said Bellas: "I didn't get ambition until I got the WB job. I was worried at first, as I had always been 'someone's assistant'. But Bill Fowler" (now WEA promotions chief) "was a great help to me." Both reported to Des Brown, then general manager, and Moira Bellas now reports directly to her managing director John Fruin.

WOMEN IN THE MUSIC BUSINESS

Press and public relations is an area populated increasingly by women, and the same applies in the music business, with many independent publicists adding to their numbers. In the last ten years, the number of women managing PR departments has grown from only two in the early sixties. Continuing the *Music Week* series, Val Falloon talks to WEA's Moira Bellas and CBS' Elly Smith, both managers of their departments after several years in the field.

For Elly Smith the structure is slightly different. At CBS press comes under the auspices of marketing, so she reports to Tony Wollcott, marketing manager. She was also ambitious from the start, she said. Was she, too, nervous when first appointed head of the department at CBS last year?

"The first thing I can remember is that suddenly I had to do piles of paperwork," she recollects. "Memos came flooding in."

Moira Bellas' problem was similar, only more so. "WB was a small company, but when we became WEA there was obviously much more paperwork, and several more meetings. There's something every day I could go to, but I usually

becomes a press office priority," Elly Smith agreed. "Some singles that the promotional department is having great success with might have no press coverage at all."

Both companies have huge rosters of American artists so when a visiting act is here, the whole company treats that artist's album as a priority.

Said Elly Smith: "There's always someone here. CBS has a roster of 250 acts, many of them British." Moira Bellas, with a vast number of acts from America to look after ("WEA has a reputation for bringing its American artists here") cannot remember any quiet times. "We are building up the UK roster," she added. "Now that we've signed

around Europe for a month."

Elly Smith's most vivid recent memory is going by Concorde to see Earth Wind and Fire in the US at the beginning of this year. "We all got silver-plated lighters," she said, "but I was in the loo when we passed the speed of sound, so I missed the excitement."

Junkets and launch parties apart, how do the top two women press officers in the business see their futures? They have both now peaked in their fields. What next?

Said Elly Smith: "I'm very happy doing what I'm doing. Apart from the fact that press has always been easier for women to advance in, I have never been offered any other sort of job within the business. My

new ownership, new names, new faces at the top — so I've never had to worry about variety or stimulation. And now, with John Fruin as m.d. — is very press-orientated — I've learned a great deal, even though I've been in press work for so many years. The fantastic year we have had means that, for me, everything has suddenly gelled."

But, said Elly Smith: "Although I report to Tony Wollcott Maurice Oberstein is closely involved with what I do and I enjoy working for him. He is also the type of m.d. who knows everybody who works at CBS by name. And there are weekly marketing meetings and regular talks about new signings and new product."

Her job has changed structure since she joined the company, not only because of her promotion. "We all shared out the acts and has a roster to work on — I had 60 artists to look after. Now that's been pruned down to 12, so I am able to get on with managing the office. I'm much happier that way, and hold weekly meetings to work out what everyone is doing."

Moira Bellas does not hold meetings, but her office is structured so that individual offices have responsibilities for different groups of papers. Elly Smith, noting that WEA has a regional press officer, said that she had for some time been considering appointing one at CBS. Added Moira Bellas: "I've fought to keep the regional press department based here so that I know exactly what is going on."

Neither of the women leave their office before 7 pm, having arrived at around 9.30 am. This is not essential — except that calls to the States cannot start until after 6 pm. As both of them live in inner London, they are not restricted by the prospect of long journeys home. Said Moira Bellas: "I go out five nights a week by choice. I'm really absorbed in the business, and I love music. Agreed Elly Smith: "I'm out all the time, not necessarily at CBS concerts."

Here a note of prejudice emerged: "If I'm seen at a non-CBS concert, people always ask me what I'm doing there — as if women weren't really supposed to like music." "Yes," added Moira Bellas. "I even asked you that once!"

Both firms like to see a good staff attendance at dates, and both managing directors turn up to dates, even out-of-town ones. There are usually three CBS concerts a week in the autumn, though once, there were 20 tours in one autumn period.

WEA went through its busiest time in late 1976, with hundreds of American acts in the UK for tours. Moira Bellas said: "I've never worked so hard in my life."

Both share the sentiment that the music business was much more fun when they started in it. Said Moira Bellas: "The business needed to grow up but it's lost some of the daftness, which was fun." Elly Smith agreed: "It's not as spontaneous and naive as it was. It's more professionally run now, with market research before release, just like marketing any other product." Is this why she has no desire to be managing director?

"In a way," she said. "I enjoy working with artists and I'd like to be more closely involved with building their careers — but I've no wish to get involved with factory problems."

The point is that you keep doing a job only as long as you're getting satisfaction from it. And both of them say that they still get a buzz if they get something in the nationals.



Elly Smith



Moira Bellas

restrict my attendance to those that are really essential, otherwise I could not get everything done. If I can't attend I send a deputy."

How does the press office operate then, in a company the size of WEA or CBS, with so many separate departments?

Said Elly Smith: "I might receive a memo from Business Affairs saying 'This band has been signed'. I'll chat to a&r and to Obie "(Maurice Oberstein)" about the signing, see what kind of deal it is and take it from there. My job is to initiate press campaigns, and obviously every company has its priorities as far as marketing and promotion are concerned."

Does the press office have to work alongside the other departments? States Moira Bellas: "We can't always follow the marketing priorities. We might, for example, get feedback from the press about something which wasn't a company priority LP, maybe because the artist is not here and not available for promotional back up. This then

several labels, including TDS, Satril, Radar and Lightning. We have got used to having American acts only. We're now enjoying getting to know the British artists and can expect to work with them on a long term basis, rather than, in the past, seeing a band maybe once every two years or so."

Apart from obtaining as much coverage as possible in the national, regional and music papers, the press officers' job also involves launches, hosting receptions and going on the road with artists, especially new bands on a first tour.

Fortunately both Bellas and Smith enjoy all types of music, like going to concerts and think nothing of being out five nights a week. Though Moira Bellas said she had not been on the road for ages she expects to start doing that again soon. "It's just coincidence that most of our bands lately seem to have had their first date in London. Previously I would go to out-of-town venues for the first nights, and three years ago followed the WB Music Show

only other interest would be a&r; I have no desire to be managing director. Anyway, in any other field I would have to start from the bottom. There is a logical reason for me not being offered other jobs — I'm known in the business as a press officer, and when a management hires you they hire your knowledge and your contacts and your experience. In any other field I would certainly not have the same status — or salary!"

Moira Bellas echoes the desire for a possible job in a&r or perhaps artist development one day.

How much potential is there for that sort of career switch? Both women, though affirming their desire to stay where they are for the time being, think that anything might happen in the future.

Said Moira Bellas: "In six years WEA has changed so much. Only in the past year have we had company stability; we know who we are now and WEA has been extremely successful. Ever since I've been here it has been a company of changes —

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| 7th - 11th Mar | LEICESTER Bailey's | 23rd Mar | EASTBOURNE Kings Country Club |
| 12th - 18th Mar | WATFORD Bailey's | 26th Mar | LONDON Palladium |



NEW WAVE CHART

This Last
Week Week

- | | | | |
|----|------|---|-----|
| 1 | (1) | BLONDIE — Denis (12'') | [] |
| 2 | (30) | PATRICK FITZGERALD — Safety Pin Stuck in My Heart | [] |
| 3 | (6) | THE MIRRORS — Cure For Cancer | [] |
| 4 | (2) | ELECTRIC CHAIRS — Fuck Off | [] |
| 5 | (4) | BLITZKREIG BOP — Let's Go | [] |
| 6 | (**) | JET BRONX — Ain't Doin' Nothin' | [] |
| 7 | (18) | THE JERKS — Get Your Woofin' Dog Off Me | [] |
| 8 | (**) | SQUEEZE — Take Me I'm Yours | [] |
| 9 | (13) | JOHN COOPER CLARKE — Psyche Sluts | [] |
| 10 | (14) | FLYS — Love And A Molotov Cocktail | [] |
| 11 | (**) | SAINTS — Know Your Product | [] |
| 12 | (**) | RAPED — Pretty Pædophiles | [] |
| 13 | (8) | NATCHBAND — Cadillac (Made in U.S.A.) | [] |
| 14 | (12) | ELTON MOTELLO — Jet Boy Jet Girl | [] |
| 15 | (**) | NICK LOWE — I Love the Sound of Breaking Glass | [] |
| 16 | (24) | RIKKI + LAST DAYS ON EARTH — Loaded | [] |
| 17 | (25) | CORTINAS — Defiant Pose | [] |
| 18 | (21) | CANNIBALS — Good Guys | [] |
| 19 | (5) | CHINA STREET — You're a Ruin | [] |
| 20 | (**) | THE FRONT — System | [] |
| 21 | (**) | WRECKLESS ERIC — Reconnex Cherie | [] |
| 22 | (10) | THE ADVERTS — No Time to be 21 | [] |
| 23 | (17) | FLYS — Bunch of Five (E.P.) | [] |
| 24 | (20) | REZILLOS — (My Baby Does) Good Sculptures | [] |
| 25 | (11) | THE DOLL — Don't Tango on my Heart | [] |
| 26 | (30) | HARRY TOLEDO — Busted Chevrolet | [] |
| 27 | (19) | THE UNWANTED — Withdrawal | [] |
| 28 | (29) | METAL URBAIN — Paris Maquis | [] |
| 29 | (26) | THE MANIACS — Chelsea 77 | [] |
| 30 | (23) | LANDSCAPE — U2 x ME1 x 2 MUCH | [] |

** Denotes new entry or re-entry into charts

NEW RELEASES

- | | |
|---|-----|
| GENERATION X — Ready Steady Go | [] |
| ROOGALATOR — Zero Zero | [] |
| THE CLASH — Clash City Rockers | [] |
| TUBE WAY ARMY — That's Too Bad | [] |
| GLORIA MUNDI — Fight Back | [] |
| PUMPHOUSE GANG — Motorcity Fantasy | [] |
| THE ELECTRIC CHAIRS — Eddie + Sheena O.K? | [] |

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ALBUM REVIEWS

POPULAR

DEAF SCHOOL. English Boys/Working Girls. Warner Brothers K 56450. Producer: Robert John Lange. Deaf School have now reached their third album, and it almost certain that their message will not fall on deaf ears. Their last album, 2nd Honeymoon, was well received critically, and this one should have an even better reception. A few years ago, the band would have been labelled Roxy Music, but in these days of the new wave, they have been labelled just that. But their music is very complicated, very smooth, and always surprising. One wonders what else it could be when the trio of vocalists glories in the names Bette Bright, Enrico Cadillac and Eric Shark. Best Tracks: Working Girls, Ronny Zamora, Morning After. Deaf School are currently on a UK tour, so expect action in areas where they appear.

VARIOUS Disco Stars. K-Tel NE 1022. Not to be confused with the chart album Disco Fever, this one is right on the ball with 20 hits including the Meco Star Wars theme and this year's surprise Number One, Althia and Donna's Uptown Top Rankin'. Odd inclusions are Smokie's Needles and Pins and David Soul's Let's Have A Quiet Night In, and nestling among the Hot Chocolates and Carl Douglas are the Boomtown Rats, Roxy Music and Noosha Fox, which only goes to show how wide the disco classification can stretch.

TOM JONES She's A Lady. EMI EMC 3205. Producer: Gordon Mills. Originally released in 1971 by Decca, and now re-emerging via Jones' new deal with EMI, this album was in fact one of the best he ever made. It includes Paul Anka's title song, Roy Orbison's In Dreams, Nothing Rhymed by Gilbert O'Sullivan, a big-voiced version of You're My World, and soul classics like Resurrection Shuffle. Musical arrangements are by the late Johnnie Spence, and complement Jones' fine vocals.

JOE WALSH So Far — So Good. Anchor ABCL 5240. The title just about sums up the album. It is a compilation of Walsh's four solo albums to date, and as such demonstrates the truth of the title. The music is good, and could stimulate fans to look out the other albums. Walsh's pedigree is good, with stints in the James Gang and of course the Eagles, and with the right promotion catalogue sales of the solo albums could pick up some Eagles fans. The music is mostly fairly heavy rock, all lovingly brought forward by the production skills of Bill Szymczyk and John Stronach. Best tracks: Rocky Mountain Way, Welcome To The Club, Mother Says and Time Out.

SHAM69 Tell Us The Truth — Tell Me The Truth. Polydor Super 2383 491. Producers: Jimmy Pursey and Peter Wilson. Much interest has been aroused in the pop press and elsewhere by the appearance of this new wave band, whose recording track record to date has been two singles. Admittedly, the singles did not produce much action, but this their debut album may help them to break where other punk bands have already. The sound is the harsh, driving, manic rock associated with punk, and the political nature of most of the songs marks them out as being in the Damned-Clash wing of the new wave — songs like Ulster, Borsal Breakout, George Davis is Innocent, all familiar concerns, and all put over in the familiar way.

NATALIE COLE Thankful. Capitol EST 11708. Production: Chuck Jackson and Marvin Yancy. Natalie Cole found a gap in the singles market two years ago with This Will Be, and managed to fuse disco and supperclub styles without sounding like a black Barbra Streisand. With enough gold and platinum discs and Grammy awards for people to forget whose daughter she is, Ms Cole consistently comes up with quality albums, immaculately produced and fulfilling her claim to sing everything from Count Basie to Joni Mitchell she mixes up tempo soul and jazz ballad with ease. This, her fourth Capitol album leans toward the former but another tour is needed to encourage good sales, and a hit single would help.

CARL PERKINS Rocking Guitarman. Charly CR 300003. The Original Carl Perkins. Charly CR 30110. From the depths of the Sun catalogue... yet again, Charly surfaces with some fifties magic. Carl Perkins is arguably the granddaddy of all the rockers, starting as he did before Elvis, and putting an almost inimitable (almost, because as several tracks on both these albums demonstrate, the Beatles did manage to imitate him very well) stamp on modern music — the sound is unadulterated rockabilly on the fast tracks and unashamed country on the ballads, all delivered professionally in the excellent Perkins voice. Although there is some duplication of tracks on the albums, there is enough of a spread to make both a tempting prospect for the collector — and there are quite a few rockabilly fans around. Best tracks on both are Honey Don't, Blue Suede Shoes, Boppin' The Blues and Dixie Fried (the last three duplicated). Good catalogue items.

SHIRLEY BASSEY 20 Golden Love Songs. EMI NTS 133. Producers: Various. The title speaks for itself — Miss Bassy performs 20 of the best known standards including All The Things You Are, There Will Never Be Another You, You'll Never Know, Let's Fall In Love and Come Back To Me. The recordings all date from the early Sixties, with a couple of exceptions, and there are some excellent cuts taken from the album she made with Nelson Riddle in 1962. The singer's forthcoming 25th anniversary tour will create consumer interest.

MISCELLANEOUS

BERT KAEMPFERT Tropical Sunrise Polydor 2310 562. Producer: Bert Kaempfert. Recorded in London and enhanced by presence in the percussion section of the late Denis Lopez, this album of exotica bears all the customary Kaempfert hallmarks of taste, imagination and orchestral polish. Apart from his arrangement of the traditional Jump In The Line from Trinidad and Jobim's Wave and Baden Powell's Canto De Onanha from Brazil, all the tunes are from Kaempfert's pen, and the opener, Footprints In The Sand, is particularly appealing in melodic terms, while Swing And Sway lives up to its title very adequately. Your Move has a La Bamba-type riff underlying it, and Shades Of Love is very reminiscent of Jobim's Felicidade, but these are the only slight drawbacks in an LP of colour and interest which will repay displaying in shops with a good MOR trade.

CORRECTION

In last week's *MB*, the number of the Beatles Revival Band LP: Frankfurt, was published incorrectly. The correct number is Telefunken AF6 2319.



DR. HOOK

new single

MORE LIKE THE MOVIES

CL15967

from the album

A LITTLE BIT MORE

EST 23795



RELEASES MUSIC WEEK

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 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 - Shannon, SA - Saga Cream.

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 TRY A LITTLE TENDERNESS, To Get To You, MARTY ROBBINS, CBS 6119 (C)
 WE GOTTA GET OUT OF THIS PLACE, The Outcome, BETHNAL, Vertigo BET 1 (F)
 WE'VE GOT THE WHOLE WORLD, The Forest March, NOTTINGHAM FOREST / PAPER LACE, Warner Brothers K 17110 (W)
 WHEN A MAN LOVES A WOMAN, Pretty Girls, MICK WHITAKER, Rubber ADUB 013 (S)
 WINE GLASS ROCK, Baby's Gotta Rockin' Machine, THE LEGENDARY LONNIE, Charly CYS 1032 (A)

LISTINGS

ABC
 ALL NIGHT LONG, Do You Wanna Buy A Camel ABOU HAFLA, DJM DJS 10839 (C)
 ATLANTIS, Instrumental, JOHN FORDE, EMI 2763 (E)
 AT THE TOP OF THE STAIRS PT. 1, At The Top Of The Stairs Pt. 2, WILD HONEY, R.K. RK 1005 (A)
 AUTOMATIC LOVER, Destroy, VIBRATORS, Epic EPC 6137 (C)
 BABY RECONSIDER, Would I, LEON HAYWOOD, Fantasy FTC 151 (E)

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MUSIC WEEK SINGLES FACT SHEET

by TONY JASPER

WEEK ENDING FEBRUARY 25

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E February 18)	PROMOTION	COMMENTS
MISTRAL Jamie Polydor 2058 287 (Phonodisc)	FEB. 17	None	None	Disco concentration	Dutch girl-boy duo with European hit. For disco smoochers. Lovely laid-back intro, subtle beat with engaging short organ break. Girl sound most lovable with vocals mixture of Sylvia (Pillow Talk) and Noosha Fox. Deserving of chart success but needs airplay and hard sell. Quality — inventive disco material.
EARTH QUAKE Chartbusters EP BZZ11 (Selecta)	FEB 11	None	None	Special DJ two track version (BZZ11DJ) featuring Friday On My Mind (A-side of EP) and Mr. Security. EP special bag, singles price. Group touring until 26th February.	'A rare antipodean treat' is Beserkley's comment on Friday On My Mind but sounds average re-make of Easybeats hit (6, 1966). Cut from Beserkley Chartbusters (BSERK 6/BSERC 6). Best EP cut is rhythmic Girl Named Jesse James (album, 8.5, BSERK 5/BSERC). Sales in new music stocked shops.
JOE TEX Rub Down Epic EPC 6068 (CBS)	FEB 10	Ain't Gonna Bump No More (2, 1977)	70 (Soul)	General media servicing with disco concentration.	After failure of hit follow-up back to re-marking of excellent '77 disco-pop chart smash. Riff of former hit title line thinly disguised but perhaps enough for new chart placing. Single really moves and is title cut of March album (EPC 83481). Strong recommendation to party-disco customers.
STEVE ELLIS Rag And Bone Ariola ARO 107 (Pye)	JAN 20	None	None	Music paper and MW ads, Radio Luxembourg Twin Spin.	Ellis once of Love Affair, later group of own name always possible hit-maker. Good voice but ballad too heavy with lyric too plaintive for girl buyers. Girls like loving. Too many fits and starts with chorus entry too predictable. From forthcoming LP, The Last Angry Man (ARO 107) which hopefully rather than this 45 will give Ellis his much deserved success.
UNCLE SAM Oh Pretty Woman Ariola ARO 116 (Pye)	JAN 27	None	None	Extensive airplay on ILR stations and good disco feedback.	Rock 'n' roll veterans will prefer Roy Orbison original (1, 1964) but today's people will like disco flavoured orchestral meanderings and girl back-up vocalists behind good sounding male lead. Good chart chance.
FLASH & THE PAN Hey, St. Peter Ensign ENY 2 (Phonodisc)	FEB 17	None	None	Extensive servicing of discos — DJs partial to this sound.	Welcome re-issue of Ensign's first 45, a 1977 major continental hit, with some interest here. Fiery snorter, well put together with clever vocal-instrumental breaks. Title line and use of St. Peter might deter media fragiles but in no way irrelevant. Group basically two guys, Vanda & Young. Expect album.
EASTSIDE CONNECTION You're So Right For Me Creole CR 149 (Creole/CBS)	FEB 4	None	None	Disco servicing and material for media reviewers.	Usual disco-orchestrated material which with the right title line will charm disco goers and be for DJ's a chance of disc even if sound samey and unremarkable. Chart chance good — at lower end.
RANDY & THE RAINBOWS Denise Philips 6146 704 (Phonodisc)	FEB 17	None	None	Leaflets advertising single.	Original version of current Blondie hit and spelt here with an 'e'. Current revival not dis-similar, save for girl compared with male vocals. Cut also found on import Cruisin' 1963 (Increase INCM 2008). Deserves chart success alongside Blondie revival.
DONOVAN Dare To Be Different RAK 269 (EMI)	FEB 17	8 hits, 1965-1974.	None	Media servicing with good initial radio play.	Not come-back Donovan single, as maintained by one national dj. Song only enlivened by arrangement and production and inspite of embellishment rather ponderous. From LP Donovan (ISRAK 528).
CASINO CLASSICS EP RK 1004 (Pye)	FEB 3	None	None	Colour bag, disc info.	Presumably not chart record but invaluable oldie stock material, particularly where known disco demand. EP, three songs popular in Northern areas. I'm On My Way — Dean Parrish, Long After Tonight Is All Over — Jimmy Radcliffe and Tobi Legend — Time Will Pass By. Each is good.

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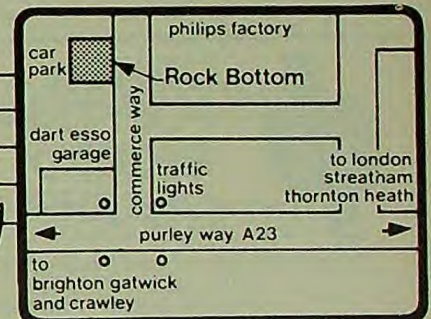
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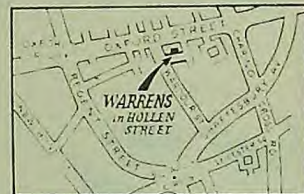
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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	4	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	31	19	6	GREATEST HITS Olivia Newton John	EMI EMA 785 (E)
2	3	3	VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)	32	-	1	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)
3	2	52	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	33	26	15	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
4	4	5	REFLECTIONS Andy Williams	CBS 10006 (C)	34	17	10	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick PR 5040 (M)
5	6	15	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)	35	-	-	THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
6	5	8	GREATEST HITS Donna Summer	GTO GTLP 028 (C)	36	15	6	WE MUST BELIEVE IN MAGIC Crystal Gayle (Allen Reynolds)	United Artists UAG 30108 (E)
7	9	14	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLPL 5 (W)	37	28	6	RUNNING ON EMPTY Jackson Browne (Jackson Browne)	Asylum K 53070 (W)
8	8	16	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	38	34	13	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)
9	7	13	DISCO FEVER Various	K-Tel NE 1014 (K)	39	46	6	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
10	14	6	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)	40	49	2	PERILOUS JOURNEY Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand)	Electric TRIX 4 (A)
11	11	6	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	41	-	-	DRASTIC PLASTIC Be Bop Deluxe (John Leckie/Bill Nelson)	Harvest SHSP 4091 (E)
12	12	4	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	42	-	-	STAINED CLASS Judas Priest	CBS 82430 (C)
13	13	6	ALL 'N' ALL Earth Wind & Fire	CBS 86051 (C)	43	-	1	COUNTRY GIRL MEETS COUNTRY BOY Various	CBS/Warwick PR 5039 (C)
14	10	5	THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)	44	37	46	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
15	20	15	FEELINGS Various	K-Tel NE 1006 (K)	45	42	6	THE MUPPET SHOW Muppets (Jim Henson)	Pye NSPH 19 (A)
16	35	3	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (C)	46	-	1	A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
17	21	100	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	47	24	21	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
18	16	15	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	48	-	-	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
19	23	63	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	49	-	-	A FAREWELL TO KINGS Rush (Rush/Terry Brown)	Mercury 9100 042 (F)
20	-	-	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	50	41	6	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
21	22	17	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	51	-	-	PUTTIN' ON THE STYLE Lonnie Donegan (Adam Faith)	Chrysalis CHR 1158 (F)
22	29	6	BEST FRIENDS Cleo Laine & John Williams	RCA RS 1094 (R)	52	38	3	WHITE MUSIC XTC (John Leckie)	Virgin V 2095 (C)
23	27	6	40 NUMBER ONE HITS Various	K-Tel NE 1008 (K)	53	-	1	ELTON JOHN'S GREATEST HITS Elton	DJM DJH 20442 (C)
24	44	6	STAR WARS Soundtrack - London Symphony Orchestra	20th Century BTD 541 (A)	54	40	6	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 88278 (C)
25	31	6	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell (Joni Mitchell/Henry Lewy)	Asylum K 63003 (W)	55	51	17	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
26	33	15	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	56	55	4	QUARTER MOON IN A TEN CENT TOWN Emmylou Harris (Brian Ahern)	Warner Brothers K 56443 (W)
27	39	3	MENAGERIE Bill Withers	CBS 82265 (C)	57	30	6	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)
28	36	6	THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)	58	-	1	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
29	18	16	MOONFLOWER Santana	CBS 88272 (C)	59	32	12	GREATEST HITS ETC. Paul Simon	CBS 10007 (C)
30	25	3	I WANT TO LIVE John Denver (Milton Okun)	RCA PL 12521 (R)	60	-	-	TALKING HEADS '77 Talking Heads (Tony Bongiovi/Tony Erdely)	Sire 9103 328 (F)

ABBA	1,17,19	DONEGAN, Lonnie	51	LAINE, Cleo & John Williams	22	SANTANA	29
BEATLES	10	DURY, Ian	12	LONDON SYMPHONY ORCHESTRA	24	SAYER, Leo	58
BE BOP DELUXE	41	EAGLES	28,39	MANHATTAN TRANSFER	20	SEX PISTOLS	18
BOWIE, David	55	EARTH WIND & FIRE	13	MARLEY, Bob & The Wailers	11	SIMON, Paul	59
BRIGHOUSE & RASTRICK BAND	14	ELECTRIC LIGHT ORCHESTRA	5,46	MATHIS, Johnny	54	STAR IS BORN	44
BREAD	8	FEELINGS	15	MITCHELL, Joni	25	STATUS QUO	38
BROWN, Jackson	37	FLEETWOOD MAC	3	MUPPETS	34,35	STEWART, Rod	7
COUNTRY GIRL MEETS COUNTRY BOY	43	40 NUMBER ONE HITS	23	NEWTON JOHN, Olivia	31	SUMMER, Donna	6
DARTS	16	GAYLE, Crystal	36	PINK FLOYD	50	TALKING HEADS	60
DENVER, John	30	GILTRAP, Gordon	40	QUEEN	26	WEBBER, Andrew Lloyd	2
DIAMOND, Neil	57	HARRIS, Emmylou	56	RAFFERTY, Gerry	48	WILLIAMS, Andy	4
DISCO FEVER	9	JOHN, Elton	21,53	ROSE ROYCE	32	WITHERS, Bill	27
		JUDAS PRIEST	42	ROSS, Diana & The Supremes	47	WYNETTE, Tammy	34
		KNIGHT, Gladys & The Pips	33	RUSH	49	XTC	52

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 MUSIC WEEK, FEBRUARY 25, 1978

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 Virgin

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	1	4	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
2	2	6	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
3	4	5	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley
4	6	7	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
5	3	7	IF I HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B.U. Music/RAK	Jonathan Hodge
6	8	5	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
7	5	5	HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd
8	10	7	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja
9	16	4	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
10	9	5	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
11	21	4	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
12	18	4	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
13	27	3	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell
14	15	5	DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs
15	11	7	LOVELY DAY	Bill Withers	CBS 5773	Heath Levy/Chappell	B. Withers/G. McDonald
16	13	9	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello
17	7	9	UP TOWN TOP RANKING	Akhia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson
18	25	2	FREE EP		Island IEP 6	Blue Mountain Music	Free
19	17	5	FOR A FEW DOLLARS MORE	Smokie	RAK 267	Chinnichap/RAK	Mike Chapman
20	14	7	THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue
21	19	5	THEME FROM WHICH WAY IS UP	Stargard	MCA 346	Leeds/Warner Brothers	Mark Davies
22	20	4	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
23	12	13	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
24	30	2	RISING FREE	Tom Robinson Band	EMI 2749	Konkwest	Chris Thomas
25	26	3	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	Joelsongs	Phil Ramone
26	32	3	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
27	24	7	HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand
28	44	2	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty
29	31	2	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
30	22	11	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
31	38	3	EVEN THOUGH YOU'RE GONE	Jacksons	Epic EPC 5919	Carlin	K. Gamble/L. Huff
32	35	7	GALAXY	War	MCA 339	Carlin	J. Goldstein
33	50	2	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer
34	33	5	RICH KIDS	Rich Kids	EMI 2738	Mews/Rich Kids	Mick Ronson
35	NEW ENTRY		IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers
36	28	4	WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
37	42	2	WHAT DO I GET?	Buzzcocks	United Artists UP 36348	Virgin	Martin Rushent
38	29	12	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
39	NEW ENTRY		SPREAD YOUR WINGS	Queen	EMI 2757	EMI/Queen	Queen
40	NEW ENTRY		RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte
41	40	3	SWEET SWEET SMILE	Carpenters	A&M AMS 7327	Campbell Connolly	Richard Carpenter
42	34	4	NO TIME TO BE 21	Adverts	Bright BR 1	Bright	John Leckie
43	45	3	DO YA WANNA GET FUNKY WITH ME	Peter Brown	TK TKR 6009	Sunbury	Cory Wade
44	41	3	CLOSER TO THE HEART	Rush	Mercury Rush 7	Heath Levy	Rush/Terry Brown
45	NEW ENTRY		MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott
46	43	3	SHOT BY BOTH SIDES	Magazine	Virgin VS 200	Virgin/Copyright Control	M. Glossop/Magazine
47	NEW ENTRY		LILAC WINE	Elkie Brooks	A&M AMS 7333	Chappells	Mike Batt
48	NEW ENTRY		BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter
49	49	2	GONE DEAD TRAIN	Nazareth	Mountain NAZ 002	Warner Bros.	Manny Charlton
50	47	2	IF IT DON'T FIT DON'T FORCE IT	Keele Paterson	International INT 544	Sutran/Miller	Larry Farrow

STAR BREAKERS

READY STEADY GO, Generation X, Chrysalis CHS 2207
 CLASH CITY ROCKERS, Clash, CBS 5834
 SOMETIMES WHEN WE TOUCH, Dan Hill, 20th Century BTC 2355
 WALK IN LOVE, Manhattan Transfer, Atlantic K 11075
 TIME WILL PASS YOU BY ETC., Tobi Legend, RK 1004
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection, Buddha BDS 467
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe, Radar ADA 1
 WHENEVER YOU WANT MY LOVE, Real Thing, Pye 7N 46045
 A LOVE LIKE YOURS, Dusty Springfield, Mercury DUSTY 1
 RHIANNON, Fleetwood Mac, Reprise K 14430

DISTRIBUTORS A-Z

Alright Now 18E
 Baby Come Back 48F
 Baker Street 28E
 Closer To The Heart 44F
 Come Back My Love 3C
 Denis 33F
 Don't Take No For An Answer 24E
 Drummer Man 14W
 Do Ya Wanna Get Funky 43C
 With Me 22E
 Emotions 31C
 Even Though You're Gone 26C
 Fantasy 2A
 Figaro 11E
 5 Minutes 19E
 For A Few Dollars More 32E
 Galaxy 49F
 Gone Dead Train 27A
 Heartsong 7W
 Hot Legs/I Was Only Joking 29W
 I Can't Stand The Rain 5E
 If I Had Words 50E
 If It Don't Fit Don't Force It 35E
 Is This Love 47C
 Lilac Wine 9E
 Just One More Night 25C
 Just The Way You Are 10F
 Love's Like Oxygen 38C
 Love's Unkind 15C
 Lovely Day 30E
 Jamming/Punky Reggae Party 45A
 Matchstalk Men 6E
 Mr. Blue Sky 23E
 Mull Of Kintyre/Girls School 16R
 Native New Yorker 40A
 Rich Kids 8R
 Rumour Has It 39E
 Spread Your Wings 46C
 Shot By Both Sides 41C
 Sweet Sweet Smile 1C
 Take A Chance On Me 12F
 Stayin' Alive 20C
 The Grove Line 21E
 Theme From Which Way Is Up 17W
 Up Town Top Ranking 37E
 What Do I Get? 36C
 Words 13E
 Wuthering Heights 13E

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TOP WRITERS

1 B. Andersson/B. Ulvaeus, 2 Tony Hiller/Lee Sheridan/Martin Lee, 3 Mansfield, 4 Billy Galvin, 5 Saint-Saens, 6 Jeff Lynne, 7 Stewart/Grainger, 8 Soja/Dostral, 9 Kenny Young, 10 Scott Griffin, 11 Stranglers, 12 Gibb Brothers, 13 Kate Bush, 14 Chambon/Arthurs, 15 Bill Withers/Skip Scarborough, 16 Linzer/Randell, 17 E. Thompson/A. Forest, 18 Fraser/Rodger, 19 Chinn/Chapman, 20 Rod Temperton, 21 Norman Whitfield, 22 Gibb Brothers, 23 Paul McCartney/Denny Laine, 24 Tom Robinson, 25 Billy Joel, 26 M. White/E. Del Barrio/V. White, 27 Gordon Giltrap, 28 Gerry Rafferty, 29 Bryant/Peebles/Miller, 30 Bob Marley, 31 K. Gamble/L. Huff, 32 Various, 33 Neil Levenson, 34 Matlock, 35 Bob Marley, 36 Gibb Brothers, 37 Shelley, 38 Summer/Bellotte/Moroder, 39 John Deacon, 40 Summer/Moroder/Bellotte, 41 Juice Newton/Otha Young, 42 TV Smith, 43 P. Brown/R. Rans, 44 Lee/Lifesong, 45 Michael Coleman/Brian Burke, 46 H. Devoto/Peter Shelley, 47 J. Shelton, 48 D. Lambert/B. Potter, 49 J. Ritzche/R. Titelman, 50 Johns/Farrow

Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.

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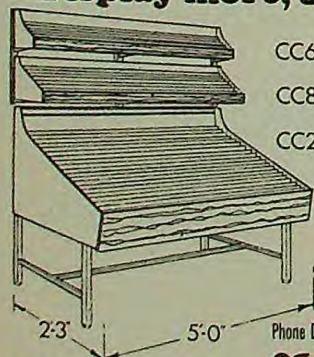
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LSO

WHAT JOLLY good sports they are in the London Symphony Orchestra, allowing a robot to conduct them, albeit rather mechanically, at the Royal Albert Hall last Thursday. The occasion was a performance of John Williams' soundtrack music for Star Wars and Close Encounters of the Third Kind, conducted by the composer and interspersed with excerpts from Strauss's Also Sprach Zarathustra and Holst's Planet Suite to make up an entirely spacey programme.

Thanks to the Pye 20th Century double album's success, LSO finances must be in a state of health unique among British orchestras. This concert, considered as product promotion, was presumably a matter of simple business

sense. Bringing along the robots from the film had good publicity value. If this seems over-cynical then it would certainly be naive to regard the evening as a serious musical event.

To begin with, Williams' music just does not hold together in bare performance. Star Wars is a film score, constructed in a series of closely timed episodes, each illustrating a specific sequence of action. It uses conventional orchestration with skill and imagination, and has some good dramatic moments, but there is about as much overall structure as one might expect.

Close Encounters is even more glaringly unsuitable for concert performance. For long sections melodic line is virtually non-existent and the music proceeds in a succession of gradual dynamic swells, like some slowly heaving beast. A

simultaneous screening of the film was indicated; as it was there was a certain shuffling of feet.

For that the performance was entirely without interest. One speculated on the whereabouts of the invisible Ambrosian Singers, whose ethereal wailings were buttered thickly across the score, finally espying them tucked away in the uppermost tier of the gallery, communicating with the stage by a system of mirrors. One enjoyed the skill of the timpanists, having an unprecedentedly busy evening thanks to Williams' predilection for martial effects. The Star Wars theme is not quite another Dam Busters march, but it tries.

One enjoyed also the Strauss and Holst. Under David Atherton's more energetic baton the orchestra played with noticeably more spirit. John Williams is a notoriously modest man, and only such an unassuming composer would have allowed on the programme two pieces that reveal so clearly the models he has followed and the extent to which he has fallen short of them.

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THERE IS a tempting romantic image of lights winking out one by one all over the country as a much-loved band plays through a set of farewell dates before splitting up. The band heading for oblivion is Steeleye Span, but while the name may disappear the individual members have plans for robust and fairly lucrative life after death. At Hammersmith Odeon last week Martin Carthy, Iain

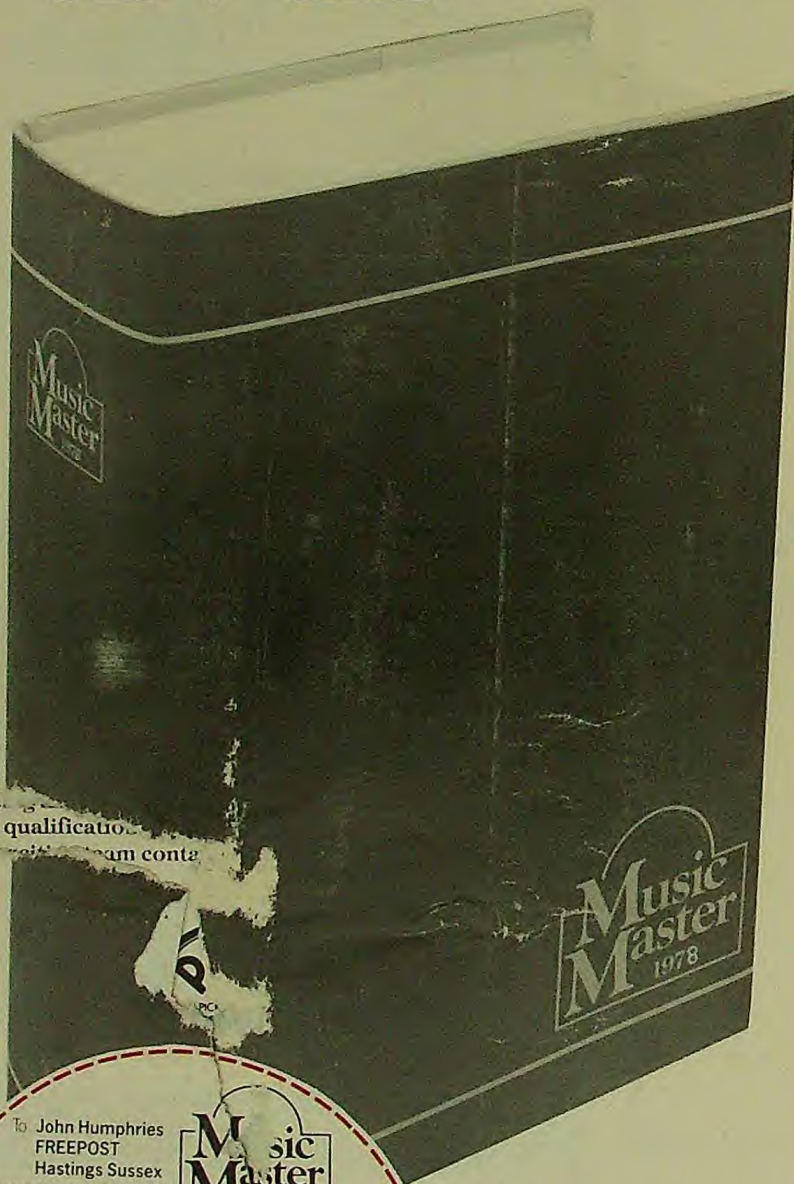
Kirkpatrick, Nigel Pegibon, Tim Hart, Rick Kemp and Paul Potts made the band's blythe split. Prior made the band's London, in which, ex of the band's app venue a few was still la box office standing tick songs was mu the skillful a perfectly-refine between folk an interchange of unaccompanied harmonies with uniso to accompanim modern-electrified ments; the happy juxtap of such different items one-man Morris dance from Kirkpatrick and a song from the Brecht/Weill Threepenny Opera.

Of these last conc moments will remain memory a long beautiful un of tradit

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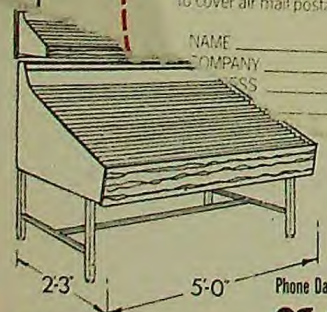
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