



MUSIC WEEK

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BPI chases 'chart hypers'

by ADAM WHITE

PRIVATE DETECTIVES will be employed by the BPI in its renewed investigations of chart hyping in Britain, and the organisation intends to "pursue one or more of the criminal remedies available" when reports are received of hyping.

Armed with legal advice, director general Geoffrey Bridge has written to member companies as part of the BPI campaign to inform the industry "of our resolute intention to eradicate these illegal practices". The letter, dated January 5, warns of the various criminal possibilities open to the body or to the British Market Research Bureau, which compiles the charts broadcast by the BBC and published in *Music Week*.

These include offences under the

Trade Descriptions Act 1968 (whether committed by individuals or companies) which attract penalties of up to £400 or two years' imprisonment, or both; offences under the Theft Act 1968 (of obtaining a pecuniary advantage) which attracts a maximum penalty of five years in prison, or a fine, or both; and conspiracy to defraud the public, which is contrary to common law and therefore carrying a maximum penalty of life imprisonment.

Chart "hyping" has come under renewed consideration by the BPI Council (*Music Week*, December 17) in the wake of reports received by Bridge and the BMRB, some of which have been aired in the press. The Council intends to draw up a

Code of Conduct which, when approved, will be circulated to all members; they will be required to subscribe to this code thereafter.

The code will apparently deal with several industry matters, and will particularly require BPI members to make every effort "to suppress chart hyping".

"Everyone in the industry must be made aware of the fact," continued Geoffrey Bridge, "that hyping is an utterly unacceptable practice and that it is our intention that the BPI will not hesitate to use whatever sanctions and remedies it has available to suppress further efforts on the part of the minority who are involved, and who would bring the industry into disrepute".

£1 discount move from Littlewoods

by TERRI ANDERSON

THE DISCOUNTING battle in the record retail trade is soon to reach new levels of ferocity, with the Littlewoods chain throwing in all possible resources in that direction.

Information exclusive to *Music Week* is that from February 6 all albums priced at £3.99 upwards — and new record company price lists show that this will include almost all popular, big-selling full price LPs — will be sold at £1 off. This is not a temporary offer, or promotional exercise; it is settled Littlewoods policy for at least the next six

months.

The price-cutting move marks the beginning of the company's final stage of expansion into record retailing. Record departments were installed in a total of 19 Littlewoods stores between February and August 1977 and proved successful enough for a further 20 to be set up between September and November. It is now announced that within the next three months a further 58 stores will open record counters, bringing the total to 95. Only about half a dozen of the smallest Littlewoods branches will remain without record departments.

CBS tie-in for Abba LP, movie

FOR THE first time in its history, CBS UK is shipping an album platinum. Abba's latest LP, *Abba — The Album*, has achieved £1 million in advance orders almost two weeks before release. It is confidently expected by CBS marketing and sales executives that it will be the band's biggest seller to date, not least because of the much-publicised film of the band, *Abba — The Movie*. This will have its British premiere (attended by Abba) in London on February 16.

Good news for retailers, because the UK release date was brought forward to January 13 following early release in Sweden, is that they can sell the album at the new CBS RRP of £4.29 from that date, but will not be invoiced for first orders until February 1, when the whole new price list becomes official (story page three). Repeat orders will be invoiced in the normal way, even if they are made before February 1.

The advance order figures last week stood at over 430,000 discs and about 90,000 tape units. John Mair, sales director said that all the stock was already in the depot, and delivery to all the country would take about three days because of sheer volume.

Tony Woolcott, marketing director, outlined the major marketing campaign which is being planned for the album. It will be in three, possibly four, stages, spread over several months. Having shipped such a huge amount of product into the shops and wholesalers, it is felt that the record company now has a special obligation to the trade to let the public know about the album and start the stock moving off the shelves and across the counter.

Woolcott, who pointed out that Arrival had topped two million units so far and the Greatest Hits LP would probably soon do the same, said the new LP would be "the most displayed album ever" with over 1,000 window displays in readiness and plans for more if, as seems

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BRASS TURNS to gold for Logo, as sales of the Brighthouse & Rastrick's *Floral Dance* have now passed 500,000 — and are chasing the million mark for platinum. With their reward are Logo chiefs Geoff Hanington (left) and Olav Wyper (right), together with the disc's producer, Ivor Raymonde.

Phonogram campus plan for expansion in 1978

by JOHN HAYWARD

PHONOGRAM IS shortly to expand its recently set-up scheme to promote record sales through college campuses.

The scheme, originally mooted by Phonogram a&r man Dave Bates, was launched last September with the co-operation of 12 university and polytechnic social secretaries, who agreed to work closely with Phonogram on five of the company's college-oriented acts.

The albums by Clover, City Boy, Boomtown Rats, Graham Parker and the Rumour and Thin Lizzy, were given widespread exposure on college discos, radio station, newspapers and record shops.

Phonogram provided the campuses with review copies of the albums along with extensive promotional aides, while students were given an exclusive 70p discount on the promoted product at their campus or local record store.

Since the formation of the

scheme, the list of colleges taking part has more than doubled and now includes over 30 universities and polytechnics around the country.

Explained Phonogram managing director Ken Maliphant: "The scheme has two objectives. Firstly,

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Survey commends music industry to investors

A DETAILED financial survey of the music industry, published in the quarterly review of a major UK research company, recommends the industry to investors as "deserving greater credibility than has been afforded it by the stockmarket" to date.

In the recently-published Autumn review of the entertainment, catering and leisure industries Max Dolding, analyst for Vickers, de Costa & Co., has taken an outsider's view of the music business. A long and fairly meticulous feature is devoted to the topic.

Basic facts and figures were gleaned from the BPI, BMRB and *Music Week*, and while much of the information is familiar to those in the business, it is rare that such information is set out so clearly, and without distortion. Some of the conclusions drawn and offered as

guidance to potential investors are a reminder that the view of the music industry taken by those outside it is often soberingly different to that of the people directly involved.

Two companies are reviewed in detail — EMI and ATV (with special attention given to its record company arm, Pye). Both are described as having arranged their interests "so as to reduce speculative risk to tolerable proportions while providing the mechanism by which advantage may be taken of upswings in the demand cycle of the industry". The feature looks at the record industry under the obvious and necessary headings of: Background, Charts, Record company profitability, Types of company, UK outlook, UK in the world context, Blank tape and

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ABBA

THE ALBUM

out soon

use the poster and streamer inside...

ABBA

THE ALBUM

NEWS

Calendar, Oasis clash on Zodiacs

CALENDAR RECORDS, the West London record company jointly run by Don Lawson and Curlah McDonald, is going into battle against the GTO-licensed label Oasis with its next single release, Zodiacs by Brenda Lynn (DAY 113), released this week. The song has already been recorded by Roberta Kelly for Oasis and that version, released more than four months ago, has been receiving heavy radio and disco plays, sufficient to put it into the longer list of breakers in the *Music Week* chart.

Lynn, a French singer, recorded

Kwackers LP

SONGS FROM children's ITV series, Animal Kwackers, are now available on an album, 20 TV Favourites by Animal Kwackers, on Sidewalk Records (RRS 501). Sidewalk, owned and operated by producer and publisher Peter Eden, is distributed by Taylors, CRD, Relay Records, One-Stop, JSU and Kevin Black Record & Tape Sales (Scotland).

her version of the song in Munich several months ago but only now has Calendar decided to release it. Lawson said: "We feel that we have the best version of the song and already the feedback we have been getting has been very good. I am confident that given the airplay it deserves, Brenda Lynn's disc will give Calendar its first major hit. Already we have had one other single, Magic Mandrake by the Sarr Band, which looked for some time that it was going to give us a hit, and with our programme of releases for 1978 I believe that Calendar will establish itself as one of the new major independent companies."

Calendar was started about 18 months ago and last year Lawson joined forces with Reg McLean of Circle Records for press and promotion purposes. Since then, McLean has left and joined Saga where he is looking after a&r. In addition to Lawson and McDonald, two other people are involved with Calendar — Georgina Butt, responsible for a&r, and newcomer Liz Cruickshanks, assistant to Lawson. Roger St Pierre is looking

after press and promotion on a freelance basis.

Future releases from Calendar include Island Man by Andrew Carr (DAY 112) and an album, Double Action, from the Sarr Band (DAYL 004) in February. There will also be a single from Marsius, Suite For Lovers, released then. Lawson added: "Apart from domestic talent, Calendar also issues a lot of product from overseas sources — we're always on the lookout for new and original material."

The company, which is distributed by Selecta, has just announced a new price structure: singles increase from 70p to 75p while full-price albums go up from £3.35 to £3.45. Imported albums prefixed LPH increase from £3.49 to £3.75 while medium price albums remain the same. Calendar is based at 89 Chiswick High Road, London, W4 (995-3682/3).

LETTERS

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Robin Taylor resigns as g.m. of Pye

ROBIN TAYLOR, general manager of Pye for the past year, has unexpectedly announced his resignation from the company. He will leave soon after this year's Midem, which he will be attending with other Pye executives. At the moment no replacement in the general manager's position is planned.

Taylor commented, "My year at Pye has given me valuable experience in the UK record industry. I've received several offers from other record companies and will be considering them in the near future." Pye chairman Louis Benjamin said of Taylor who was managing director for four years of Sattel, Pye's South African licensee — that his 12 months at Pye had been "of great value to us."

PETER CORNISH has been appointed managing director of Island Music, and Billy Lawrie, previously the company's general manager is now a director of Island Music.

Cornish, a director of Island Music for the past 18 months, replaces Martin Humphrey, who is now a&r director of Island Records. Cornish will be responsible for contract negotiations and general administration. He has been with

Special sleeve for Flys EMI debut disc

EMI HAS signed Coventry-based band, the Flys, to a worldwide deal. Debut disc for the label will be a maxi-single, Love And A Molotov Cocktail c/w Can I Crash Here and Civilisation; issue date is January 20.

The Flys, whose in-person dates include London appearances with the Buzzcocks, had product previously available on Zama Records. Line-up features Neil O'Connor (lead vocals, rhythm guitar), Joe Hughes (bass, backup vocals), David Freeman (lead guitar, backup vocals) and Pete King (drums).

First 15,000 copies of their EMI disc will be available in a special sleeve.

SONET HAS signed the Stukas, and their first release will be a three-track single, Sport c/w I'll Send You A Postcard and Dead Lazy. Initial 10,000 copies will be in a special bag.

UNICORN RECORDS of Markfield, Leicester, has now taken over complete responsibility for all future sales and distribution of its records to UK retailers. The entire catalogue will be temporarily withdrawn until March, when selected re-issues and brand new releases — including the first recording of Carl Nielsen's comic opera, Maskarade — will be available. All product will be mastered and manufactured by Phonogram, Holland.

RCA UK push for Battisti

RCA IS planning an intensive promotion and marketing campaign this year to break the Italian artist Lucio Battisti in the UK. A singer/composer/arranger/guitarist whose album sales in his native country have topped six million, Battisti is being launched here with a single, To Feel In Love, released last week; and an album, Images, next month. Promotion will centre on radio advertising, with two weeks of 60-second spots on Capital, BRMB,

MUSICAL CHAIRS

Island Music for three years.

Lawrie, who joined Island Music as professional manager two and a half years ago, is now responsible for the creative affairs of the company. Both appointments are effective from this week.

BRIAN FULLERTON has joined Swansea Sound the South Wales commercial radio station, as sales and marketing controller. He comes from Edinburgh's Radio Forth, where he mainly handled the station's agency work in Glasgow.

GAVIN McCOY joins Radio 210's broadcasting staff after Christmas, replacing Andy Badenoch who is leaving to study at university in Marseilles. McCoy, previously with Beacon Radio and the Peace Ship in the Mediterranean, is presently working alongside Paul Hollingdale on the morning news desk and will also take on the Reading station's country & western programme.

RADIO LUXEMBOURG continues to add to its fast-expanding staff with the appointment of Bruce Roberts as research manager, reporting to sales director Tony Logie. Roberts has spent the last ten years in marketing for Beaverbrook, Mirror Group and Times Newspapers.

MUSIC DEALS

Records can be obtained direct from Unicorn, without any minimum order conditions, and full details of all releases will be circulated soon. Further information is available from Unicorn at the Manor House, Markfield, Leicester LE6 0UN (05305 2558).

VIRGIN RECORDS has signed new Manchester band Magazine, led by former Buzzcocks member Howard DeVoto to a long term wide recording deal and will issue the group's debut single Shot By Both Sides—written by DeVoto and Pete Shelley of the Buzzcocks — on January 20. Magazine begins a seven date nationwide tour on January 24, kicking off at London's 100 Club to promote the single.

IVAN BERG Cassettes has signed a distribution deal with Precision Tapes. It is the first time that the company's 63 dramatised biographies and documentaries, all on stereo cassette, have been available nationally through record shops. Retailing price for Ivan Berg product is £2.75 for normal cassettes, and £1.99 for children's titles. Each tape lasts approximately 60 minutes, and titles come in seven different categories — history makers, famous women, science and technology, the Arts, great events, mystery and crime, and a range of programmes for children.

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Cube, Electric alight at Pye

ELECTRIC AND Cube, the record labels of the Essex Music Group, have signed a two-year licensing deal with Pye for the UK and Eire, effective immediately. They were previously with Decca.

Currently active product by Gordon Giltrap — a single,

Heartsong (WOT 19) and an album, Perilous Journey (TRIX 4) — now becomes available through Pye, retaining the same prefix and number designations. New RRP's are £3.75 for long-players (£4.05 for 2LPs) and 80p for singles; cassettes will retail for £4.05.

Decca has a non-exclusive sell-off period covering Electric and Cube, for six months from December 31 last. As well as the Giltrap releases, Pye will be making available selected priority items from the labels — such as Giltrap's first album, Visionary, and Procol Harum's Whiter Shade Of Pale 45 — as soon as possible. The balance of the catalogue, according to Jeremy Thomas, general manager of Electric/Cube, will be available again in March.

The labels' repertoire includes product by Quantum Jump, Rupert Hine, John Williams, Marion Montgomery and Richard Rodney Bennett. Also included in the deal is vintage material by Joe Cocker, Procol Harum, T-Rex and Joan Armatrading.

The move to Pye signals what Thomas calls Electric/Cube's need for an "aggressive and marketing-oriented" licensing deal, with special emphasis on singles — for which, he adds, Pye is well known. In return, Thomas continues, Electric/Cube will bolster Pye's pitch in the album market.

Further news from Electric/Cube, including developments on the a&r front, is expected soon.



MAKING THE move with Electric and Cube to Pye (story alongside) are the labels' general manager, Jeremy Thomas (left), and Essex Music Group managing director, David Platiz (right), with Pye chairman, Louis Benjamin.

CBS puts up its prices

FOLLOWING PRICE increase announcements by Polydor and Island (*Music Week*, January 7), CBS has produced its own new price list, effective on February 1. The biggest individual rise in RRP is for albums in the 69000, 70000 series, which go, from £3.79 to £4.29, and so bring what had once been the company's highest price series back in line with the other full-price pop series.

The 86000 series, which includes the most popular CBS artists, is also now £4.29, a rise of 30p. Embassy releases also go up 30p to £2.29, and GTO albums now carry an RRP of £3.99, a rise of 20p. The increase on singles is 5p, to 80p.

Charly to re-release mystery 45

CHARLY RECORDS is re-releasing the B side of its pre-Yule 'mystery' Sun single, Don't Cry For Christmas (there was speculation at the time that this might have been an early Presley vocal), as an A side, and coupling it with a Jerry Lee Lewis instrumental, Dixie.

Promotion priority is now Hurricane Rock, an instrumental formerly titled Dr. Xmas. Disc retains its CYS 1030 catalogue designation.

Don't Cry For Christmas actually featured the Rockabilly Raiders, who recorded the song in Sweden with the aid of Dutch singer Ricky Livid.

EMI m-o-r 12in

EMI'S M-O-R division is releasing one of its first 12-inch singles, in the form of Patsy Gallant's Sugar Daddy. The track is taken from the Canadian singer's recent debut album, but the A-side will feature a new disco mix. The B-side will feature the original album track, and another song, It's Raining This Morning. Price of the record has yet to be fixed but is expected to be around the 80p mark.

Virgin launches lines with 12in EPs, 10in LPs

VIRGIN RECORDS launches two new product lines this month with a novel series of 12-inch EPs and a revival of the 10-inch album.

The 12-inch 45 rpm EPs will carry the prefix VOLE and will specialise mainly in reggae, retailing at £1.49. The first was released last week featuring Dr. Alimontado on a 7½-minute track entitled Slavery Let I Go. Other material in a similar vein will follow.

The first of the 10-inch albums is scheduled for a February 3 release and will retail at £2.99, with a catalogue prefix of VCL.

Entitled Guillotine, it will contain a selection of Virgin's 1976 one-off singles adding up to a total of eight tracks with a playing time of around 20 minutes. Featured acts will include The Table, Roky Erikson, Penetration and a previously unreleased XTC cut.

Explaining the concept behind the two new categories, Virgin director Simon Draper told *Music Week*: "We started doing 12-inch singles along with everybody else as a means to get singles into the chart, but in the reggae field they seem to be

selling reasonably well on a permanent basis.

"We found we were right off kilter selling them at 95p and we thought we would issue them on a more realistic level. That's how the VOLE idea was formulated and we are expecting to release mainly reggae material in this way.

"With the 10-inch albums, we saw there was a great all-round loosening up of the accepted record formats last year — like the 12-inch single and the 45 rpm album.

"There are quite a lot of projects we have in mind that seem more suited to a 20-minute playing time and we plan to release a number of these in the 10-inch format.

"The first of these is a selection of 1977's one-off singles, but we have lined up a live set from the last night of Manchester's Electric Circus club and a live U-Roy set from the Lyceum.

"The records will be pressed with a smaller single-sized centre label which looks more attractive, and we don't think this will cause any problems for modern record decks."



POLYDOR HAS signed a long-term production agreement with Spencer Proffer's Pasha Music outfit for the services of Hollies' lead singer, Allan Clarke. The deal is worldwide, excluding the US. Clarke's first single, available January 20, is I Don't Know When I'm Beat, featuring Steely Dan guitarist Jay Graydon. The singer (seated) is pictured here with, from left, Polydor UK a&r chief Jim Cook, Polydor International vice president Fred Haayen and Proffer.

DOOLEY

EXPECT LAUNCH announcement at Midem of new disc label formed by ex-RSO Records UK chief, Chris Youle ... good start for Lightning Records with chart action for its first two releases — though Giorgio Moroder and Pete Bellotte's Oasis did the same recently ... latest a&r appointment at Arista will feature another New Worlder ... much revelry when EMI threw (belated) Christmas party for its sales force at London's Tara Hotel last Friday — but will the hotel have them back again? ... issue of Vince Hill's first album for K-tel coincides with tenth anniversary of his biggest hit, Edelweiss ... latest cover of John Williams' Star Wars filmscore features Zubin Mehta and the LA Phil on Decca.

BOFFO BOXOFFICE, as the Americans would say, for the new Stigwood disco movie, Saturday Night Fever — which should open in Britain in Mid-March ... Joe Cocker to Elektra/Asylum worldwide ... EMI m-o-r division's general manager, Vic Lanza, anxious to discover who entered BBC Radio competition in his name — and won him Oscar Movies reference book ... *Music Week* printers refused to perform artwork paintout job on Dolly Parton's blouse for RCA advertisement. Too much work involved, they claim (honest!) ... After two years, Peter Knight has left as m.d. of Nems Records ... Radar Records, based somewhere in Covent Garden, now has a 'phone number at 01-404 5835 ... meanwhile, a certain Mr. Riviera ("Rock manager going straight") advertised in *Time Out* last week for "general office garbage/furniture".

ACCORDING TO which national newspaper you read, the Sex Pistols US tour was the sensation/flop of the New Year ... looking to dispose of one Thames barge, moored at Hampton Court, is Bronze Records pressman, Simon Porter — he says it's a great life in summer, but freezing in winter, and that's in between baling out the water ... enthused by new mix of Diana Ross' Gettin' Ready For Love received from US, Motown UK has reservecd the 45 to radio stations ... and the label is still plugging away at You Can't Turn Me Off by new signing, High Inergy, now with edited intro ... excruciating voiceover by Capital's Adrian Love for The Great Adventure, documentary short currently going around with Clint Eastwood's The Gauntlet.

QUICK OFF the mark: Rocket's Laura Beggs, the first press officer to invite new *MW* editor to lunch ... Island sales manager John Knowles seen proudly sporting red & yellow silk boxer's dressing gown bearing the legend 'Knocker' — a Christmas present from Stiff who recalls his first accomplishments one summer night at Dingwalls ... and a final Yule note — seasonal ligger of the year award must go to Ian Gillan, who chartered a luxury coach to promote his agency operation. The vehicle was bar-equipped, he toured ten Christmas parties in two days, and picked up much business.

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THE INTERNATIONAL MUSIC GROUP

NEWS

Pickwick Yule trade 25 p.c. up

by CHRIS WHITE

BUDGET RECORD company Pickwick has reported an overall increase of 25 per cent on the ten major Christmas titles marketed during the festive period. Total records, cassettes and cartridges sold during December totalled 1.9 million, compared with 1.5 million during the same period in 1976, and combined tape sales accounted for 250,000 units.

Sales director Alan Friedlander said: "It has certainly been the best Christmas in the history of Pickwick and although total sales figures have not yet been finalised, it looks like our increase will be in the region of 25 per cent. The best-sellers amongst our Christmas titles were led rather obviously by the Elvis Presley Christmas album, and then LPs by Jim Reeves, and Andy Williams, and the Walt Disney Favourites package."

Friedlander added: "Our catalogue has gone from strength to strength and this has been reflected in our sales. Pickwick is one of the few companies to still release a lot of titles on cartridge, and yet we find that there is still a good demand from the public for 8-track releases. So long as people still have the hardware, then they will buy the product. Cassette sales have been particularly good, and again have shown an increase during the last few months."

He also said that all of Pickwick's budget labels had sold very well, including Hallmark (outlet for CBS product), Marble Arch (Pye), Contour (Phonogram and Polydor) and Camden (RCA). "Our total catalogue now reflects all aspects of recorded product, from classical music, through to children's material, pop, country and rock. If a company provides the right product for the marketplace, then the public will buy it," he added.

CHAIRS AND DEALS PAGE 2

Lightning launch oldies

LIGHTNING RECORDS is to launch a new golden oldies label called Old Gold, featuring some of the most requested records from the company's mail-order singles catalogue. First release revives the Troggs' 1966 hit Wild Thing, and is issued on January 27, followed by Mr. Bloo's Groovin' With Mr. Bloo in February, and Python Lee Jackson's In A Broken Dream.

Lightning director Keith Yershon said that the idea of Old Gold was to bring back onto the market all-time classics which have not been available for some period, but are still in demand by both dealers and public alike. "Obviously our mail-order catalogue enables to gauge the popularity of such golden oldies, and if we feel that there is sufficient demand then we shall do our best to try and re-release the recordings. At the moment some of the majors like EMI, Decca, Pye and RCA are reluctant to lease out their back-catalogue items, even if they have no plans themselves for reissuing the material. The smaller companies, and the independents, are being very co-operative, however."

Lightning is aiming to release at least one Old Gold single a month, although Yershon — who is negotiating with all the companies and co-ordinating the releases — added that there could be a release

every two weeks depending upon the initial success of the label. "We obviously don't want to clog the market up but some of these oldies could well be hits again. The Mr. Bloo single was deleted by DJM last year but it is still a great discotheque favourite, and similarly the Troggs' single could well be a hit again. If it is, then we have at least four more tracks by them we can issue as singles."

Apart from featuring in the Lightning golden oldies catalogue, Old Gold singles will also be marketed by WEA which distributes the Lightning label. Catalogue numbers will be GO 9000. In addition Lightning is arranging a series of road shows throughout February which will be held at Top Rank venues throughout the country. There will also be competitions and radio promotion.

Yershon added: "Negotiations are still going on for further singles, and some of the titles we are hopeful of re-issuing include Blackfoot Sue's Standing In The Road, and Vanity Fare's Hitchin' A Ride and Early In The Morning. Talks are also going on with Gerry Black and Mikki Dallon, who were partners in Youngblood Records, to re-issue Don Fardon's Indian Reservation. We licensed the Python Lee Jackson recordings from them."

CBS tie-in for platinum Abba album, movie

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likely, more dealers will request them. At the same time there will be a big national press advertising campaign.

The second stage in marketing will centre on the single, Take A Chance On Me, which is to be released at the end of the month but is already receiving some airplay as an album track. The advance orders on the 45 give it silver status, and may take it to gold before release, thanks Woolcott said, to "the great co-operation of the record merchandisers and the independents".

When the movie goes on general release some weeks after premiere,

the third stage of the campaign will see another series of joint promotions and cinema/dealer tie-ups involving CBS and the film's distributors, Columbia Warner. Previously, joint publicity for film and LP of A Star Is Born proved very successful.

Lastly, the strong possibility of tv advertising is being held in readiness. The band will make commercials while in England, and these might be shown in early summer, or even before Easter. In this matter Woolcott has the encouraging experience of the Arrival album which was given a tv campaign only when initial big sales began to level off, and as a result doubled its figures.

Survey commends industry

FROM PAGE 1

piracy. It later goes on to deal more briefly with music publishing, musical instruments and juke boxes.

An introduction sketching recent history admits that the picture is initially not attractive for the industry as a whole, but adds "the music industry does not have a simple structure which would be conducive to generalisations", with the trading pattern for the individual companies "depending greatly on it talented personnel." Usefully stating the obvious it points out: "Many people can produce excellent musical product, fewer can consistently do so on a profitable basis".

One point reiterated under several headings is that the cyclical upturn in personal consumption promised this year for the whole of the leisure industry offers good prospects for at least the next two years in the music business — an area of "highly discretionary expenditure". A 1955 to 1976 chart of expenditure on records and tapes demonstrates the cyclical nature of the business and reinforces the conclusion that LPs and tapes are volatile while singles are static although the predicted overall figures for 1977 show — in unit sale terms — a five percent increase in tape, 2.5 percent in singles, and only two percent in LPs. With the BPI the survey predicts that improvement in value terms will be around 16 percent.

EMI's drop in market share is noted, while the seldom-emphasised point that Pye's attitude towards singles ("entities rather than tracks lifted off albums") has led to a remarkable improvement in its performance in the past three years.

Unlike other investment prospects, the Music business is admitted to be difficult to gauge from market share percentages; these "cannot be automatically capitalised on by a record company as any brand loyalty that exists tends to be for the artist not the label". This makes generalisation about record company profitability difficult, but, using MW's table of singles releases for 1975 and 1976 the review has constructed an estimate of the leading companies' average sales per release. Varying from 8,952 for RCA to 61,579 for CBS, with EMI at 25,537 and Pye at 38,873 the table gives a total average of 20,706

thus reinforcing its own remark about how unreliable generalisation are in this business.

In a world context the US experience of a turnaround from depression to expansion in the record retail trade within two years might be regarded as a pointer for the UK trade.

General conclusions drawn include the comforting view that "the whole of a massive investment does not hinge on the success or failure of Johnny Rotten's latest single; that the trend towards more bouyant demand for records and tapes will continue this year; and — as the industry itself is already sharply aware — "the success of individual companies will depend more than anything on their ability to nurture talent" (artistic, marketing and financial) in an increasingly competitive market.

Student plan

FROM PAGE 1

we want to expose the appropriate acts in the college market. This scheme goes further than merely providing promotional back-up when an act plays the college, but makes sure that specific acts are promoted in their strongest market whether they play there or not.

"We hope to spread the word about these bands and we are offering a 70p discount with a selected local dealer to encourage record sales.

"Secondly, a close relationship with the colleges mean we gain an increased information flow from the student world, and the social secretaries can play a part in our national talent scouting network.

"It appears to be working well and we are very happy with the situation. It is not an expensive operation in terms of money, although it is quite time consuming keeping the continuity going with social secretaries who change around quite often."

On the list of albums to be promoted via the scheme in early 1978 are Bethnal, East Coast and Dusty Springfield, and Phonogram plans to invite the social secretaries in the scheme to London for a day to learn more about the workings of a record company later in the year.

Support your local charity

TODAY, 6th January is Twelfth Night and I have just taken down all my Christmas Cards, including the ten identical ones from EMI, the eight from CBS, WEA etc. etc. Please let no one think that I am not grateful to receive these cards, but in your paper this week you publish a picture of Julian Moore of RCA presenting a cheque for £1,000 to Andrew Miller, Chairman of the Music Therapy Charity Junior Fund Raising Committee. As many of your readers will know, RCA decided to make this donation to Music Therapy instead of sending out any Christmas cards last year.

What a wonderful idea and what a generous gesture by RCA. I hope other companies and organisations may like to follow suit for Christmas 1978. When one thinks of the time, trouble and expense involved in sending Christmas cards (the updating of lists, the cost of cards, secretaries typing envelopes, the signing of cards, postage — 9p more often than 7p!) the total costs mount up enormously, especially in a large organisation. I am not writing in my official capacity as Director General of the BPI, but as a member of the Music Therapy Charity Junior Committee.

I would be more than happy to hear from companies or individuals who would like to join the "No More Christmas Cards" project in

aid of Music Therapy, a wonderful Charity so closely allied to our Industry and desperately in need of funds. Every penny received goes straight to Charity, with no deductions for hidden overheads. GEOFFREY BRIDGE, Director General, BPI, 33 Thurloe Place, London SW7.

THROUGH YOUR columns, may I comment upon the award of the CBE to Len Wood (*Music Week*, January 7)? "L.G." hired me as a salesman in 1958, and until recently, was my chairman whilst I was managing director of World Records.

Whilst his astuteness in the record business is legendary, he must be the kindest and most understanding man in the industry. I can recall many instances where his personal intervention has alleviated hardship for a lowly member of staff, and his concern for people has earned him loyalty and trust throughout the business — even the retail end, where compliments are not easily won!

I hope the new wave of thrusting and ambitious young record executives will pause for a moment to consider the qualities of "L.G." — maybe we would all benefit. DEREK SINCLAIR, Chairman, Record House, 34a & 36 High Street, Aylesbury, Bucks.

LETTERS

WITH THE news this week of the price rises announced by Polydor, with LP albums already increased to £3.59 now costing £3.95 and their £3.95 range pushed up to £4.35 (a price level for a single LP album equal to many of the costly American imports to be found in the specialists shops), it seems to me that once again the small and independent record dealers are having to pay the price for the large discounts which are being given willynilly to the large multi-firms and the various chain stores. These, you will note, are able to advertise sweeping price cuts and retail discount offers far beyond the scope of the small independents who can now only trust to a specialised service and personal contact for any trade the giants have left them.

The time is much closer when gramophone records and cassettes will be sold in mass like the white spongy near-bread, the tasteless sausages, the plastic cheese and the wet, packaged bacon in the supermarkets. In their greed it is obvious the opposition coming their way. The harm the record manufacturers have done, and continue to do, to what was once a healthy, sane industry.

JAMES ASMAN, James Asman Limited, Record Specialist Retailer, London.

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These three are just for starters. February sees the release of Johnnie Taylor Volume 1, and there's plenty more superb Stax albums where they came from.

Off The Wall · Fat Larry's Band · STX 3004
 The Pinch · Albert King · STX 3001
 Sunshine · The Emotions · STX 3003

STAX SNAPS BACK



NEWS

JUKE BOX 20

- 1 UP TOWN TOP RANKING, Althia & Donna
 - 2 NATIVE NEW YORKER, Odyssey
 - 3 SORRY I'M A LADY, Baccara
 - 4 FOR A FEW DOLLARS MORE, Smokie
 - 5 WHO PAYS THE FERRY MAN, Yannis Markopoulos
 - 6 DON'T WANT TO LOSE YOUR LOVE, Emotions
 - 7 DESIREE, Neil Diamond
 - 8 ONLY WOMEN BLEED, Julie Covington
 - 9 IT'S A HEARTACHE, Bonnie Tyler
 - 10 YOU LIGHT UP MY LIFE, Debby Boone
 - 11 DANCE DANCE DANCE, Chic
 - 12 COCOMOTION, El Coco
 - 13 LET'S HAVE A QUIET NIGHT IN, David Soul
 - 14 RUN BACK, Carl Douglas
 - 15 LOVELY DAY, Bill Withers
 - 16 WHO'S GONNA LOVE ME, Imperials
 - 17 TEN TO EIGHT, David Castle
 - 18 AS TIME GOES BY, Dooley Wilson
 - 19 IF I HAD WORDS, Fitzgerald & Keeley
 - 20 JAMMING, Bob Marley & The Wailers
- Courtesy of
Laren for Music



CBS HAS signed the Only Ones, an English rock band that several pundits have tipped for success during 1978 — they go into the recording studios shortly to record material for their first album, released later in the year. Left to right: Jeff Gilbert, CBS national and regional promotion manager; John Walters of the BBC; Dan Loggins, CBS a&r director; John Perry and Peter Perrett (band members), manager Zena Kakoulli; and Alan Mair and Mike Kellie of the Only Ones.



LOGO RECORDS, has concluded a new, long-term licensing deal for Germany, Austria and Switzerland with Metronome, previously the licensee for Transatlantic. The new deal gives Metronome the rights to both the Logo and Transatlantic labels. First release under the new agreement will be the Brighthouse and Rastrick Band's Floral Dance single on Transatlantic, followed by the album of the same name on Logo. Pictured above are: (left to right) Gunter Hensler, Metronome deputy managing director; Rudolph Gassner, Metronome managing director; Heinz Drenser, Metronome legal adviser; Geoff Hannington, joint md of Logo Records with (seated) Olav Wyper.

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

LETTERS

TIME, FOR the sixth year running, to announce our awards for the most imaginative, perseverant and effective record promotion people.

1977 has been a particularly exciting year for pop music both in the studio and on stage. For the first time this decade 'pop-rock' in Britain seems to have come back to earth, and all over the country interested musicians have been taking to the stage as contemporary British rock music has actually become once again within the reach of anyone as it was in the now historic early sixties. As we have travelled the country this year we have found really talented people, many in their teens, writing and performing their own music. Record labels have sprung up all over the country making available local talent to any interested listeners. Groups such as The Clash and The Sex Pistols have been extraordinarily successful and have inspired others to persevere. Artists like Ian Dury and Elvis Costello have brought back the dying art of imaginative lyrics linked to good tunes and a theatrical stage presence. The meaning of the legend 'live groups' is made clear when attending a show by The Rezillos from Scotland, The Drones from Manchester or XTC from Swindon. Common to all this music, which to our mind has often been quite inaccurately described as 'new wave' or 'punk', is an energy and enthusiasm that can only be of great benefit to the world of British entertainment. Unless new performers are given a chance and encouragement then things must surely go stale. As folk become stars and emigrate, and as concerts are held in vast arenas with video screens, the original roots of the whole music become distorted and removed from reality. As new people come along and get a chance to record and perform it also means that those who may have become

complacent with their status or reputation are going to have to pull their socks up or retire.

So this year first a mention for the radio programme which has provided the best insight into the music of 1977, the BBC Radio One nightly programme presented by John Peel. Record labels that have provided particularly interesting fare have been Valer and Rabid from Manchester, Sensible from Edinburgh and Step Forward from London. The two towers of power have been the ever-dependable Virgin and the relative newcomer Stiff. This brings us to our promotion people awards. Stiff records have started to use the independent MIF promotions run by Garrell Redfean who still supplies the most informative newsletters and generally a high standard. So many record companies have supplied good standard promotion material accompanied by a good service this year. We'll just mention the three most consistent companies: Fred Dove at WEA is unstoppable, Yvonne Marvill at Phonogram must work 24 hours every day, and Joanna at Magnet deserves the good reputation that label has earned. **DAVID KEY, National DJ Service, PO Box 18, Southport, Merseyside.**

WE WOULD like to thank the following companies for supplying us with records during the past 12 months, including a number which responded to our letter requesting records (*Music Week*, July 16) — Abbey, Arcade, Big Bear, Bronze, Chrysalis (Music), Creole, Galaxy, Grampian, Ice, Jet, Pinnacle, Power Exchange, President, Thistle, Topic and Virgin. **JOHN FAIRCLOUGH, Station Manager, Radio Whiston, Rainhill, Prescot.**

Remember '77

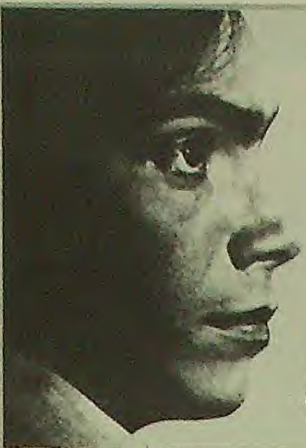
A selection of recordings capturing the historical moments of Jubilee Year

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'TEN TO EIGHT' David Castle

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EUROPE

HAMBURG — If a pop fan in a major German city wanted to see shows by all visiting international stars, then it would cost him around £140 for any one month, with the exception of the slow-moving summer period.

In the past two years, the Federal Republic of Germany has experienced a breath-taking boom in personal appearances. The 1977 scene, for instance, had Smokie competing with the Bay City Rollers and Harry Belafonte with the Rolling Stones.

Virtually all agents and artists make a profit now that the television mania has died down and Germans have rediscovered concert-going as a pastime. Artists more locally accepted such as Howard Carpendale, Peter Maffay or Costia Cordalis can also fill halls at admission prices as high as £24.

Number one "star salesman" is Fritz Rau, based in Frankfurt, a lawyer who constantly travels to the US in search of talent to import into Germany. For 20 years he has been head of the Lippmann and Rau concert promotion agency. The 47-year-old promoter, built like a wrestler, has held off all competitors and netted all the big-name artists.

While most big stars in the US are cautious about German promoters and demand payment in advance, Rau pays after the show. And whether it be Liza Minelli, Mick Jagger or Neil Diamond, the artists talk direct to Rau. In 1977, Rau and his team organized more than 450 concerts in Germany and most were sell-out successes.

The new agency Sunrise, headed by Werner Kuhls, formed three years ago, has quickly developed into a leading enterprise. Its turnover has jumped from 1.5 million DM in 1975 to around 8 million in 1977. It now stands as one of the top three booking agencies. Basis for the success was the

West Germany's concert riches

Belafonte tour of 1977, regarded as the most successful in German show-business history with 21 shows grossing more than 3 million DM.

This agency with US and UK acts like Frank Zappa, Genesis and Wishbone Ash. Of late its policy has embraced the general entertainment scene as well as rock. It represents nearly all the top French chanson artists and maintains an important share of the German-speaking show-business market.

Each year Sunrise presents the Golden Summer Night festival, regarded as the most important open-air event on the continent. The 1975 event featured John Sebastian, Wishbone Ash and John McLaughlin were in for the 1976 event, and in 1977 honors were shared by the Doobie Brothers, Ted Nugent and Aerosmith. Sunrise also holds exclusive booking rights for the Loreley amphitheatre on the River Rhine, which has capacity of 20,000 and where many festivals and concerts are staged in the summer months.

Mama Concerts, third in the German promotion triumvirate, was founded in 1970 by Marek Lieberberg and Marcel Avram. Its first concert was with the Who. After that debut, it contracted acts like Deep Purple, Uriah Heep and the Moody Blues. It was the first company to persuade Neil Diamond, Diana Ross, Andy Williams, Elton John and Glen Campbell to come to Germany.

Today Mama represents Cat Stevens, Leonard Cohen, Pink Floyd, Yes and Georges Moustaki in Europe and is also management representative for Polydor singer Margot Werner.

The three promotion units joined forces to talk about the live-show

aspect of Germany's pop scene. It was put to them that it seems agencies tried to outbid each other, apparently forgetting realistic financial prospects for the concert-goer's budget. What was the cause of the concert boom?

Rau holds that it is not so much a boom as a levelling up of the German scene to match other international areas. "For many years the German business was hopelessly underdeveloped in terms of international names."

Lieberberg says the growth is due to constant promotion work in various German centres, building interest in collaboration with record companies and the media.

But Kuhls says: "In comparison to the pound sterling and the US dollar, the German mark has developed so positively during the last two years that our territory is more and more interesting to American artists. The steady growth of leisure time among the public has also built audiences."

"Additionally, instead of one big promoter here there are now three, so there is tough competition, involving tight financial calculations and attractive programming."

The promoters were asked just what arguments they put forward to tempt big-name visiting acts to Germany where offers would have been rejected out of hand just a few years ago.

Rau says: "The big stars didn't come because early attempts to set up tours flopped, especially on a financial level. Promoters were inexperienced and asked too much money from the fans. That put off the big American artists. But successful tours of Liza Minelli, Shirley Maclaine and Sammy Davis, for example, and Neil Diamond,

proved we can now do the job."

Lieberberg adds that more big names appreciate the importance of Germany as a leading record-selling market, as well as a big concert area. The halls available for shows are exceptional and measure up to top US standards.

For Kuhls, the most persuasive argument has been the growth of the value of the German mark. The much improved organizational side is another argument in cutting out feelings of anti-German attitudes.

The promoters were asked about problems created by a basic difference of taste between city and country, a noticeable "lowering" of acceptance outside the main centres.

Rau says: "In fact we have the strongest provincial public in the world, because we do not have a capital in which the cultural life is concentrated, such as London in the UK and Paris in France. Instead, we have five cities in which big stars can be presented without problem. That is Hamburg, Berlin, Frankfurt, Munich and somewhere in the Rhine-Ruhr area such as Dusseldorf, Cologne or Dortmund. The additional areas can be a problem unless it is an act which is strongly established in Germany, such as the Rolling Stones or Santana."

Lieberberg agrees it takes longer to establish acts outside the big cities but argues there is no real difference in public taste. Kuhls believes the really big US star can only perform in the main cities. This includes rock acts which need a capacity of around 8,000. But he says there are a lot of groups which have "lived" for more than five years in Germany, playing sell-out shows in the smaller centres.

"The difference between city and country is very much the same as in the US. Progressive rock acts

however have prospects only in industrial and university towns. In the country areas, only a few people speak foreign languages, even English.

"Those areas are the stronghold of the German-speaking artists, who often have to perform to only half-full venues in the big cities."

But what about problems with rock acts and the allegations of bad behaviour, which may cause some bookers to reject this area of entertainment?

Rau says: "It's nonsense to see all rock acts as alike. We've had fine experiences with some of the greatest rock names. Good artist promotion of these acts results in correspondingly good behaviour."

"I won't deny there are some rock musicians who behave badly, but that's by no means restricted to the rock scene."

Lieberberg says: "There are few and isolated examples of bad behaviour in every field of music, so we must avoid generalising. It's not so much promoters refusing to work with rock groups but more groups refusing to work with incompetent promoters." And Kuhls adds: "The groups we have promoted have always behaved decently, but one has to pay attention to the usual stress caused by touring."

The "big three" were asked about record company participation in the cost of tours.

Rau says: "The old game of seeing who should pull the waggon doesn't apply any more. Nowadays record companies and agents work well together. Unknown but talented artists or groups are built up by the record companies with the help of agents. When the artists have found an audience, the participation of record companies goes into the background, because the tours can be financed by ticket sales, and anyway there are other new acts to build up."

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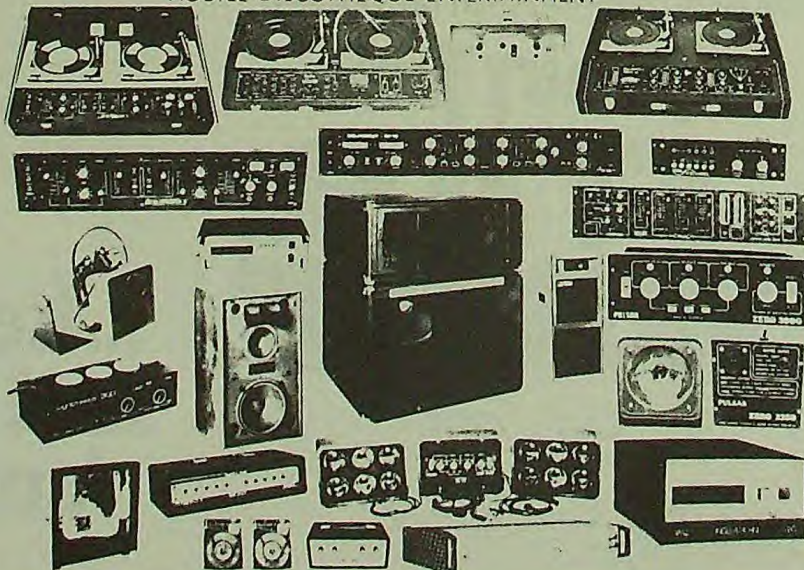
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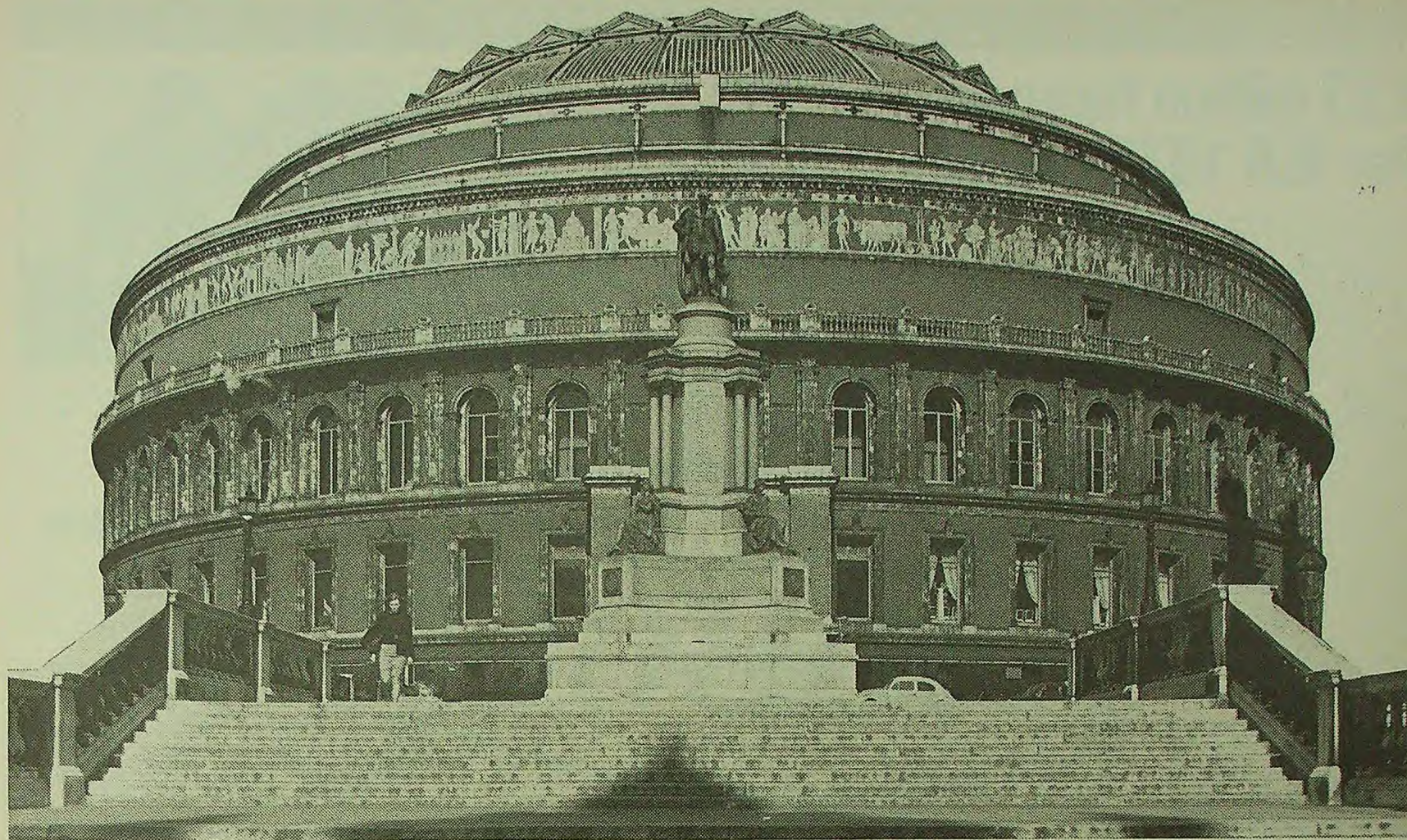
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The King's Singers, 'Flanders & Swann And Noel Coward.' A superb new album from this very popular group. They're also in concert on 30th January at The Queen Elizabeth Hall, London. EMC 3196

ALL FROM EMI



RADIO

£23 million forecast for ILR 1977 revenue

A TOTAL of £23 million is being forecast for the 1977 advertisement revenue earned by the 19 independent local radio stations. If achieved, this will be two millions below an optimistic prediction made last summer, but still represents an increase of a third on the 1976 result.

The November revenue figure earned by the ILR network was £2,654,475, which brings the cumulative total for 1977 to £20,649,265 in comparison with £13,134,246 for the same period in 1976. Last month's results are expected to bring the year's total up to the £23 million mark when computed.

The ILR rise in revenue has been general throughout the 19 stations, and those who fared poorest in 1976 have figured in the prosperity. LBC, for instance, which lost £75,000 in 1976, is expecting to make £150,000 in its current financial year. The other London ILR station, Capital Radio, is tipped to top the financial league with an anticipated profit before tax of well over £1 million.

Another highly successful ILR operation is Radio Clyde, which announced its results for the year ended September 30 last, shortly before Christmas. Its revenue increased by 42 percent compared with 1976, and profit before tax and the secondary rental payment was over £500,000 as opposed to £130,000 in the previous year. A final dividend of 6.78p per share is being paid, bringing the total dividend for the year to 12.28p, which is the maximum permitted

By
NIGEL HUNTER

under the current Government legislation.

In his statement to shareholders, Clyde chairman F. Ian Chapman pointed out that the secondary rental payment, "which, in effect, is an additional tax on profits", will take £185,805 and corporation tax a further £177,767. Thus only 30 percent of Clyde's overall surplus is available for shareholders, reserves and re-investment.

Chapman welcomed most of the Annan Committee's recommendations in his address with the exception of the proposal that the system of rolling contracts should be replaced by fixed term contracts. He urged an early announcement of the Government's intentions concerning the future of broadcasting.

"Individual companies, like ourselves, always need to know within what framework local radio is to be allowed to develop and at what pace if we are to take sensible decisions regarding our own capital expenditure. Broadcasting, like every other enterprise in the country, faces quite enough problems in the day to day business of earning our keep without any added uncertainty created by delay in Parliamentary legislation on our future."

Stewart to head study

THE INDEPENDENT Broadcasting Authority has commissioned a study of radio broadcasting to be undertaken by Marshall Stewart, former chief editor of Independent Radio News. He will examine amongst other factors the relationship to the community of the ILR stations.

Stewart will pay particular attention to the ways in which radio stations have integrated themselves within their communities, and report on those aspects of current broadcasting which could be of most significance.



THE EARPHONED lady is 22-year-old Susan Hempel, current holder of the Miss Great Britain title, and she is listening to a series of radio commercials she recorded for Harrison Cowley Advertising (Northern) Ltd. and its client the City of Lancaster boosting the attractions of Morecambe.

Merseyside moves to Paradise

BBC RADIO Merseyside is to become the first purpose-built BBC local radio station in new premises to be built in Paradise Street, Liverpool. The BBC Board of Governors recently approved a plan

costing nearly £1,250,000 for the new building which will also include a remotely-controlled television studio.

Since its opening 10 years ago, Radio Merseyside has occupied the upper floors in Commerce House and transmitted more than 50,000 hours of local programmes from this address. In the new location there will be more accommodation and easier access in a three-storey office section and an inter-connected studio section.

One of the three studios planned will have space for 60 people, and will enable Radio Merseyside to stage more and larger programmes in which members of the local community take part. There will be a small additional studio which, like the TV studio, will be used to feed Merseyside news into the BBC's national radio and TV networks. Building work begins this summer, and should be completed in about two years.

Pennine's new schedule

A NEW rock programme is one of the highlights of the New Year programme schedule launched by Pennine Radio this month, which programme director Jeff Winston describes as a re-launch.

Entitled Suck It and Listen, the show is broadcast between 7 and 8 p.m. from Monday to Thursday inclusive and is presented by Peter Levy. It is specifically aimed at the student population of Leeds and Bradford which, according to Winston, is second in number only to that of London.

The new Pennine format also adds an extra hour to the Sunday afternoon show of sport and music presented by John Drake, which now runs between 2 and 6 p.m. On Saturday evenings between 9 and 11 p.m. there will be a programme of folk and country music alternating with show tunes and jazz.

Everett talks to King

JOHNATHAN KING is conducting three interviews with Kenny Everett for Capital Radio which will be broadcast on January 21, 28 and February 4 between 2 and 3 p.m. The working title for the three spots is Conversations with Ken, and Everett will talk about his life, his heroes, his days with the offshore pirates and the radical move which took him from studying for the priesthood to becoming a zany disc jockey.

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TALENT

Antony crosses the tracks

AS A songwriter Miki Antony has sold more than two million singles during the last two-and-a-half years, and as a record producer he has had five Top 20 hits, a Top 20 album, and a US hit with the Goodies' Funky Gibbon. Now he is aiming at adding to those credits with his own pursuit of a recording career — his second attempt — launched recently via EMI and a single called Can't Get You Out Of My Mind.

Antony's first attempt as a solo artist was hardly unsuccessful. Prior to starting his own Cuckoo Music company two years ago, in association with ATV Music, he had sold more than half a million singles as a singer. His British hits included Cinnamon, If It Wasn't For The Reason and Another Without You Day. Another record, Sally Sunshine, was a number one hit in Ireland and South Africa, as well as being a major hit in Australia.

Antony's recent production work has included Mary Mason for CBS — he produced her hit, Angel Of The Morning/Anyway That You Want Me — and ex-Bay City Roller Pat McGlynn. With the latter he has just completed an album for Decca, and McGlynn's first LP also produced by Antony has been a massive success in Japan. Antony recently returned from Japan where he had been setting up a sub-publishing outlet for Cuckoo Music.

He says: "Pat McGlynn and his group are absolute superstars in

EDITED
by
CHRIS WHITE

Japan, and the record market there is so huge anyway. Although McGlynn was a member of the Bay City Rollers for only about eleven months he was probably the most popular member, and certainly that success has been reflected by the Japanese fans. I became involved with McGlynn when his management, Evolution had heard some of my other production work, and they asked if I would be interested in him.

"McGlynn and myself got on well from the start but we had a rush job on when it came to the record sessions. The problem was that McGlynn was due to go to Japan for a major tour, and there had to be some product released in time for his visit. However, the single shot to number two and there were massive advance sales for the album. Japan seems to be going through a liking for teenybop bands, and it really isn't so much the music that sells as the actual group or artist's image. The Japanese are so concerned about images."

Antony is currently recording an album for EMI; he has signed a three-year deal with the company which allows for two singles and one album per year. The LP will consist of all his own Cuckoo Music songs. "This is the first time that I have

been happy with a record company, and the people in the m-o-r division are really rooting for me. My career follows three avenues, production, composing and recording, but it is the first time that I have been involved with all three aspects at the same time. People keep saying that I will fall between three stools but one really helps the others."

Although he is naturally grateful for his period as producer of the Goodies, which spawned several hits, Antony also says: "It took me a long time to get rid of the stigma that I was a comedy producer. A label like that is very easy to get and very hard to lose — it was exactly the same with Mike Batt who had to overcome his Wombles image. After working with the Goodies, I must have been offered to make a record with just about every comedy act in Britain."

Antony is currently working with Mary Mason on her debut album. "Paul Bessell of April Music, CBS' publishing arm, approached me and said would I listen to a new girl singer that had been signed to a recording deal. When I heard Mary's voice I thought that it might be a good idea to put together two oldies, Anyway That You Want Me and Angel Of The Morning, as a single A-side. I see Mary Mason as a cross between Helen Reddy and Cher, and I'm sure that she has a strong future ahead of her," he added.



Miki Antony

Gloria Jones throws herself back into work

WORK IS said to have a tremendous therapeutic effect on those people who have been emotionally shell-shocked, and in the case of Gloria Jones it is proving to be very beneficial. Some three months after the tragic death of her partner Marc Bolan in a car crash, and despite her own physical injuries which mean that she still has to use crutches, Miss Jones has literally thrown herself back into the music business, via both her production work for Gonzales, and completing her own solo album, Bring On The Love.

In fact, the singer is now being accepted for perhaps the first time in Britain as Gloria Jones, singer/songwriter, and not as just 'Marc's girl'. Considering her early track record in the US, where her songs were recorded by such names as The Four Tops, The Supremes, Marvin Gaye and Diana Ross, Junior Walker, Eddie Kendricks, and Gladys Knight and The Pips (If I Were Your Woman, which won her a Grammy Award), Miss Jones' creative musical talents have been largely ignored in Britain.

Miss Jones' professional career started in Detroit, when she started producing various artists for Motown — even when the company moved to Los Angeles for administration purposes, she remained in the Michigan city along with many of the legendary Tamla Motown musicians who similarly refused to switch their roots. "People used to ask how anyone could respect me as a record producer when I was female, but in fact we all grow together at Motown," Miss Jones recalls. "My most successful productions were all done in Detroit, and I built my musical foundations there. Eventually I made the move to LA, and became the Commodores' first producer, as well as working with Thelma Houston. During the mid-Sixties I even became a recording artist myself, but my reputation was built mainly as a songwriter and producer."

She, in fact, returned to the US to make her album for EMI, Bring On The Love — "I think that British audiences prefer a soul singer to have an American sound, and we got some great musicians to work on the sessions — such names as Ray Parker, Jack Ashford and Eddie Bongo. Some people feel that I ought to move into the disco market, in a vein similar to Donna Summer, but it is as a soul singer that I want to be known. In the US they have the

knack of being able to combine good soul and disco music, however."

Miss Jones first met Gonzales about 18 months ago, and made several guest appearances with them during their stage act. "In fact it was when I saw the band in Wigan, the centre of the Northern Soul circuit, that I was asked to go onstage with them. There was a kind of musical explosion — it was the first time that I had sung publicly for at least five years, and it was such a great feeling to be in front of an audience again. Later we did a tour with Bob Marley, and there was also some work with Osibisa."

She composed the band's single Haven't Stopped Dancing and is currently working on their first album. "What we're trying to do is capture a sort of European Muscle Shoals sound, and I really feel that Gonzales are going to have their own very distinctive style for 1978. They have always been a good British soul band but they are just about to come into their own."

Miss Jones admits that after she met Marc Bolan, she began to lead a rather sheltered existence. "Marc was my mentor, but I realised after his death that I had to establish myself as a person and as an artist. I have to have a musical image that is saleable, and with the help of EMI I believe that is what I am getting. Marc took me to the company originally, and they have been just wonderful. But the ultimate success is up to me — you can't blame everything on the promotion people, it is all down to what is in the grooves."

She adds: "Marc heard the first tapes for the Bring On The Love album, and he was so pleased with the results. Now I have dedicated the record to his memory, and I'm glad that I didn't let him down. He helped me when I was very disillusioned with showbusiness — his encouragement was worth more than anything else in the world."

Her own future plans include finishing off the LP which is scheduled for release in spring, although the title track has already been issued as a single. There is also talk of her doing some production work with Billy Preston, and she would like to do a British concert tour sometime during the year. "I'm more disciplined as a performer and record producer now," she says. "Previously I was treating it more as a hobby, but it has suddenly become very important to me."

'78: breakthrough year for Bardot?

WITH A major investment by RCA backing them, and one single already under their belt as well as a second one and an album on the way, 1978 could well be the breakthrough year for Bardot. The three-man close harmony group, consisting of Laurie Andrew, Chris Bradford and Ray McRiner, was formed several months ago when the three members all met in a management office one day.

For Andrew, it is his second stab at a major pop career; he made his first single several years ago, when he was 18, under the name of Laurie Dryden. It was a number one hit in Sweden, then he promptly faded out of the public eye. Later he joined Swampfox for a period and after that outfit broke up decided to concentrate on his songwriting. Three years ago Andrew joined Arista band Zero which had a minor British hit with I'll Never Love Anymore.

Chris Bradford was born in Liverpool but he spent two years in Rome, performing in folk studios and bars there. Later he returned to the UK and was a member of several bands before also deciding to concentrate on songwriting. Third member McRiner spent a lot of time



Laurie Andrew

in California prior to returning to Britain and joining Bardot.

The group's debut album will comprise of ten songs, one of which has been written by all three of them together, and the remaining nine will have been composed by Andrew, Bradford and McRiner individually. Bardot were actually formed just over 12 months ago and the last few months have been spent grooming them for stardom. As well as each playing the guitar, the three members all take turns to sing lead vocals.

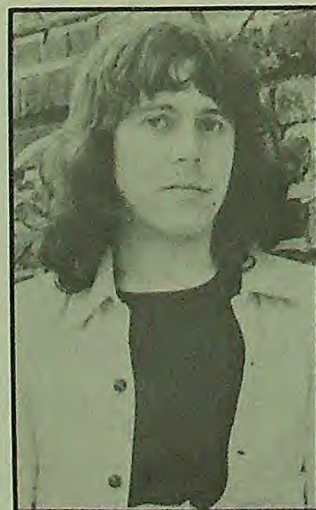
Explains Bradford: "Originally we were all signed to Handle Artists as solo singer/songwriters, and it was by pure chance that we all happened to be in the office one day. Right from the start, we hit it off together, both on a personal and a musical level. We realised that we all liked the same music, and right from the start the idea of forming a group was taken very seriously. Even now we spend far more time together as a group than we ever do by ourselves."

The group have been working with producer Pip Williams (responsible for Status Quo's recent single) on their new album, and

apart from their own guitar playing it features some orchestral arrangements not unlike those which graced many of the Moody-Blues' albums. The LP is due for release soon.

RCA's involvement with the group came after the band's manager hired a London preview theatre for the day, and invited record company representatives to come along at different times, and see and hear the group play live. Bardot gave five separate performances that day, and eventually RCA was the company to sign them to a recording deal. It is a partnership which Andrew, Bradford and McRiner are very satisfied with.

"There is a very good relationship between the group, our management and RCA, and the record company seems to have some very positive ideas for developing our careers," Laurie Andrew says. "We have already attended several of their sales force meetings and played for the reps, in addition to visiting the telephone sales girls. Now our immediate priority is to get a backing band together so that we can go out on the road very shortly."



Ray McRiner



Chris Bradford

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CLASSICAL

CBS: Bernstein with everything

"BERNSTEIN WITH everything" might well be the cry from CBS classical division this month as it releases five albums featuring Leonard Bernstein (pictured right) as composer, conductor, pianist and narrator. The records — collectively entitled *The Joy Of Music* — are due for release on January 20 in order to tie in with Bernstein's British visit the following month.

On 61816 the many-sided maestro conducts the New York Philharmonic in his own *Fancy Free Ballet*, *Overture To 'Candide'*, and *Three Episdodes* (from 'On The Town'). More unusually, Benny Goodman (clarinet) and the Columbia Jazz Combo perform Bernstein's *Prelude, Fugue, And Riffs*.

Records 61815, 61817 and 61802 comprise more traditional fare,

with, respectively, Ravel's complete ballet score *Daphnis Et Chloe* (Bernstein, conductor); Beethoven's *First Piano Concerto* and the *Third Leonora Overture* (Bernstein, soloist and conductor); and Rachmaninoff's *Second Piano Concerto* and *Rhapsody On A Theme Of Paganini* (Bernstein, conductor).

On 61814, though, Bernstein vies for attention with Angela Rippon in a performance of Prokofiev's *Peter And The Wolf* (here coupled with Saint-Saëns's *Carnival Of The Animals*). The only difference is that he actually conducts the orchestra as well as being the narrator.

Also due for release from CBS on January 20 is a recording (76672) of Beethoven's *Fifth* conducted by Lorin Maazel — his first version of this work for 17 years.



Three Beethoven works from Jubilee

DECCA'S NEW budget-priced Jubilee label, launched last September with a dozen releases, has issued a second batch of recordings which brings the total to 20. Unlike many marketing ideas in jubilee year the label's concept was to feature "popular classical works in top quality performances and recordings" rather than specifically celebratory items.

Three of the eight new releases are Beethoven symphonies — numbers 3 (JB6), 4 (JB7) and 5 (JB18) — and two are Tchaikovsky symphonies

(JB21 and JB24). A Strauss Family Concert with the Vienna Philharmonic under Boskovsky includes a number of well-known works by the Strausses, father and son; and there is a reissue of von Karajan's interpretation of Holst's *The Planets*, also with the Vienna Philharmonic (JB30). Mahler's *Das Leid Von Der Erde* (JB13), with the VPO conducted by Bernstein, is perhaps a more unusual inclusion.

The Jubilee series retails at £2.50 (LP) and £2.75 (cassette).

In its full-price catalogue Decca is

enjoying good sales of Antal Dorati's new interpretation of Haydn's *The Creation* (D50D2 — £8.50 for two records).

The casting includes Lucia Popp, Werner Hollweg, Kurt Moll, Helena Dose and Benjamin Luxon, with the Brighton Festival Chorus and Royal Philharmonic Orchestra.

The company has also released a two-disc *Phase Four* tribute to the late Leopold Stowkowski (D94D) at £5.00.

EDITED
by
NICHOLAS WEBBER

Estrella still in custody

THE ARGENTINIAN concert pianist Miguel Angel Estrella is still in the custody of the Uruguayan authorities at press-time despite a personal appeal for his release by the violinist Yehudi Menuhin. Estrella is alleged to be a member of a guerrilla terrorist cell and was one of four Argentinians arrested by order of the military government before Christmas.

Sinfonietta 10th anniversary

AT THE tenth anniversary concert of the London Sinfonietta on January 24 two of the world's best-known contemporary composers will be making rare visits to Britain to conduct the orchestra in their own works.

Witold Lutoslawski, a Pole, will conduct *Differences and Points On The Curve To Find*, while Luciano Berio, an Italian, will conduct *Preludes and Fugue*. Their acceptance of the engagement is

EMI-Melodiya: from Russia with love

UNDER ITS tie-up with the Melodiya label, EMI classical is having something of a Russian month with five releases in its current schedule given over to Russian composers and artists.

Most significantly, ASD 3363 couples together two rare symphonies of the Russian romantic school: Taniev's *Second*, in B flat, and Glazounov's *Fifth*, in the same key. Taniev, a distinguished composer of his day who has been virtually neglected for the past half-century, was a pupil of Tchaikovsky. HMV has recently been promoting Glazounov's output with releases of his *Fourth* and *Sixth Symphonies* and the *Saxophone Concerto* (ASD 3238 and 3383). Neither work in the January list is represented in the British catalogues. The Moscow Radio Symphony Orchestra is conducted by Vladimir Fedoseyev.

A *Festival Of Russian folk Songs* is the title of HQS 1409, and features the USSR Russian Chorus under the direction of Alexander Sveshnikov. The release is made up almost entirely of traditional music in authentic performances — something which European choruses have found difficult to achieve.

A stranger sound to Western ears, however, will be found on HQS 1410, which is a programme of arrangements of Russian music for balalaika ensemble. This stringed instrument is to Russia what the harp is to Wales or the bagpipes to Scotland, and is played here by the Osipov Balalaika Orchestra.

Two Tchaikovsky works are coupled on HQS 1411: the *Third Piano Concerto*, with the Moscow Radio Symphony Orchestra/Rozhdestvensky (Igor Zhukov, solo); and the *Seventh Symphony*, with the USSRSO/Ginzburg.

Much attention to detail

Mozart: *La Clemenza Di Tito*. Baker, Minton, Burrows, Von Stade, Popp, Lloyd; Orchestra and Chorus of Royal Opera House, Covent Garden/Colin Davis. Producer: not credited. RCA Gold Seal GL 25096.

This opera — far less well-known than Mozart's *Così Fan Tutte* or *Idomeneo* — was successfully mounted at Covent Garden in 1976, and the Philips album gives those to whom it remains something of a mystery the chance of hearing it again with very much the same forces. From the vigour of the overture, with its well-realized sense of phrasing, to the passionate conclusion it is clear that much attention to detail (witness the finely-shaded harpsichord continuo) has been lavished on this production. Janet Baker, Yvonne Minton, and Frederica von Stade (as the three "stars") treat the score with necessary lightness, while Lucia Popp excels in the comparatively small part of *Servilia*. But what is memorable about this presentation is the magnificently enthusiastic chorus — usually the dogsbody of the operatic world. That is not to detract from the magnificence of the recitativi, or indeed the gloriousness of the soloists in ensemble; just to say that this homespun chorus ensures the difference between a fine production and one that is merely very good. Technically, too, the set has great merits.

Walton: *Belshazzar's Feast*. Coronation Te Deum. London Philharmonic Choir; Choirs of Salisbury, Winchester and Chichester Cathedrals; LPO/Solti. Producer: James Mallinson. Decca SET 618.

Altogether a splendid account of these two widely differing works by our greatest exiled English composer. The strangely enigmatic *Feast*, with all its tinselled orchestral finery, is given an enthusiastic

performance by choirs and orchestra alike while the more sober *Te Deum* — fitting climax to Jubilee Year — compensates in dignity for what it lacks in fervour. The recording, however, has a very wide dynamic range, from the almost inaudible to fortissimo and more. This makes for a degree of boniness, particularly in the timpani division. But that hardly detracts from first-class presentation generally.

Rubbra: *Improvisation For String Orchestra*. Britten: *Concerto For Violin And Orchestra*. Sidney Harth, Paul Kling (violins). Louisville Orchestra/Whitney. Producers: not credited. RCA Gold Seal GL 25096.

Although no date of origination appears on this album, the fact that both works appear in versions of the late 'Fifties and that the recording is electronically reprocessed to give stereo effect points to a fairly elderly production. This does not disparage the fine playing of the Louisville Orchestra under Robert Whitney, however, or the two excellent soloists. Rubbra's *Improvisation* — commissioned by this orchestra — is essentially a sad little piece, its bitter sweet and melismatic flavour owing something to the school of Prokofiev and Stravinsky. The Britten is altogether more formal and intense.

Schubert: *Mass in A flat*. Eathorne, Greevy, Evans, Keyte; Choir of St John's College Cambridge, Academy of St Martin-in-the-Fields, John Scott (organ)/Guest. Producer: Chris Hazell. Argo ZRG 869.

Schubert: *Mass in A flat*. Sabo, De Gaetani, Sperry, Gunn; Carleton College Choir, Chamber Ensemble and Festival Chorale/Wells; St Paul Chamber Orchestra/Dennis Russell Davies. Producer: Marc J Aubort. Nonesuch H-71335.

ALBUM REVIEWS

Comparative reviewing — delight of nit-picking critics on both sides of the Atlantic — is a task which the discerning reviewer hates and despises the most. Who is to say, in cold print, that one person's X is substantially any better than another's Y? Yet the difficulty is compounded when one receives two new releases of the same work within a short space. Here are two versions of Schubert's celebrated *A flat Mass*; and the almost embarrassing conclusion for the retailer must be that one shines on the technical front, although not musically, and the other is musically excellent but deficient in the reproductive stakes. Argo's account is generally sober and well-judged rather than exciting — although the boys' tone is crisply enthusiastic — and the lay clerks' oily delivery is uncompromisingly English, in the pejorative sense. This is most noticeable in a bloated *Sanctus*. The lyrical string tone hardly compensates for a musical non-event, even if the production lulls the senses. It is a pity that the Nonesuch recording is — uncharacteristically — so poor, since the forces used have much more idea of what this music is all about. The Gloria, particularly, has infinitely more drive and the soprano tone is brightly enthusiastic throughout (and well complemented by the other parts). Although there is dramatic use of *sforzandi*, the soloists are uniformly sensitive and fragile. Note especially the *Osanna*, supremely alive. But much can happen to a disc 'twixt recording and pressing; and what a shame that Nonesuch should be robbed of full credit through technical malfeasance.

Conversions at Aldeburgh

THE SNAPE Maltings Foundation, founded by the late Benjamin Britten to administer the Aldeburgh Festival, has embarked on a series of building conversions at its Suffolk base which are to cost a total of £380,000. Of this, a £50,000 contribution has been made by the Arts Council.

Work has already begun on converting the present rehearsal room and undeveloped south block into a recital room seating 150, nine practice rooms, common rooms,

offices, and accommodation for the Gustav Holst Library. The recital room is expected to be ready for a John Piper exhibition in June.

Amongst artists appearing at Snape during the spring will be Peter Pears, John Shirley-Quirk, Cambridge University Choir and Orchestra, The Gabrieli String Quartet and the Prague Chamber Orchestra. The 31st Aldeburgh Festival will open with a performance of Britten's *Death In Venice*.

Davies music set to film

A NEW 49-minute film about the life and times of the contemporary British composer Peter Maxwell Davies, specially subsidized by the Arts Council, will be receiving its preview to critics today (14).

Although the AC stresses that the film — directed by Barrie Gavin — is more an evocation of the Orkneys in relation to the composer's music than a portrait of Maxwell Davies himself, many extracts from his scores are included on the

soundtrack. Among them is *Ave Maris Stella*, which, like the other music, is played by the Fires Of London.

One Foot In Eden (the film's title) concludes with part of Maxwell Davies's opera *The Martyrdom Of St Magnus*, which will be taken on an Arts Council regional tour at the end of the month. The large-scale work is so far unrecorded; it received its English première at a recent Promenade concert.

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- 4 (3) ELECTRIC CHAIRS — Fuck Off
- 5 (7) ALTERNATIVE T.V. — How Much Longer
- 6 (**) REZILLOS — My Baby Does Good Sculptures
- 7 (4) JERKS — Get Your Woofin' Dog Off Me
- 8 (**) RAMONES — Rockaway Beach
- 9 (**) CARPETTES — How 'Bout Me and You
- 10 (5) J.C. CLARK — Psyche Sluts
- 11 (1) JET BRONX + FORBIDDEN—Ain't Doin' Nothin'
- 12 (**) GENERATION X — Wild Youth
- 13 (6) BANNED — Little Girl
- 14 (23) FLYS — Bunch of Five (E.P.)
- 15 (**) YOUNG BUCKS — Get your feet back on the ground
- 16 (**) LUXURY ITEM — Trade
- 17 (9) IAN DURY — Sweet Gene Vincent
- 18 (**) CHELSEA — High Rise Living
- 19 (**) DAMNED — New Rose (Import £1.50)
- 20 (2) DAMNED — Don't Cry Wolf
- 21 (12) CANNIBALS — Good Guys Don't Wear White
- 22 (26) PENETRATION — Don't Dictate
- 23 (**) RAPED — Pretty Paedophiles
- 24 (17) KILBURN + HIGH ROADS --Best of (E.P.)
- 25 (19) ADVERTISING — Lipstick
- 26 (**) X-RAY SPECS — Oh Bondage, Up Yours
- 27 (**) LE RITZ — Punker
- 28 (**) STINKY TOYS — Boozy Creed (Import £1.50)
- 29 (10) MENACE — Screwed Up
- 30 (**) NEON HEARTS — Regulations

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IRELAND Dublin gets The Point—at last

THE POINT, Harry Nilsson's fairytale fantasy about a boy who is banished from the Land Of Point because he is pointless, opens at the National Stadium, Dublin, for a two-week run on December 26. The boy, Oblio, travels through strange territory and, in best fairy tale manner, arrives home, having discovered that everything, including himself, has a point.

There will be two performances daily at the Stadium. The original production was at the Mermaid Theatre in London with Sir Bernard Miles heading the cast. The Irish production of The Point stars John Le Mesurier as the King of Point and Mark Lester as Oblio.

The cast also includes local stars, among them Tom Hickey, Danny Doyle, Alma Carroll, Shay Healy,

Paul Bennett, Marion Richardson, Colm Harpur, Gabriel Byrne, Garrett Kehoe. The production is directed by Tom McGrath of RTE, with design by Bertie Tyrer and lighting by P M Brady.

The design for the show incorporates the largest set ever mounted in Dublin. It will take up approximately half the normal seating space in the National Stadium.

Some adaptations have been made to the original script to give it a topicality for its Christmas presentation in Dublin. Shay Healy has been responsible for these, in consultation with Tom McGrath.

An album of The Point (Music Box MBLP 004) includes Danny Doyle, Alma Carroll and Colm Harpur.



AT THE launching by Polydor Ireland of Joe O'Donnell's album, *Gaodhal's Vision*, were (from left) John Pender (Murrays Records), Adrian Rudge (Polydor UK), John Woods (managing director, Polydor Ireland), Joe O'Donnell, Terry Knox (Dolphin Discs), Jimmy Hayden (Sound Of Music). The album was launched at the Montrose Hotel, Dublin.

£500 cash prize for song contest winner

EIGHT SONGS have been selected for presentation in the 14th National Song Contest on March 5, 1978, from a total entry of 420 compositions.

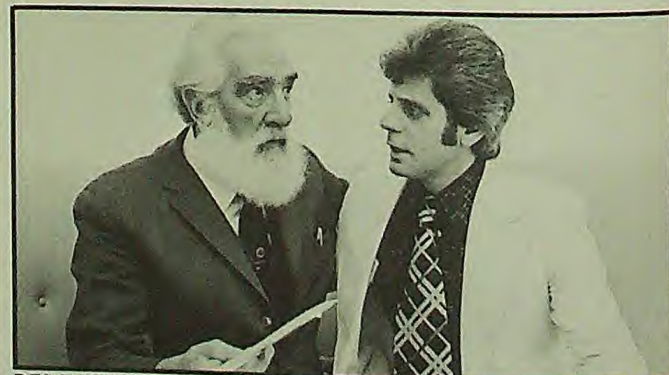
The singers who will sing the songs in the national final, to find a song to represent Ireland in the 1978 Eurovision Song Contest in Paris on April 22, will be announced in January.

The eight songs are Lonely Now (John F. Egan), All Fall Down (Bill Whelan), You Put The Love In My Heart (John Drummond), You Gotta Get Up (Don O'Connor), Born To Sing (Colm C. T. Wilkinson), Happy Days (Paul Lyttle/Adrian Mullan), It's

Amazing What Love Can Do (Billy Brown), Over Again (Jimmy McLean and Derry O'Brien).

This year, for the first time, each of the songs in the National Song Contest, will win a cash award of £100. In addition to the awards of £100, the composer of the winning song will get a cash prize of £500 and, with its singer, will be sponsored by RTE to the 1978 Eurovision Song Contest.

The song to represent Ireland at Eurovision '78 will be chosen during the National Song Contest live television programme on March 5 by ten-member juries in ten locations throughout Ireland.



DES SMYTH's latest single revives a song originally recorded by Noel Purcell some 25 years ago. It's called *The Dublin Saunter (Solo 150)*, although it's better known as *Dublin Can Be Heaven*. It was produced and arranged by Tommy Ellis and Liam Hurley. The song was written by Leo Maguire, writer of *The Gypsy Rover*, and the Purcell version was on the Glenside label. Maguire presents the Walton's sponsored programme on RTE Radio on Saturdays and Glenside records are featured. Noel Purcell (left) is seen talking to Des Smyth.

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DISCOS

Illness launches Le Maitre

by ROGER ST. PIERRE
 HAVING GOOD ideas isn't enough to make a successful business — you also need adequate financing, as disco lighting and effects' expert Martin Blake found.

Blake ran his own company for some four years and knew there was a more than ample market for his products but he now admits that he had constant problems in cash flow and in obtaining supplies of materials.

"It was finally a bout of illness which brought things to a head," he says. But, rather than see his business in trouble, Blake was lucky enough to have the chance to enter a new and far more soundly set-up three-way partnership.

"Six months ago I folded up the old company and launched Le Maitre Lighting and Effects Ltd with Rick Wilson and Hal Berlinski," explained Blake.

The name Le Maitre came from Hal Berlinski's existing business, Le Maitre Contracts, one of the country's biggest furniture manufacturers.

It was Berlinski who brought in the kind of funding Blake needed to put things on a sound footing: "I'd known Rick Wilson for years and it was he who introduced me to Hal," said Blake.

Blake is the technical expert, Wilson looks after the day-to-day operations and Berlinski is something more than a sleeping partner for he has provided the new company with space in a corner of his 316 Purley way, Croydon (01-686 9258/9) furniture factory and looks after the financial side of things.

"I started out as a theatrical lighting director and worked with a lot of the top rock bands like Status Quo, Mott The Hoople and Focus while Rik was himself a disco deejay

for many years and Hal, of course, has a wide business experience."

The formula is working well. Concentrating on the mirror-balls and fog machines for which Martin Blake was always renowned, the new company — thanks to being able to afford proper tooling — has been able to vastly increase production and turn out better products at no price increase.

Mirrorballs are made in two sizes. The 18in model sports some 1,782 hand-cut glass facets and retails at £89 complete with drive motor while the 12in model, with 730 facets, is priced at £55, also complete with motor.

Re-tooling for the Le Maitre fog machine has enabled the previous, expensive fibreglass case to be replaced by a stronger, more attractive and easier to produce moulded plastics model which retails at £75.

Le Maitre's biggest and most exciting expansion has come though in the field of pyrotechnics — firework styled special effects.

Retailing at £47.50p, the Pyroflash unit has been selling strongly to disco deejays and rock bands alike.

It gives an impressive explosion effect and comes complete with detonator box and firing box.

Special cartridges are priced at 65p each and are plastic enclosed for safety while the explosive powder used has a far longer shelf-life than the more usual but less predictable magnesium.

"There is going to be a tremendous upsurge in the use of pyrotechnic effects in discos and we aim to be in the forefront in supplying the demand. We will be introducing star effects, various coloured smokes and other devices in the near future," said Blake.

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) GALAXY, War (MCA 339)
- 2 (5) COGOMOTION, El Coco (Pye 7N 25761)
- 3 (4) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
- 4 (26) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 5 (8) COME GO WITH ME, Pockets (CBS 5780)
- 6 (3) SAN FRANCISCO, Village People (DJM DJS 10817)
- 7 (6) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 8 (18) THE GROOVE LINE, Heatwave (GTO GT 115)
- 9 (22) ON FIRE, T-Connection (TK TKR 6006, 12in)
- 10 (13) FFUN, ConFunkShun (Mercury 6167597, promo 12in)
- 11 (25) WHO'S GONNA LOVE ME, Imperials (Power Exchange PX 266)
- 12 (16) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 13 (27) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 14 (11) ZODIACS, Roberta Kelly (Oasis 3)
- 15 (40) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 16 (12) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103, 12in)
- 17 (23) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 18 (9) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 19 (32) LITTLE GIRL, The Banned (Harvest HAR 5145)
- 20 (10) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 21 (—) THEME SONG FROM 'WHICH WAY IS UP', Stargard (MCA 40825, US import)
- 22 (—) TOO HOT TA TROT/BRICK HOUSE, Commodores (Motown TMSF 6007, LP)
- 23 (—) SORRY I'M A LADY, Baccara (RCA PB 5555)
- 24 (29) WE/CELEBRATE/HAPPY PEOPLE, Brass Construction (UA UAS 30124, LP)
- 25 (20) RUMOUR HAS IT, Donna Summer (Casablanca CALD 5003, LP)
- 26 (14) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 27 (17) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
- 28 (—) MAGIC MIND, Earth Wind & Fire (CBS 86051, LP)
- 29 (—) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 30 (—) MASTER BOOTY, Fatback (Spring 2066870)
- 31 (30) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
- 32 (37) NOBODY'S GOT TIME, Coachouse Rhythm Section (Ice GUYANA 3)
- 33 (—) FOR YOUR LOVE, Four Tops (ABC 4199, 12in)
- 34 (15) KEEP DOIN' IT, Showdown (State STAGE 63, 12in)
- 35 (35) UP WITH THE COCK/BIG PUNK, Judge Dread (Cactus CT 110, 12in)
- 36 (—) SWEET LUCY, Raul De Souza (Capitol CL 15955)
- 37 (39) LOVE WITH YOU, Bill Fredericks (Polydor 2058946)
- 38 (—) I CAN SEE CLEARLY NOW, Ray Charles (London HLU 10554)
- 39 (38) NIGHT THE LIGHTS WENT OUT, Trampmps (Atlantic K 50425, LP)
- 40 (—) LOVE MAGNET, Freda Payne (Capitol SPRO 8717, US promo 12in)

Chart Commentary

Lenny Williams (4) finally explodes, though still largely in London/South-East... in fact, as usual, this chart tends to reflect disco action in the South-East's hipper venues, because sadly a lot of jocks further from London are only able to play the established pop hits which don't qualify for inclusion in this Disco Top 40... however, the first three placings, (War, El Coco, LTD) would be in with the biggest pop hits were the chart expanded, and many other titles are indeed charted with help from provincial DJs... Long Tall Ernie (13, with Scotland/Wales/pop venues), The Banned (19) and Judge Dread (35) stick out as the only non-"disco" entries... Pockets (5) has SE/North especially, while others with a regional bias include T-Connection (9) in London/North/Wales, ConFunkShun (10) in East Anglia/London/NW/Wales, Imperials (11) in London/Leeds, People's Choice (15) in East Anglia/London/North, Freda Payne (40) — recently serviced us a promo 12in prior to UK release — in North/Scotland... Baccara (23) shows early signs of having across-the-board support... Stargard (21) — sent out as a promo import 45 — and Commodores LP (22) are Eastern Soul, from the North-East down to Kent... Christmas and New Year disruptions mean that once again we're short of any other potential BREAKERS.

by JAMES HAMILTON

Disco Picks

STAR POTENTIAL: *** Pop Top 50, **Disco Top 40, *Possibles
 LENNY WILLIAMS Choosing You (ABC 4198, 12in) huge for months as an LP track and import, the fast flier's finally out on 12in***
 BACCARA Sorry, I'm A Lady (RCA PB 5555) coy cooing as before***
 LINDA CLIFFORD From Now On (Warner Bros K 17078) could be another Candi Staton, already big on import***

THE JACKSONS Even Though You're Gone (Epic EPC 5919) lovely lilter, possibly more radio than disco***
 DOROTHY MOORE With Pen In Hand (Epic EPC 5892) superb deep soul slowie, a hit via radio***
 GENO WASHINGTON Proud Mary (DJM DJS 10823) Creedence classic meets Donna Summer sound**
 EARTH WIND & FIRE All 'n All LP (CBS 86051) Magic Mind's and exciting funkier, already hitting**

'WHICH WAY IS UP'
 MCA 346

Stargard
 composed by **NORMAN WHITFIELD**
 The No. 1 import single, now available in this country.
 MCA RECORDS

cut it out.

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MUSIC WEEK

WEEK ENDING JANUARY 14, 1978

1	DISCO FEVER Various	☼	K-Tel NE 1014
2	THE SOUND OF BREAD Bread	☼	Elektra K 52062
3	20 COUNTRY CLASSICS Tammy Wynette		CBS PR 5040
4	30 GREATEST Gladys Knight & The Pips	☼	K-Tel NE 1004
5	RUMOURS Fleetwood Mac	☼ Warner Brothers	K 56344
6	FOOT LOOSE AND FANCY FREE Rod Stewart	☼	Riva RVLP 5
7	3 FEELINGS Various	☼	K-Tel NE 1006
8	20 GOLDEN GREATS Diana Ross & The Supremes	☼	Motown EMTV 5
9	29 GREATEST HITS Donna Summer	•	GTO GTLP 028
10	12 NEVER MIND THE BOLLOCKS, HERES THE SEX PISTOLS	•	Virgin V 2086
11	30 GREATEST HITS VOL 2 Eton John	•	DJM DJH 20520
12	17 OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
13	13 NEWS OF THE WORLD Queen	•	EMI EMA 784
14	14 LIVE AND LET LIVE 10cc		Mercury 6641 698
15	19 GREATEST HITS Abba	☼	Epic EPC 69218
16	11 40 GOLDEN GREATS Giff Richard	☼	EMI EMTVS 6
17	15 ROCKIN' ALL OVER THE WORLD Status Quo	•	Vertigo 9102 014
18	6 GREATEST HITS Paul Simon	•	CBS 10007
19	8 GET STONED Rolling Stones		Arcade ADEP 32
20	18 MOONFLOWER Santana	•	CBS 88272
21	20 ARRIVAL Abba	☼	Epic EPC 86018
22	45 ENDLESS FLIGHT Leo Sayer	☼	Chrysalis CHR 1125
23	16 BY REQUEST Salvation Army		Warwick WW 5038
24	39 HEROES David Bowie		RCA PL 12522
25	43 SECONDS OUT Genesis	•	Charisma GE 2001
26	35 PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVLP 1026
27	34 ROXY MUSIC GREATEST HITS Roxy Music	☐	Polydor 2302 073
28	32 RED STAR Showaddywaddy	☐	Arista SPARTY 1023
29	25 COME AGAIN Derek & Clive		Virgin V 2094
30	40 A STAR IS BORN Soundtrack	☼	CBS 86021
31			
32			
33			
34			
35			

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TOP 100 ALBUMS

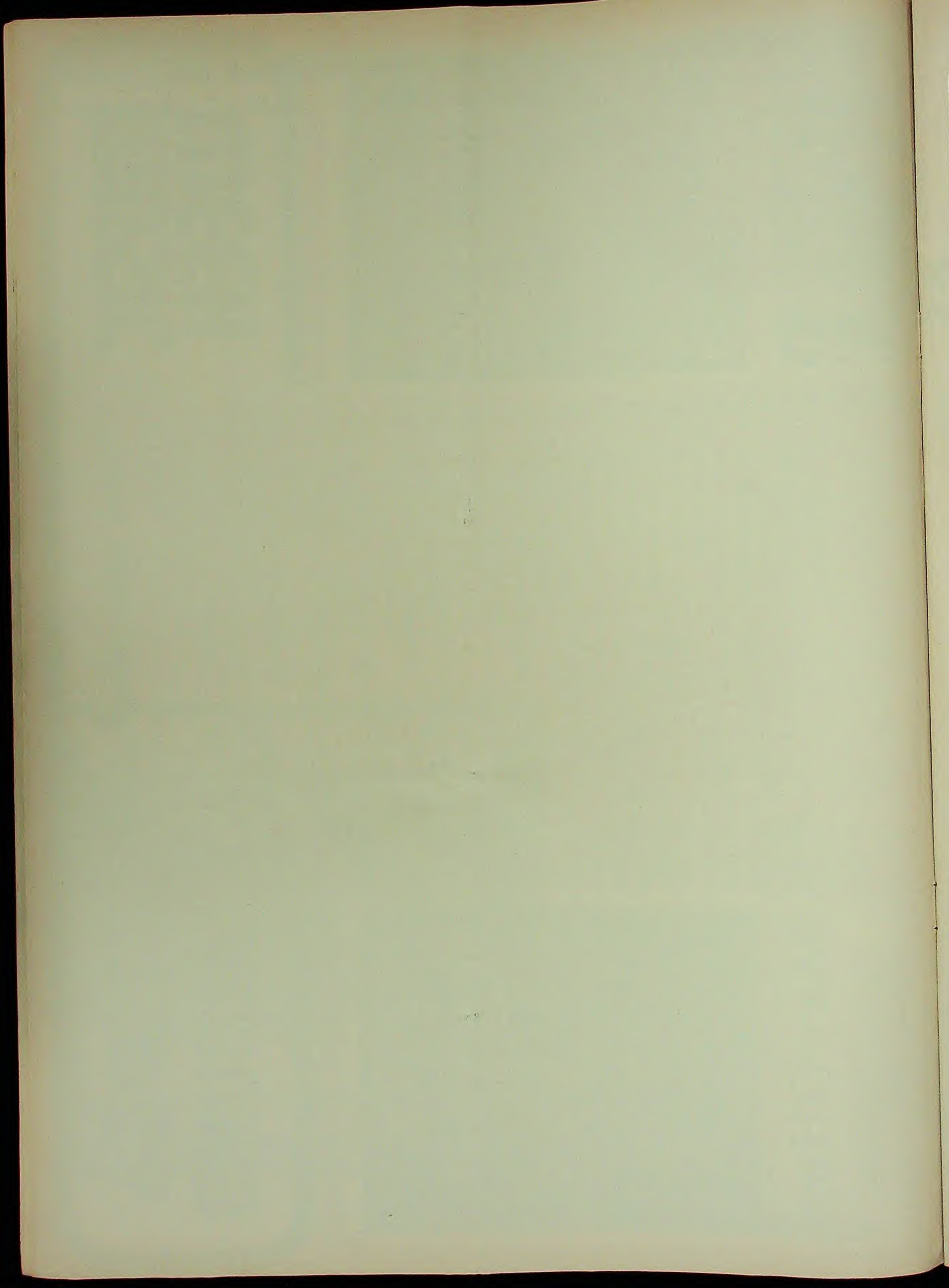
Neil Diamond
new album



You Gotta Move Here With Me Tonight
includes the new single
DESIREE
86044
Records & Tapes

Mary O'Hara





DEALER GUIDE TO AIRPLAY ACTION

Radio 1

FEATURED FORTY

AS — Stevie Wonder (Motown TMG 1091)
 DANCE DANCE DANCE — Chic (Atlantic K 11038)
 DESIREE — Neil Diamond (CBS 5869)
 EBONY EYES — Bob Welch (Capitol CL 15951)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 ENDLESS SLEEP/THE FOOL — Robert Gordon (Private Stock PVT 127)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
 HEARTSONG — Gordon Giltrap (Electric WOT 19)
 HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
 I LOVE YOU — Donna Summer (Casablanca CAN 114)
 IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)
 JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
 LITTLE GIRL — The Banned (Harvest HAR 5145)
 LOVELY DAY — Bill Withers (CBS 5773)
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 MORNING OF OUR LIVES — Jonathan Richman (Beserkley BZZ 7)
 MULL OF KINTYRE — Wings (Parlophone R6018)
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 NERVOUS WRECK — Radio Stars (Chiswick NST 23)
 NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
 ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
 RUN BACK — Carl Douglas (Pye 7N 46018)
 SORRY I'M A LADY — Baccara (RCA PB 5555)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 TEN TO EIGHT — David Castle (Parachute RRS 501)
 THE GROVE LINE — Heatwave (GTO GT 115)
 THICKER THAN WATER — Andy Gibb (RSO 2000 268)
 UP TOWN TOP RANKING — Altha & Donna (Lightning LIG 506)
 WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
 WORDS — Rita Coolidge (A&M AMS 7330)
 YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)
 YOU LIGHT UP MY LIFE — Debby Boone (Warner Brothers K 17043)
 ZODIACS — Roberta Kelly (Oasis 3)

RECORDS OF THE WEEK

Noel Edmonds: HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
 Simon Bates: BEST OF FRIENDS — The Rowans (Asylum K 13103)
 Paul Burnett: JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 Kid Jensen: CHOOSING YOU — Lenny Williams (ABC 4198)

Radio 2

ALBUM OF THE WEEK

SMILE — Peters & Lee (Philips 9109 219)

Luxembourg

BULLETS

FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 WORDS — Rita Coolidge (A&M AMS 7330)
 FOR A FEW DOLLARS MORE — Smokie (RAK 266)
 MISS BROADWAY — La Belle Epoque (Harvest HAR 5146)
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 JAM JAM JAM — People's Choice (Philadelphia PIR 5891)
 SWEET LUCY — Raul De Souza (Capitol CL 15955)
 BABY JANE — Dr. Feelgood (United Artists UP 36332)
 I WANT TO SHARE A DREAM — Leif Garrett (Atlantic K 11059)

POWER PLAY

THE GROVE LINE — Heatwave (GTO GT 115)

208 TWIN SPIN

EMOTIONS — Samantha Sang (Private Stock PVT 128)

TOP ADD ONS

- 1 WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931) PR, C, RC, D, T, F, B, SS, TV, RT, P, V, Hb, Bb.
- 2= WORDS — Rita Coolidge (A&M AMS 7330) RL, PR, RC, D, T, F, B, SS, RT, V, Md, Bb, Mr.
- 2= SWEET SWEET SMILE — Carpenters (A&M AMS 7327) RL, PR, BR, D, M, T, F, SS, RT, V, Md, Bb, Mr.
- 2= FOR A FEW DOLLARS MORE — Smokie (RAK 267) RL, CR, PR, BR, RC, M, F, B, SS, RT, V, Md, Hb.
- 5= THE GROVE LINE — Heatwave (GTO GT 115) RL, PR, BR, RC, F, SS, RT, P.
- 6= EMOTIONS — Samantha Sang (Private Stock PVT 128) RL, BR, RC, F, B, RT, P.
- 6= BEAUTY AND THE BEAST — David Bowie (RCA PB 1190) CR, PR, BR, RC, D, P, V.
- 8= ZOOM — Commodores (Motown TMG 1096) PR, B, SS, RT, O, V.
- 8= FOR THE BROKEN HEARTED — Rokotto (State STAT 68) RL, RC, D, T, F, TV.

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

EMOTIONS — Samantha Sang (Private Stock PVT 128)
 WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
 ZODIACS — Roberta Kelly (Oasis 3)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 WORDS — Rita Coolidge (A&M AMS 7330)
 ZOOM — Commodores (Motown TMG 1096)

BRMB

BIRMINGHAM

ADD ONS

GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
 SORRY I'M A LADY — Baccara (RCA PB 5555)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 SOMETIME IN OLDCHURCH — Rubettes (Polydor 2058 967)
 LOVE MADE A FOOL OF ME — Steve Jolley's Pleasure Zone (Pye 7N 25754)
 THAT'S ALRIGHT TOO — Brian & Brenda Russell (Rocket ROKN 535)
 BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)

Capital Radio

LONDON

CLIMBERS

I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)
 LOVELY DAY — Bill Withers (CBS 5773)
 SWINGTOWN — Steve Miller (Mercury 6078 813)
 THE MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 Steve Jones: THE GROOVE LINE — Heatwave (GTO GT 115)

Richard Park: LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 Tom Ferrie: YOU LOVE THE THUNDER — Jackson Browne (Asylum K 13105)
 Brian Ford: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
 Bill Smith: CHOOSING YOU — Lenny Williams (ABC 4198)

CURRENT CHOICE

WORDS — Rita Coolidge (A&M AMS 7330)

ADD ONS

EMOTIONS — Samantha Sang (Private Stock PVT 128)
 FIVE O'CLOCK IN THE MORNING — Lol Creme and Kevin Godley (Mercury GOD 001)
 SORRY I'M A LADY — Baccara (RCA PB 5555)
 I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
 BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
 FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
 THE MORNING OF OUR LIVES — Jonathan Richman and the Modern Lovers (Beserkley BZZ 7)
 UP TOWN TOP RANKING — Altha and Donna (Lightning LIG 506)

Downtown Radio

BELFAST

HIT PICKS

John Paul: JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 Trevor Campbell: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
 Candy Devine: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 Cherry McIlwaine: BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
 Hendi: I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
 Eddie West: FLASHBACK — New Seekers (CBS 5909)
 Lawrence John: HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)

ADD ONS

FOR THE BROKEN HEARTED — Rokotto (State-STAT 68)
 WORDS — Rita Coolidge (A&M AMS 7330)
 HALF AS NICE — Rosetta Stone (Private Stock PVT 131)
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 TEN TO EIGHT — David Castle (Parachute RRS 501)
 THE GROVE LINE — Heatwave (GTO GT 115)
 EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
 MISS BROADWAY — La Belle Epoque (Harvest HAR 5146)
 YOU MAKE ME CRAZY — Sammy Hagar (Capitol CL 15960)
 I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)

Radio Forth

EDINBURGH

ADD ONS

FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 FEELS GOOD TO ME — Bruford (Polydor 2001 759)
 FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
 GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
 HALF AS NICE — Rosetta Stone (Private Stock PVT 131)
 HOW CAN I LEAVE YOU AGAIN — John Denver (RCA PB 1036)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 SORRY I'M A LADY — Baccara (RCA PB 5555)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 THAT'S ALRIGHT TOO — Brian & Brenda Russell (Rocket ROKN 535)
 THE GROVE LINE — Heatwave (GTO GT 115)
 WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
 WORDS — Rita Coolidge (A&M AMS 7330)
 JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 5910)
 SWEET LUCY — Raul De Souza (Capitol CL 15955)
 TO THE UNKNOWN MAN — Vangelis (RCA PB 5064)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: TO HOT TA TROT/ZOOM — Commodores (Motown TMG 1096)
 Roger Moffat: YESTERDAY WHEN I WAS YOUNG — Bing Crosby (Polydor 2058 958)
 Johnny Moran: JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
 Colin Slade: STATUE OF LIBERTY — X.T.C. (Virgin VS 201)
 Ray Stewart: MISS BROADWAY — La Belle Epoque (Harvest HAR 5146)
 Bill Crozier: EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JANUARY 14 1978

'FIGARO' 7N 46037 BROTHERHOOD OF MAN

Featured on.
Jim'll Fix It · Swap Shop
Top of the Pops and
more coverage to come.



'FIGARO'

Ray Charles
listen to the sheer magic
with his superb version of
I can see clearly

1	1	MULL OF KINTYRE/GIRLS SCHOOL	Wings	☆	Parlophone R 6018
2	2	FLORAL DANCE	Brighthouse & Rastrick Band	●	Transatlantic BIG 548
3	4	LOVE'S UNKIND	Donna Summer	○	GTO GT 113
4	6	IT'S A HEARTACHE	Bonnie Tyler	○	RCA PB 5057
5	8	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	○	United Artists UP 36307
6	10	DANCE DANCE DANCE	Chic	○	Atlantic K 11038
7	3	HOW DEEP IS YOUR LOVE	Bee Gees	●	RSO 2090 259
8	13	LET'S HAVE A QUIET NIGHT IN	David Soul	○	Private Stock PVT 130
9	5	I WILL	Ruby Winters	○	Creole CR 141
10	30	I LOVE YOU	Donna Summer	○	Casablanca CAN 114
11	11	WHO PAYS THE FERRY MAN	Yannis Markopoulos	○	BBC RESL 51
12	7	DADDY COOL/THE GIRL CAN'T HELP IT	Darts	○	Magnet MAG 100
13	18	UP TOWN TOP RANKING	Aithia & Donna	○	Lightning LIG 506
14	19	ONLY WOMEN BLEED	Julie Covington	○	Virgin VS 196
15	-	AS TIME GOES BY	Dooley Wilson	○	United Artists UP 36331
16	9	MY WAY	Elvis Presley	○	RCA PB 1165
17	23	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	○	Island WIP 6410
18	14	PUT YOUR LOVE IN ME	Hot Chocolate	○	Rak RAK 266
19	-	DON'T DILLY DALLY/WAITING AT THE CHURCH	Muppets	○	Pye 7NX 8004
20	22	NATIVE NEW YORKER	Odyssey	○	RCA PB 1129
21	12	BELFAST	Boney M	○	Atlantic/Hansa 11020
22	NEW	ON FIRE	T. Connection	○	TKR TKR 6006
23	17	LOVE OF MY LIFE	Dooleys	○	GTO GT 110
24	16	WHITE CHRISTMAS	Bing Crosby	○	MCA 111
25	26	RUN BACK	Carl Douglas	○	Pye 7N 46018
26	15	DANCIN' PARTY	Showaddywaddy	○	Arista 149

The smash single
from
HIGH INERGY
TMG 1087



Heart now on Radio One
& other stations

RCA

More Spinners

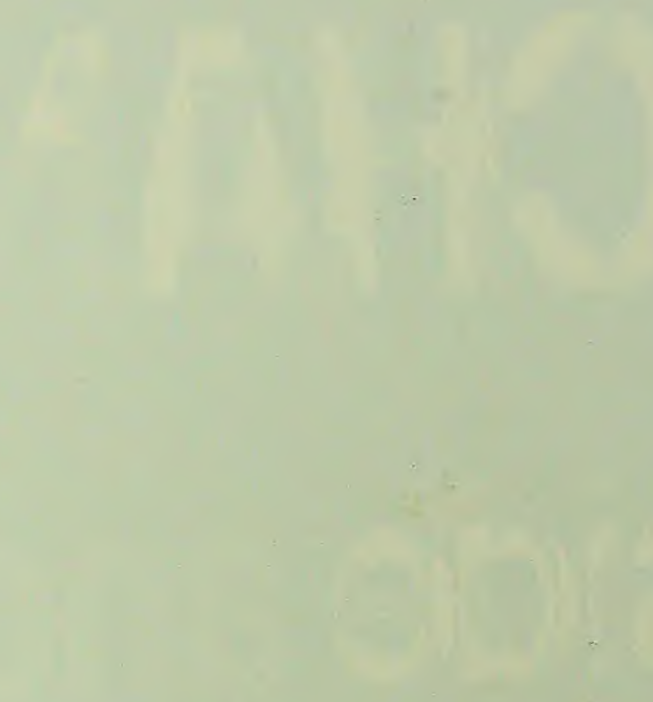
Odyssey
Native New Yorker
PB 1129

Elvis Presley

ABBA 198

can see clearly

can see clearly



ABBA THE ALBUM – featuring the No. 1 single 'Name Of The Game'

ABBA THE ADS – national ads in The Sun, Mirror, Mail & London Evening News

ABBA THE POSTERS – dominant 16 sheet and masses of double crown posters at major rail and inter-city and commuter stations throughout the country.

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ABBA THE POINT OF SALE – A great focal point for every dealer.

ALBUM R.R.P. £4.29
CASSETTE/CARTRIDGE R.R.P. £4.49

USE THIS POSTER TO LET YOUR CUSTOMERS
KNOW THAT **ABBA** THE ALBUM IS
IN STOCK NOW!

ABBA-the-si 'TAKE A CHANCE

come inside and orde

WEEK

WEEK

1	1	MULL OF KIL
2	2	FLORAL DA
3	4	LOVES UNK
4	6	IT'S A HEAR
5	8	DONT IT M
6	10	DANCE DA
7	3	HOW DEEP
8	13	LET'S HAV
9	5	I WILL RUB
10	30	I LOVE YO
11	11	WHO PAY
12	7	DADDY CO
13	18	UP TOWN
14	19	ONLY WO
15	-	AS TIME
16	9	MY WAY
17	23	JAMMIN'
18	14	PUT YOU
19	-	DONT DI
20	22	NATIVE N
21	12	BELFAST
22	NEW	ON FIRE T
23	17	LOVE OF I
24	16	WHITE CI
25	26	RUN BAC
26	15	DANCIN'

ABBA



THE ALBUM

OUT NOW

ABBA THE ALBUM – featuring the No. 1 single 'Name Of The Game'

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CASSETTE/CARTRIDGE R.R.P. £4.49

USE THIS POSTER TO LET YOUR CUSTOMERS
KNOW THAT **ABBA** THE ALBUM IS
IN STOCK NOW!

ABBA



ABBA  THE ALBUM



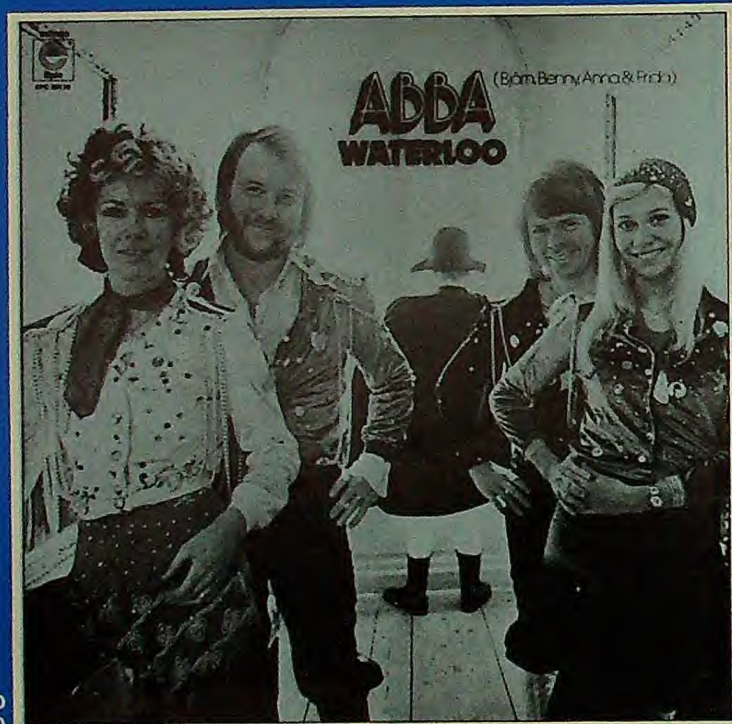


THE NEW ALBUM & TAPE OUT NOW

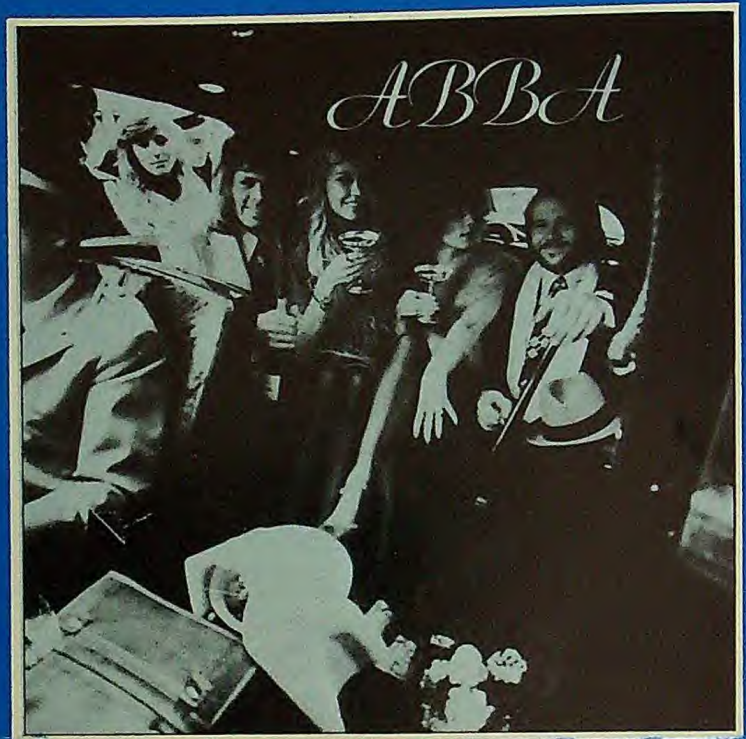
ON SALE HERE

Featuring the No. 1 single 'The Name Of The Game', their current release 'Take A Chance On Me' and many more new tracks

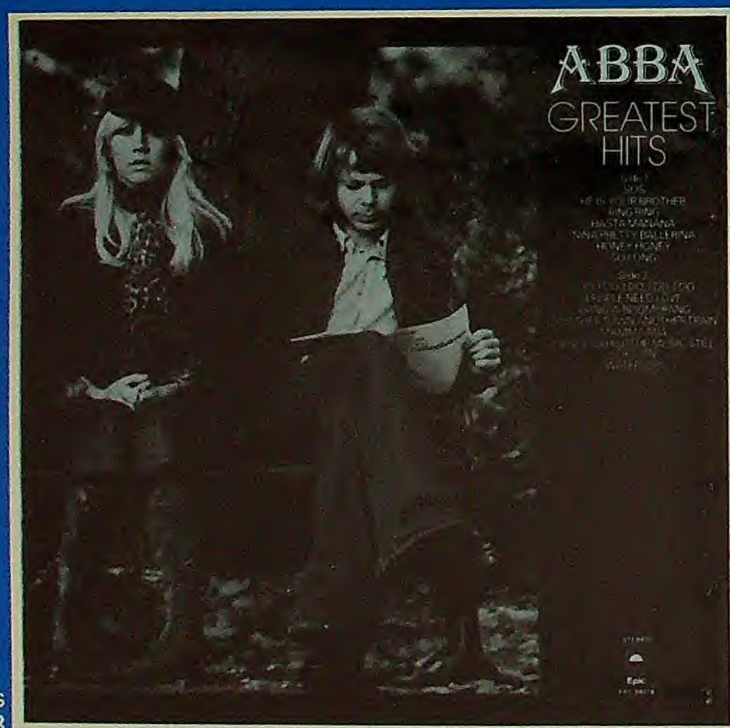
ABBA THE CATALOGUE



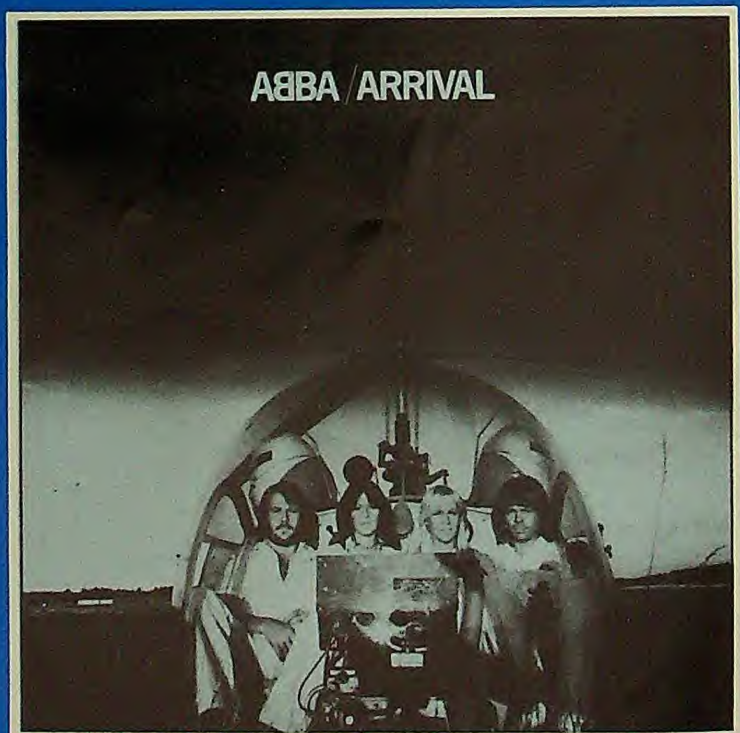
Waterloo
EPC 80179



Abba
EPC 80835



Greatest Hits
EPC 69218



Arrival
EPC 80618

Also available on Cassettes
and Cartridges

now.
HLU 10554



London

ARE YOU READY FOR
THE INSTRUMENTAL HIT SINGLE OF '78?

'PULSTAR'

PX268

PAUL MAURIAT

BLASTS OF WITH THIS GALACTIC SMASH SO

May The Force Be With You

AVAILABLE NOW ON POWER EXCHANGE RECORDS
DISTRIBUTED BY SELECTA



- 27 24
- 28 28 FLORAL
- 29 25 TURN TO
- 30 **NEW** LOVELY
- 31 **NEW** IF I HAT
- 32 27 REALLY
- 33 **NEW** GALAX
- 34 **NEW** THE GF
- 35 - WATCH
- 36 21 MARY
- 37 20 ROCKI
- 38 **NEW** WHO'S
- 39 **NEW** BENNY
- 40 - I DON
- 41 - HOLLY
- 42 - LAY D
- 43 - LITTL
- 44 **NEW** WISH
- 45 **NEW** FIGAR
- 46 **NEW** COCC
- 47 - DESI
- 48 **NEW** HEAF
- 49 **NEW** UP V
- 50 **NEW** SOR

MILLION (PL)
Top 50 compiled for
record outlets by the

ngle ON ME er now!

Out soon



Bill Withers

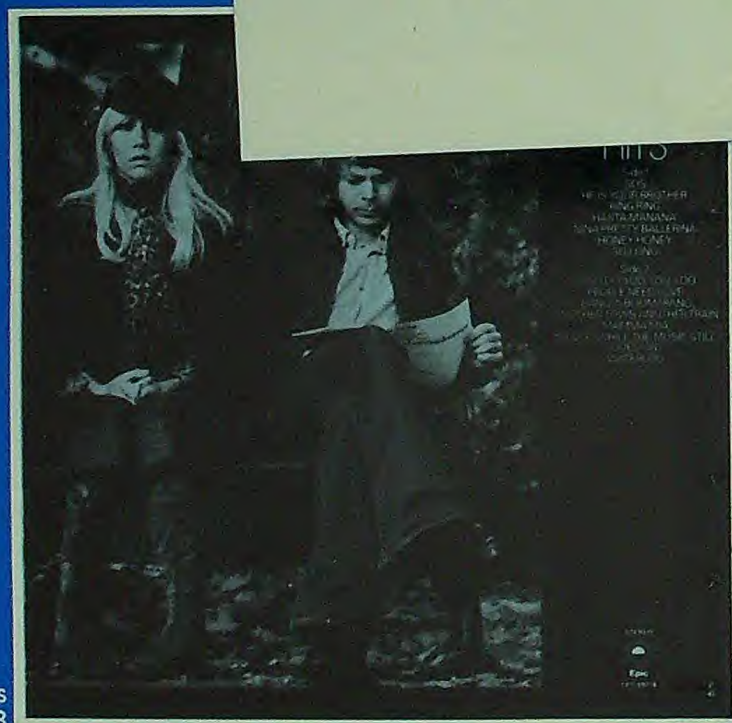
new single

'Lovely Day'





Waterloo
EPC 80179



Greatest Hits
EPC 69218



Arrival
EPC 80618

Also available on Cassettes
and Cartridges

My way
PB 1165



Discography DZZ 2



Discography DZZ 2

Discography DZZ 2

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DISTRIBUTED BY SELECTA



- 28 28 FLORAL DANCE Terry Wogan Philips 6006 592
- 29 25 TURN TO STONE Electric Light Orchestra Jet UP 36313
- 30 **NEW** LOVELY DAY Bill Withers CBS 5773
- 31 **NEW** IF I HARD WORDS Scott Fitzgerald/Yvonne Keeley Pepper UP 36333
- 32 27 REALLY FREE John Otway/Wild Willy Barrett Polydor 2058 951
- 33 **NEW** GALAXY War MCA 339
- 34 **NEW** THE GROOVE LINE Heatwave GTO GT 115
- 35 — WATCHIN' THE DETECTIVES Elvis Costello Stiff BUY 20
- 36 21 MARY OF THE FOURTH FORM Boomtown Rats Ensign ENY 9
- 37 20 ROCKIN' ALL OVER THE WORLD Status Quo Vertigo 6039 184
- 38 **NEW** WHO'S GONNA LOVE ME Imperials Power Exchange PX 266
- 39 **NEW** BENNY'S THEME Paul Henry/Mayson Glen Orch. Pye 7N 46027
- 40 — I DON'T WANT TO LOSE YOUR LOVE Emotions CBS 5819
- 41 — HOLLYWOOD Boz Scaggs Epic EPC 5836
- 42 — LAY DOWN SALLY Eric Clapton RSO 2090 264
- 43 — LITTLE GIRL The Banned Harvest HAR 5145
- 44 **NEW** WISHING ON A STAR Rose Royce Warner Brothers K 17060
- 45 **NEW** FIGARO Brotherhood of Man Pye 7N 46037
- 46 **NEW** COCOMOTION El Coco Pye 7N 25761
- 47 — DESIREE Neil Diamond CBS 5869
- 48 **NEW** HEARTSONG Gordon Giltrap Electric WOT 19
- 49 **NEW** UP WITH THE COCK/BIG PUNK Judge Dread Cactus CT 110
- 50 **NEW** SORRY I'M A LADY Baccara RCA PB 5555

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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.

MY way
PB 1165



Bonnie Tyler
It's a heartache
PB 5057

Dolly Parton
Here you come again
PB 9182

Cleo Laine
He's so beautiful
PB 9199

NEXT IN LINE

GOODBYE GIRL	K12276
David Gates	
WISHING ON A STAR	K17060
Rose Royce	
DRUMMER MAN	TDS1
Tonight	
I WANNA SHARE A DREAM	K11059
Leif Garrett	



'Lovely Day'

Bill Withers

new single



AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

FOR A FEW DOLLARS MORE — Smokie (RAK 267)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
STARRY NIGHT — Bugatti & Musker (Epic EPC 5930)
SORRY I'M A LADY — Baccara (RCA PB 5555)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)

Radio Orwell

IPSWICH

ADD ONS

ZOOM — Commodores (Motown TMG 1096)
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
POINT OF NO RETURN — Kansas (Kirshner KIR 5820)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
BUSINESS AS USUAL — Orleans (Asylum K 13104)
YOU LOVE THE THUNDER — Jackson Browne (Asylum K 13105)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: MISS BROADWAY — La Belle Epoque (Harvest HAR 5146)
Stewart Francis: GANGSTERS — Farlowe & Greenslade (BEEB 022)
Peter Levy: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
Mike Hurley: GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
Ian Scott: I CAN'T HOLD ON — Karla Bonoff (CBS 5893)

PENNINE PICK

EMOTIONS — Samantha Sang (Private Stock PVT 128)

ADD ONS

JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 5910)
BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
ZOOM — Commodores (Motown TMG 1096)
WITH PEN IN HAND — Dorothy Moore (Epic EPC 5892)
CHOOSING YOU — Lenny Williams (ABC 4198)
STARRY NIGHT — Bugatti & Musker (Epic EPC 5930)
I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)
SPACESHIP SUPERSTAR — Prism (International INT 543)

Piccadilly Radio

MANCHESTER

ADD ONS

FOR A FEW DOLLARS MORE — Smokie (RAK 267)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
DRUMMER MAN — Tonight (TDS TDS 1)
I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
WORDS — Rita Coolidge (A&M AMS 7330)
THE GROVE LINE — Heatwave (GTO GT 115)
CHOOSING YOU — Lenny Williams (ABC 4198)
GOING THROUGH THE MOTIONS — Blue Oyster Cult (CBS 5889)
THE MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
ZOOM — Commodores (Motown TMG 1096)
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
POINT OF NO RETURN — Kansas (Kirshner KIR 5820)

Swansea Sound

SWANSEA

HIT PICKS

Colin Mason: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
Jon Hawkins: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
Stuart Freeman: CHOOSING YOU — Lenny Williams (ABC 4198)
Phil Fothergil: THE GROVE LINE — Heatwave (GTO GT 115)
Paul Holmes: SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
Travis Baxter: ZOOM — Commodores (Motown TMG 1096)

ADD ONS

CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
FOR A FEW DOLLARS MORE — Smokie (RAK 267)
DO YOU REMEMBER — Long Tall Ernie (Polydor 2121 341)
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
WORDS — Rita Coolidge (A&M AMS 7330)
POINT OF NO RETURN — Kansas (Kirshner KIR 5820)
GALAXY — War (MCA 339)
LITTLE GIRL — The Banned (Harvest HAR 4145)

Radio Tees

TEESIDE

HIT PICKS

Tony Gillham: WORDS — Rita Coolidge (A&M AMS 7330)
David Hoare: STARRY NIGHT — Bugatti & Musker (Epic EPC 5930)
Dave Gregory: HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
Ian Fisher: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
Brian Anderson: POINT OF NO RETURN — Kansas (Kirshner KIR 5820)
Mark Page: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)

ADD ONS

FOR THE BROKEN HEARTED — Rokotto (State STAT 68)

Radio 210

THAMES VALLEY

ADD ONS

JOEY AND ME — Strawbs (Arista 159)
WITH PEN IN HAND — Dorothy Moore (Epic EPC 5892)
STARRY NIGHT — Bugatti & Musker (Epic EPC 5930)
HALF AS NICE — Rosetta Stone (Bradstock PVT 131)
WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
BYE BYE FRAULEIN — The Sailmakers (EMI 2725)

Radio Trent

READING

ADD ONS

SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
SORRY I'M A LADY — Baccara (RCA PB 5555)
UPTOWN TOP TANKING — Althia & Donna (Lightning LIG 506)
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
FOR A FEW DOLLARS MORE — Smokie (RAK 267)
MY WAY — Elvis Presley (RCA PB 1165)
CADILLAC WALK — Mink Deville (Capitol CL 15952)
WE'RE GOING TO THE MOON — Biddu Orchestra (Epic EPC 5910)
WORDS — Rita Coolidge (A&M AMS 7330)
WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
THE GROVE LINE — Heatwave (GTO GT 115)
ZOOM — Commodores (Motown TMG 1096)
EMOTIONS — Samantha Sang (Private Stock PVT 128)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
Nicky Jackson: EBONY EYES — Bob Welch (Capitol CL 15951)
Dave Christian: GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
Andy Ferriss: BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
Chris Rider: THE GROVE LINE — Heatwave (GTO GT 115)
Anton Darby: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
Howard Pearce: I WANNA SHARE A DREAM — Leif Garrett (Atlantic K 11059)
Dave Carson: FOR A FEW DOLLARS MORE — Smokie (RAK 267)
Jack McLaughlin: WORDS — Rita Coolidge (A&M AMS 7330)

STATION SPECIAL

FORTY-FIVE YEARS — Mary O'Hara (Chrysalis CHS 2194)

BBC Blackburn

HIT PICKS

Jude Bunker: WORDS — Rita Coolidge (A&M AMS 7330)
Wendy Howard: LITTLE GIRL — The Banned (Harvest HAR 5145)
Kath Dutton: LOVELY DAY — Bill Withers (CBS 5773)
Gerald Jackson: HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
Phil Scott: SOMETHING GOOD'S GONNA HAPPEN — Reflections (EMI 2733)
Nigel Dyson: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
Pat Gibson: WITH PEN IN HAND — Dorothy Moore (Epic EPC 5892)
Rob Salvidge: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
Trevor Hall: JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 5910)

BBC Humberside

RECORDS OF THE WEEK

Dave Sanders: WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
Pam Gilliard: FOR A FEW DOLLARS MORE — Smokie (RAK 267)
Barry Stockdale: SOMETHING GOOD'S GONNA HAPPEN — The Reflections (EMI 2733)

BBC Medway

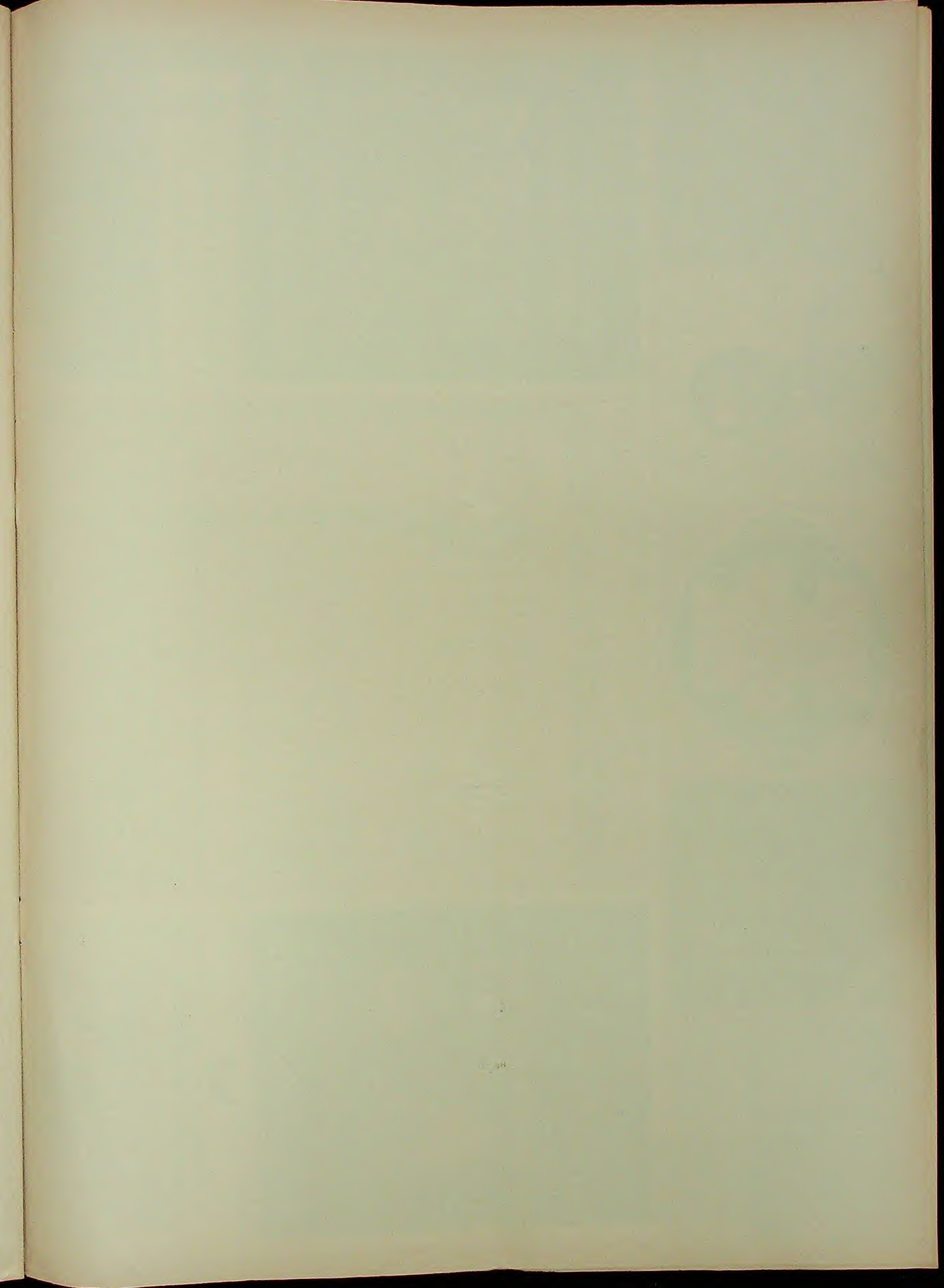
PRESENTER PICKS

Jimmy Mack: FOR A FEW DOLLARS MORE — Smokie (RAK 267)
Bernard Mulhern: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
John Thurston: WHO'S TO BLESS AND WHO'S TO BLAME — Rita Coolidge (A&M AMS 7330)
Mike Brill: JUST THE WAY YOU ARE — Billy Joel (CBS 5872)

BBC Merseyside

PERSONAL PICKS

Billy Butler: WORDS — Rita Coolidge (A&M AMS 7330)
Terry Lennaine: JAM JAM JAM — People's Choice (Philadelphia PIR 5891)
Dave Porter: SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
Phil Ross: DEFIANT POSE — Cortinas (Step Forward SF 6)





ON VIRGIN V2094

Scurrulous! Outrageous! Big-Selling!



You'll love Diana's new baby.
BABY IT'S ME, THE NEW
ALBUM FROM DIANA ROSS.

Produced by Richard Perry
 Also available on tape
 STMA 8031



Andy Williams
 REFLECTIONS
 CBS 10006



THE JOHNNY NASH COLLECTION
 Johnny Nash
 EPC 10008

Due to the Christmas and New Year holiday break Music Week is unable to obtain information to compile Top 50. Normal chart will resume next week.

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◆ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
 Chart compiled for Music Week and the BBC by British Market Research Bureau

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I'M GLAD YOU'RE WITH ME TONIGHT
 Neil Diamond
 CBS 86044



DOWN TWO THEN LEFT
 Boz Scaggs
 CBS 86028



Monday Tuesday GBS 1167
 and other children's songs
gem

only £2.50



ROXY MUSIC
GREATEST HITS
 ALBUM 282075 CASSETTE 300497 CARTRIDGE 3801389
GREATEST HITS
 Polydor

Record Sales hopes for just that

RECORD DEALERS in well-populated areas of Britain are probably under the impression that no promotional or marketing stone has been left unturned. The number of different record salesmen such a dealer might see in a week — including different types of salesmen from the same company, some selling new singles and some concentrating on catalogue — has reached more than healthy proportions. All might be forgiven for assuming that high tide had been reached; there has certainly been a tendency among many retailers to regard the queue of salesmen with the panicky eye of one who knows he is going to be talked into something and does not know how to stop it happening.

The dealer being about as reasonable a human as the next is in most cases aware that the salesman is doing his job, and part of that job is to maintain professional enthusiasm for his company's product. It is not part of his brief to make value judgements about the releases but to sell them into the shops — although very few these days will attempt the kind of selling pitch which involves wild flights of verbal fancy about the merits of a single which even the

Edited by
TERRI ANDERSON

retailer who was born yesterday can predict will be a resounding miss.

Now, to the ranks of record company representatives is added the newest selling force. Record Sales is the first independent record promotion company set up specifically to plug records to the dealers rather than just to the media. It was set up by Richard Jakubowski, who left his job as head of marketing at Pye to go into this business for himself; and Alan Wade, formerly sales manager for Anchor who joined him as co-director later.

"The idea got born out of a conviction which I developed while I was at Pye," Jakubowski explained. "There was an opening for a service to dealers which no one record company could provide, but which could be given by an independent company". Record Sales representatives are calculated to seem like a breath of fresh air to the dealer faced with an average of 40 new singles releases a week, being

presented to him by the handful, by salesmen who work hard and earn their pay by not being objective. "We are not owned by, nor do we have any affiliations with, any record company," Jakubowski emphasised.

"Record Sales' job is to create a relationship with the dealer, and our credibility depends on the product we push. We help the dealer as well as the records we work on. We talk to the dealer about them, about any local or national airplay they may be getting, press ads, editorial, reviews. We play them not once but several times, discuss the records' merits and get the dealers' reactions — which we report to the record companies which hired us."

Record Sales also helps out display teams by taking round posters and other display items and putting them up in shops — particularly the shops off the salesmen's beaten tracks. The dealers visited by Record Sales are also given several copies of the chosen discs free. Obviously this is a simple incentive, but the parallel aim is to make sure that, even before an order can go through to the company for stock, there are some copies in the shops ready for



BIRMINGHAM DEALER John Corbett, of Easy Listening, told Music Week that he believed the Record Sales service would be appreciated by most dealers. "If you are selling a lot of singles, as we do because we specialise in them, you do get a lot of reps calling. The Record Sales rep seems to be pretty good; he appears to know what he is talking about and to present it well. I do appreciate the fact that the rep is not on the staff of a record company." Corbett is pictured here (right) with Richard Jakubowski (left) and Alan Wade of Record Sales.

customers who are quicker off the mark than their dealers.

The company's aim is to start working on a record which is already on the move — between 50 and 80 in the chart — and push it into the top 30. If they are doing the job properly and if the record has the potential they believe it has, it will start to sell; at that moment the stock must be in the shops, or the whole exercise on their part and the record company's becomes a bad joke.

Record Sales at present covers about 600 shops, calling on each with the three selected singles a week and making out a report for the record company client on such details as the type of shop, situation, whether it has stocks or not, whether sales are increasing, decreasing or static. The Record Sales directors meet all their representatives once a week — meetings are held each weekend in London and Liverpool — and give them all the information about the singles they are to work on. It has been possible to extend the service to cover some albums also.

"Our arrangement with the record companies depends very much upon their own situation, as to how much they want to use us. As well as the representatives we have now formed a team calling on important local and national radio and tv stations." Wade and Jakubowski see many good reasons why record companies should use their services: apart from giving a record which is already in the top end of the lower 50 a leg up, they believe they are of use "if an artist has a following and his fans are likely to buy his record as soon as it is available (then we should work on it in the first week of release); and if a record company knows it has a radio 'record of the week' the following week it should be a reason to use us, but each record has its own characteristics and there are no definite rules".

Record Sales, its directors firmly state, does evaluate records. It will refuse to work on a no-hoper. This is not altruism — it protects the reputation for effectiveness on which the whole business depends, and it earns for Record Sales representatives the trust of the dealers who can believe that they are being given an objective view of the records' commercial prospects.

The possibility of an organisation like Record Sales developing a reverse side — becoming one of the shadowy businesses which like ghosts are personally encountered only by other people but which almost everyone believes exist — geared to manipulating the singles sales figures with a view to hyping the charts. This was a topical point for discussion near Christmas, when a national paper highlighted it, and

Jakubowski raised it himself. Record Sales had been approached to run such an exercise, he said but the reply had been an emphatic refusal.

Record Sales calling on dealers is, as Wade pointed out, just one part of the marketing strategy. "We cannot create hits on our own, but we do feel we are the most cost effective part of the campaign." Both he and his partner remarked that a great deal of money is wasted in the music business, but insisted that it was not wasted on their operation. "Marketing is not a haphazard affair, and it is not an art. It is a science." A science each feels he learned well in previous jobs in the business; as Jakubowski remarked, "Both Alan and I have had the opportunity to waste other people's money and find out from experience what is important. Timing is important, but you need to be flexible and change plans if the situation changes. But what has appalled us is that our job is made twice as difficult when only half the dealers have the particular record we are pushing in stock."

With a steady influx of work Record Sales can demonstrate that the industry's reaction is fairly favourable. The company has been used in recent months to work on product from Polydor, Island, Power Exchange, Stiff, Chiswick, Ariola, Charly and EMI (which already has the largest total of salesmen on the road).

The reaction of the dealer was perhaps less predictable at the beginning, but Jakubowski stated that "with the exception of one or two the reaction from the trade has been fantastic."

Record Sales has 16 representatives, "and because we are independent they are professionally very hungry — out on the road before 9 a.m. and keeping going until late. Unlike record company salesmen they know that the success of their company depends directly on them." The job offer was a popular one, apparently, because Record Sales had thousands of applications from which to choose the 16, among them Lou Goodridge, formerly local radio co-ordinator for Pye.

To keep such a force of its own on the road would cost a major something like £170,000 a year, Jakubowski estimated, and dealers would still slip through the promotion net. Record Sales charges a fee calculated on £2 per shop visited per week. Recently it has taken on handling the Captain Video videocassette promotion scheme in retail outlets — taking out new tapes and advising dealers on how best to use this promotion idea.

Unfair Contract Terms Act

AN IMPORTANT new Act comes into force next February. Called the Unfair Contract Terms Act 1977 its main object is either to outlaw or to control most "exclusion clauses". An exclusion clause is a term in a contract or imposed by a notice whereby a person tries to avoid or limit his liability to someone else. In retailing exclusion clauses in consumer contracts which related to description, quality or fitness of goods have been banned since 1973 (and to display any notice has been a crime since November 1976). And such clauses in trader-to-trader contracts have been subject to control by a court since then, too.

Beginning on 1 February 1978 the new Act applies to most situations which are not sales of goods — that is, contracts for the supply of services, hire, exchange or barter — and to notices in shops and elsewhere. Although it does give some new protection to consumers, by putting them on an equal footing with the trader imposing the terms, it should not be overlooked that it also gives considerable scope to traders to challenge terms which are found in their contracts. Its consequences will mean different trading terms and increased insurance.

BANNED TERMS

First and foremost the Act bans some terms altogether — that is, they will cease to have any legal effect and traders or companies will not be able to hide behind them and evade liability.

all terms in any contract or which are in a notice limiting or avoiding liability for death or personal injury resulting from negligence are banned.

So any term which says that "the company is not responsible for injury or death however caused" will be outlawed. Such terms often appear in the contracts of shipping companies, travel tour operators and in hire agreements in car parks and other public places. The ban applies to every type of contract, between traders as well as with the public. The only exceptions are contracts of insurance, relating to land, patents and company activities. It even applies to employees under contracts of employment.

then, for consumers, any clause in a manufacturer's guarantee which limits or avoids liability to a consumer for loss or damage arising from negligence causing defects in goods is banned.

Many manufacturers offer so-called "guarantees" which in fact take away the few legal rights that consumers have — like the right to sue for negligence. At last these will be stopped.

For traders and consumers alike, any term relating to the right to sell or to have uninterrupted use of goods is banned. This is a technical matter which does not normally cause problems: but in the event that it arises, it will now be banned.

For the benefit of consumers, any term which restricts or avoids liability for the description, quality or fitness of goods which are contained in a contract where possession changes hands but is not a contract for the sale of goods is banned.

This will cover such contracts as hire of goods — audio equipment, televisions as well as cars and plant — contracts for "work and materials" where one employs a tradesman to do work which includes the supply of goods or material. To take advantage of this the person must be "dealing as a consumer" that is buying from a trader goods usually sold for private use and he must not be buying for any business he runs himself.

the Act also repeats the bans on exclusion clauses in consumer contracts for the sale of goods created by the Supply of Goods (Implied Terms) Act 1973.

CONTROL BY THE COURTS

In practically every other case exclusion clauses will still be allowed if, and only if, they satisfy a "reasonableness test". At present if an exclusion clause is validly drafted and covers the situation which the person wishes to guard against, then it will be upheld against any person who is trying to contest it. It doesn't matter how unfair or unreasonable it

THE LAW AND THE DEALER

is — the court cannot strike it down. Now, under the Act, the situation changes radically.

All contracts where liability for negligence is restricted or avoided are subject to the test.

This means that carriers, engineers, garages, car parks — anyone who seeks to get away from his responsibility for negligence — will find that the court can look at the clause and see if it is fair.

In any contract where (a) a person contracts on the other's written standard terms of business or (b) deals as a consumer, any term which excludes or restricts liability for breach of contract; or allows performance in a different way; or allows a party to perform no part of the contract at all is subject to the test.

In many common situations, tradesmen, garages, warehousemen and storage firms, and, in particular, carriers provide in their written terms that they can do as they please without any redress being available to the customer. This new clause enables traders who deal on manufacturer's terms to challenge a term.

Indemnity clauses by consumers must satisfy the test. Benefiting traders, all terms in contracts for services, hire, work and materials, barter etc. which restrict or avoid liability for description, quality or fitness are subject to the test.

THE REASONABLENESS TEST

What is this test? It depends on the type of term or notice. If it is in a contract, the test is that the term should have been fair and reasonable and ought to have been included in the contract having regard to the circumstances which

TO PAGE 30

**BILLY KARLOFF
BAND**

RETAILING

Harum's fourth birthday

FOR HARUM Records and owner Joe Palmer it's fourth birthday celebrations. I visited the shop when it first opened and, thought it interesting to see how he has fared during what has for the record retailer been a most precarious time of business.

by
TONY JASPER

In 1973, Harum Records, whose owner is a one-time member of the Peelers folk group, started in business near West Hampstead station in London. When express trains thundered their way on the track beneath his shop the record stylus on his shop record player leapt and (with luck) fell back on the spot where from which it took off. The shop was small with few shops around and trade was varied. Its main sales impetus was from mid-afternoon onwards when people returned from work via one of the many stations which lie near the premises.

After two years in these premises Joe Palmer took a lease on a shop four times the size, situated in the main shopping area of West Hampstead. This is though, a rather depressed area of North-West London, with many people shopping in other nearby areas like Finchley Road, Swiss Cottage and Kilburn.

Palmer's move meant an upping of stock by at least five times but it has handsomely paid off. In the record retailer's most difficult period his turnover is up at least 30 percent and he has high hopes for the future. He now feels his hard work of the last three years is yielding fruit. He has taken care of various monetary borrowings and so can proceed without unnecessary worry over outstanding debts — which must always be placed against apparent profit.

His present good business state has however come from countless hours of hard work. He says he and his wife, Anne, work virtually every night until ten o'clock, whilst this Christmas it was until midnight. Their previous shop was miles from their home but now they live above the shop and so they can on evenings and Sundays nip downstairs and continue stock-checking and so forth.

Palmer sees success stemming from his basic philosophy of moving with the current record tide. He believes many dealers experience business problems because they try

and fight against the current state of affairs. He believes for instance that discounting has been the major happening during his span as a record shop owner but rather than spend hours worrying about the impact of price-cutting by multiples he has competed with them and in terms of his own turnover and financial stability he has won.

He says the record trade was stagnant and lacking in muscle before discounting reared its head — "It's made people pull up their socks or flounder" — and with his own price cuts (which he displays prominently in his front window) has come a concentrated effort to improve on the range of stock material which he offers.

When Palmer began he took little notice of classical music, mostly due to the fact that he knows little about this idiom. Even when he took his present much larger premises he continued ignoring this field save for a gesture of a handful of albums in stock. He decided risk was in order and considerably increased stock. The result has been tremendous and he has future plans for continued expansion. He has also seen tremendous growth in tape sales and has had various display cabinets built over the past months, a fact which emphasises the extent of his stock and his own faith in selling.

He has also been building up his stock of golden oldies and now has around 1,000 titles with music going back to the early 1950's. He has plans for extending this field and a desire of establishing his shop through advertising and promotion as a major outlet for this kind of product.

Palmer has also made a shrewd and praiseworthy business administration move. In London there are five Harum record shops. Palmer's business is the sixth but, unlike the others, he owns his store. He has joined the Harum chain for buying and purchasing records. It means he does not receive company discount but this is more than compensated for by his not having

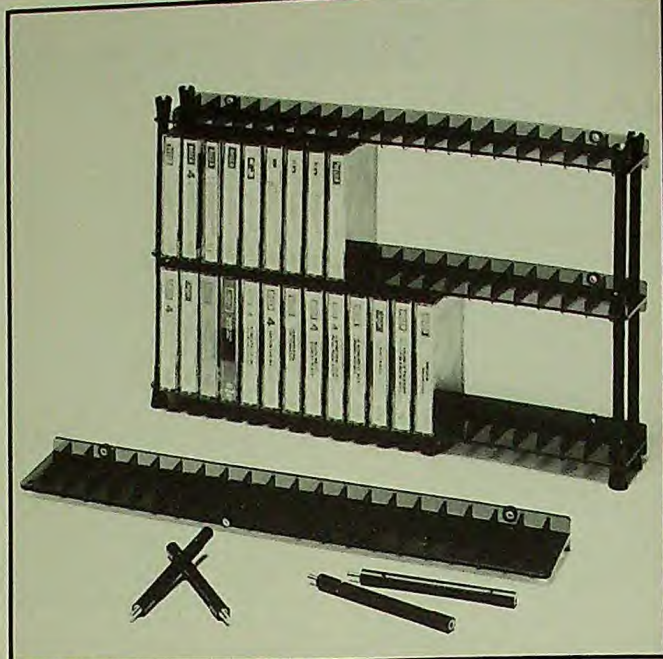
to fill in invoices and by his store gaining 'A' priority for delivery. Hence he can receive through the chain up to three times a week delivery and can switch with others who may be finding a particular disc is moving better in their area. He also makes use of One Stop and particularly Lightning, for whom he has nothing but the highest praise. He finds their new premises quite excellent and adds, "it's also good finding somewhere today where the assistant actually smiles!"

Over the last four years he has noticed how singles can now sell even if they are not chart listed. He buys outside the *MW* Top 50, although he does find considerable demand for listed records. He finds new wave music producing healthy sales and likes the thought that he can display a non-chart single and sell it. Doubtless his mention of best sellers in recent times corresponds with endless other dealers and he names Rumours by Fleetwood Mac, Hotel California from The Eagles, anything from Elvis, Pink Floyd, Endless Flight by Leo Sayer, David Soul and the records bearing the names Derek & Clive.

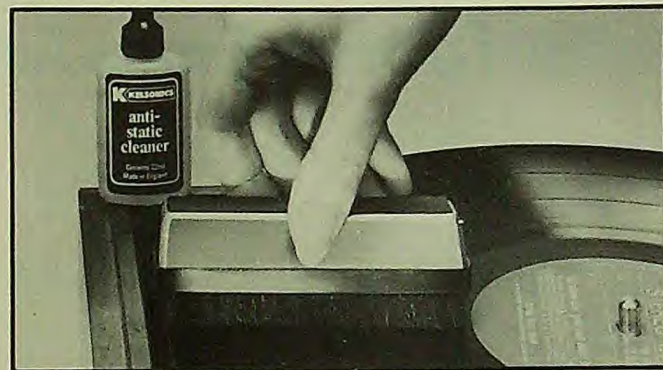
He applauds the growth of TV promoted albums and is amazed how it can sell something like the Salvation Army, "before the amazing Warwick campaign no-one would ask us for an Army record. They just kept coming in before this Christmas and that was the album they wanted!"

His future plans or dreams include owning a few more shops and engaging a manager for his present store, although he believes finding the person he wants will be a headache. "The right kind of person doesn't seem to be around. I want someone who will put turnover up £200 a week, not take it out!" He is also conscious how a store can suddenly lose its impetus if the owner dissociates himself too much. He would like more time off but then he realises for the present that such cannot happen if he is to remain in the happy state of affairs in which he now finds himself as he celebrates his fourth birthday.

I fancy many record retailers would like his present performance, even if they have to bear some of the pains he's felt in the last four years as he "learnt the trade and found my way round."



THIS CASSETTE rack system has recently been launched by Decca, and can be sold in kit form. Each kit contains the parts for a unit holding 40 tapes, and instructions for assembly are on the box. The units are made in smoke-grey perspex, and sheets of silver spine labels and an index booklet are supplied. Extension kits with which the user can expand the rack are also available. The cassette rack is being distributed by Selecta, and trade prices can be obtained by contacting the Lewisham address.



AFTER RESEARCHING the best method of removing dust manually from records Kelsonics Ltd of Hemel Hempstead has produced the Record Valet (Ref. K:8). The handle is a reservoir taking a few drops of the supplied anti-static liquid to keep the velvet pad moist, and in front of the pad is a removable brush which searches out the dust from the grooves. Top and base of the brush are engineered in steel. With cleaning liquid and pad-cleaning brush the set comes in a permanent storage case with an RRP of £4.99.



EVEN ALLOWING a certain nationalistic attitude, this window display for the latest Abba LP in Ahlen & Holm, a major Stockholm department store is a generous compliment to the band — and its commercial success, the Swedish sales figures alone in a fortnight being 750,000. Pictured in front of the display are (left to right) Hans Kronwall and Lennart Johnsson, sales manager and representative respectively for Sonet-Polar; Stig Ericsson, head of the store's record department; and Hans Bergkvist, a&r head for Sonet-Polar.



NEW FROM Bib hi-fi accessories is this record level, which has an RRP of £1.73. It is a spirit level designed specifically for use with record turntables, and makes level adjustment easy. It comes packed on a display card.



BEARING SANDWICH boards proclaiming "The Enid Is Nigh" this EMI band made a personal appearance at the Virgin store in Newcastle-Upon-Tyne shortly before Christmas to promote their new album Aerie Faerie Nonsense. The band has established a large following in the north and the PA drew a big crowd to the shop. With the band members are Virgin shop manager Andy Worrell (fourth from left) and Joe Lauder of EMI regional promotion (right).

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John Nathan
International Representative

RETAILING

Ellison's New Year's resolution

FOLLOWING THE protest he instigated among some of Merseyside dealers, against the cutting of dealer margins on tv advertised albums in general and against CBS' new Andy Williams LP in particular, (MW December 24) John Ellison has contributed a more detailed expression of his views on the matter.

WITH AN ever-increasing legion of salesmen lined up to tell you how much they (meaning we) are going to spend on their companies' latest tv package, are you, the dealer, becoming a Yes man and ordering everything that comes along without really thinking of the consequences? Thinking back over 1977 that is almost what I have been doing, but I have made a resolution for 1978 — to kick back at the manufacturers unless they give me, the dealer, a good deal. CBS, I'm afraid, was the company which annoyed me so much that I refused point blank to stock the new Andy Williams tv compilation. Briefly my reasons in this case were that while advertising Andy Williams on tv sounds fine (I find his product rather dead and extra sales would be welcome) I feel CBS is trampling on the retailers: cutting the margin to 25 per cent is bad enough; no s-o-r is disastrous; but no tv advertising either, unless it is successful in test areas — that's diabolical.

Do Record companies honestly expect us to subsidise their advertising in other areas in situations like this? They must think all dealers are idiots. And does CBS

DEALER VIEWPOINT

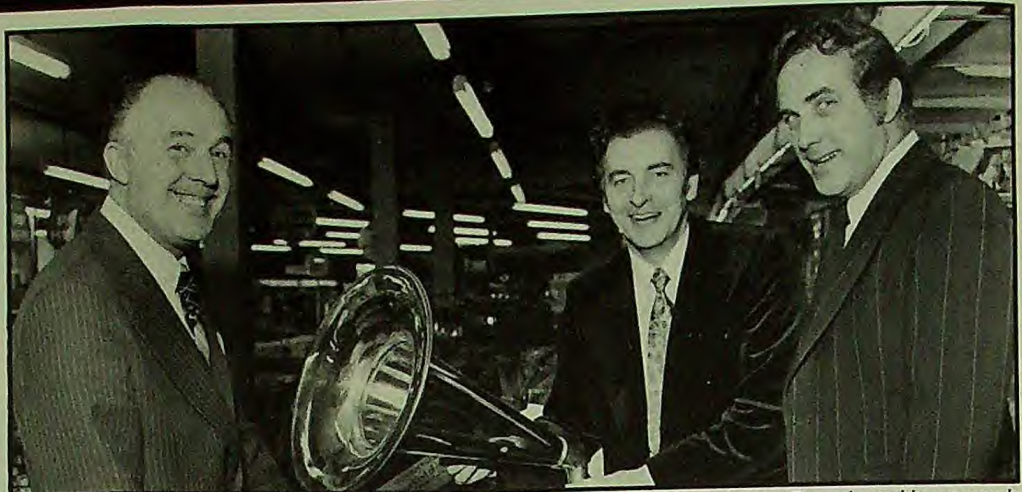
honestly expect us to stock up when there are no sale or return facilities. Come on, CBS, do the job properly like EMI, put it all down in black and white.

For a company challenging for the number one position, you ought to be ashamed of yourself. If the worst comes to the worst and I have to stock this album, then I can again make things a little difficult by not splashing it all over my windows. Don't forget, CBS, that it is the independents, not the multiples, that give you most of your window displays.

Moving back to my first paragraph and the amount of reduced LPs being issued, it was interesting to note in *Music Week's* top albums chart for 1977, no fewer than 11 LPs in the top 28 were at some time 25 per cent profit, and even less for some dealers who have to accept a 20 per cent margin on product purchased through many wholesalers.

This shows how pitiful the music industry has become, relying on old compilations and greatest hits albums to keep the money coming in and the multiples happy.

On Merseyside we have a local Record Retailers Association which meets to discuss trends and problems, but it seems to be a voice in the wilderness. I would be very interested to hear from any other such associations that exist, so that we can combine our voices and so create more volume. If you don't have an association then get in touch with other dealers in your area, you'll probably find you have a lot in common.



AN ANTIQUE gramophone was the prize in a competition organised by Music for Pleasure Records, and it was won by Eric Sibley, a civil servant from West London, whose slogan was "Whatever the preference, there's no finer reference than MFP". The winner is pictured (centre) receiving his prize in the record department at the London Co-op in Acton, with Roger Godbold, area sales manager for MFP (left), and store manager Reg Barrack.

Changing 45s pattern poses problems

by Tony Jasper

FAR FEWER singles are being released and more hits are being made. This is clearly evident from surveying figures of say 1973 and 1977. The former year saw 4327 records issued with 253 hits coming from that total. Last year there were 362 new chart entries from an estimated release figure of 2507.

However whilst record companies are for various reasons being more selective in their releases there is hidden in the 1977 figures a disquieting fact for the record retailer: 274 of the 362 new Top 50 entries entered the charts at a position between 41 and 50 where, of course, a low sale in chart shops can gain a placing. Of these records 74 never made even a top forty chart

placing in subsequent weeks. Such a situation does not make easy ordering of singles with view to future sale. Oddly enough less singles are making the top ten. Two years back 117 singles enjoyed a top ten placing whilst in 1977 there were only 99 records in the top fifth of the chart. The biggest increase to compensate for this drop in top ten records comes between 20 and 40. Compared with the 1975 figure of 47 records reaching a position between 20 and 29, 1977 saw 63 records and there were 72 records reaching no higher than 31 compared with a previous 62. What this means is less high charting record flyers with consequent evening out of records.

Since 1973 there has been a drastic decrease of singles which automatically chart in the top ten. 1977 saw a continuation of this with only two records making initial top ten entry. These were David Soul's, *Going In With My Eyes Open* on week ending of March 26 and the Rod Stewart song, *You're In My Heart* which first charted on October 15.

One astonishing fact which emerges from compilation of records and their chart placings during 1977 is the high number of records which completely disappear

from the chart for a relatively high chart position. Nine records completely disappeared from the Top 50 after a previous week's position in the Top 20. An amazing 35 records disappeared from a position within the top thirty and a similar trend affected records between positions 31 and 35.

The number of record groups and artists automatically assured of Top 20 placing gets less and less. During 1977 the only obvious candidates for safe ordering even before any kind of chart entry were David Soul, Rod Stewart, The Stranglers, Donna Summer, Thin Lizzy, Muppets, Heatwave, Abba and Leo Sayer. For some major artists there was astonishing chart topsy turvey which made dealer ordering precarious. The Eagles enjoyed a seven week run with *New Kid In Town*, followed by ten weeks for *Hotel California* but then enjoyed, in spite of heavy radio play, complete consumer indifference to their *Life In The Fast Lane*. The same record story was true of other artists.

Full details of the continuing great Top 50 singles debate as related to 1977 will be found in next week's *Music Week* and as usual there will be record company success comparisons.

Unfair Contract Terms Act

FROM PAGE 27

were or ought reasonably to have been known to or in the contemplation of the parties when the contract was made. For an exclusion clause in a notice, the test is that it should have been fair and reasonable having regard to all the circumstances obtaining when the liability arose.

As well as the test, in contracts of sale or for those like hire, work and materials etc — all of which are made by traders — the court will have regard to guidelines laid down in the Act. These include such things as the parties' relative bargaining strengths, any inducement which may have been offered to accept the term, previous knowledge and custom of the trade and whether the goods were made to the customer's order. Remember that this point about custom of the trade will only date back to February 1978 when the new law starts.

ONUS OF PROOF

It is for a person who claims that a person does not deal as a consumer to show that he does not.

It is for a person who claims that a contract term or a notice is within the reasonableness test to show that it does.

WHAT NEXT?

As death and injury clauses cannot be effective anymore it will be essential to see that insurance cover

is adequate. And this goes for many of the other terms which are banned or controlled. And this goes for many of the other terms which are banned or controlled. But remember, too, that the Act is much wider than just everyday over-the-counter sales. It affects the kind of contract that many traders make in the course of their business — with tradesmen, cleaners, engineers, garages, carriers — and with professional people like solicitors and architects, accountants and bankers (who often hedge their advice and references with exclusion clauses). In all these cases, the court will be able to look at all the circumstances and see whether a clause is reasonable. Only arbitration clauses are still firmly outside the Act. The Act does not apply to other terms, however, like those relating to price, delivery, time for performance, retention of title and terms dealing with breaking a contract.

All contracts — sale and purchase — as well as all those made in business should be examined NOW to ensure that they do not contain offending terms or run the risk of challenge. On the other hand, look at contracts which are imposed on traders by other traders and see how these can be used to improve the retailer's position. Traders and retailers and consumers all do well from this new law — one of the most important in commercial circles for many years.

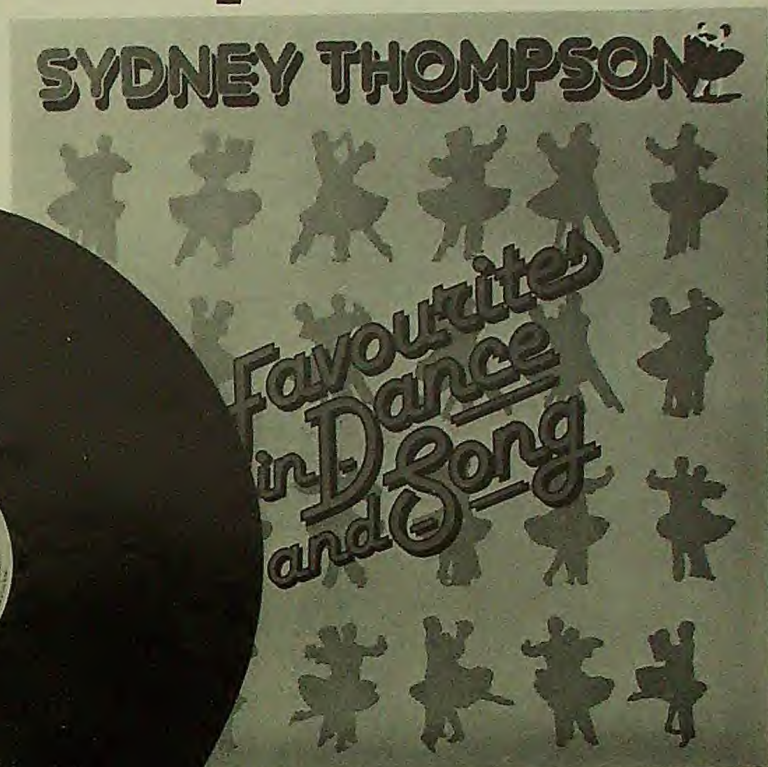
NEW SINGLE
BBC records & tapes
BBC TV THEME
GANGSTERS
CHRIS FARLOW &
DAVE GREENSLADE
'Sarah Gant Theme'
BEEB 022 Distributed by Pye Records

The New Sound and the New Look from Sydney Thompson

The New Sound, because in 'Favourites in Dance and Song', Sydney Thompson has added eight vocalists, four boys and four girls to his famous ball-room orchestra.

The result is an exciting new sound to dance to.

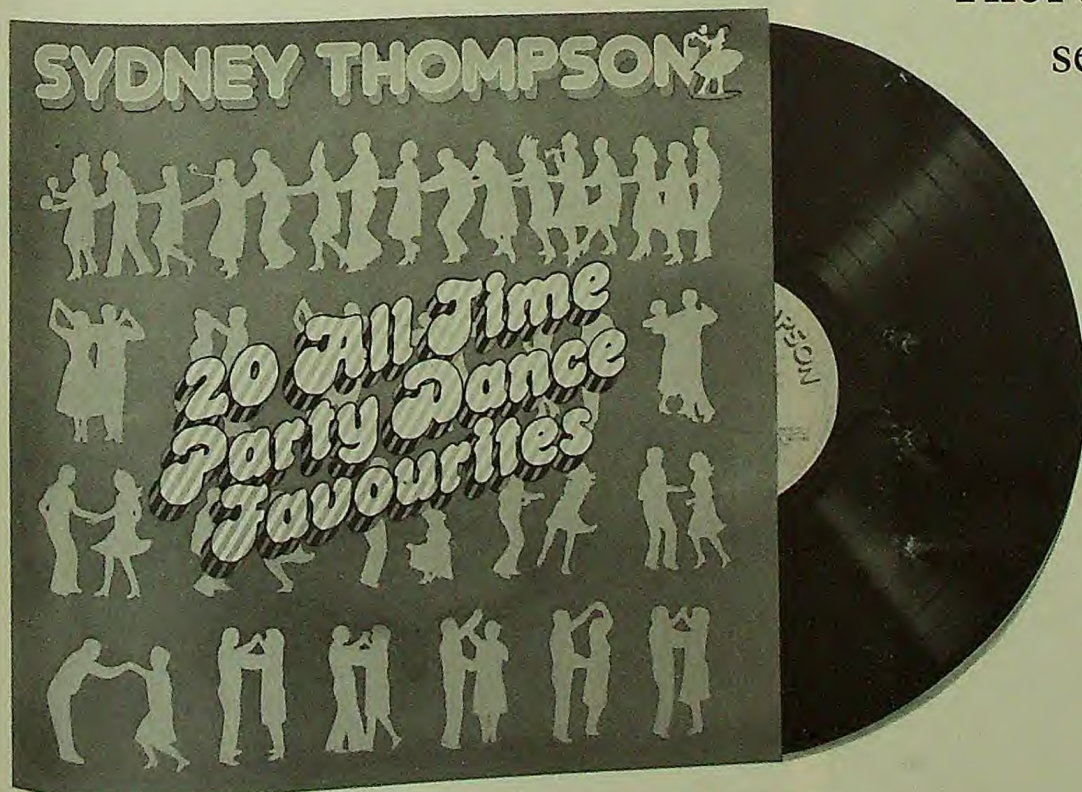
Favourite Waltz, Quickstep and Foxtrot Medleys take on a new dimension while still retaining the strict dance tempo that is the Sydney Thompson hallmark.



Side A Quickstep Medley: Pennsylvania Polka, California Here I Come, Deep in the Heart of Texas, Alabama Bound, Waltz Medley: Diane, Charmaine, Alice Blue Gown, Ramona, Foxtrot Medley: My Melancholy Baby, I'm Nobody's Baby, Pretty Baby, I Found a Million Dollar Baby.
 Side B Waltz Medley: Somewhere a Voice is Calling, The Miner's Dream of Home, I Love You Truly, The Sunshine of your Smile, Let the Rest of the World go by, Foxtrot Medley: Maybe it's Because I'm a Londoner, Strollin', On Mother Kelly's Doorstep, Underneath the Arches, Watcher! Quickstep Medley: Someone To Love Me, Yes Sir, I hat's my Baby, If You Knew Susie, I'm Just Wild About Harry, Nice People.
 Stereo VOC 302 £2.99
 Also available on cassette CVOC 302 £3.25

The New Look, because as you can see in '20 All Time Party Dance Favourites', the album covers have been given a whole new look so as to appeal to a much wider audience.

Both these albums are selling fast, so stock up now through EMI International Imports 80 Blyth Road, Hayes, Middlesex



Side A Macnamara's Band, Booms-a-daisy, March of the Mods & Yellow Submarine; Lambeth Walk, Palais Glide, Twistin' the Mood, Chestnut Tree, Knees Up Mother Brown, Rock Around the Clock, St Bernard Waltz.
 Side B Charleston, Cokey Cokey, Ballin' the Jack, Pied Piper, Gay Gordons, I Came, I Saw, I Conga'd., Zorba's Dance, Dashing White Sergeant, Popcorn Samba, Auld Lang Syne.
 Stereo VOC 303 £2.99
 Also available on cassette CVOC 303 £3.25

Telephone Orders
 01-573 6551



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 Trash, THE DOLL. Beggar's
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 Mercury 6007 164 (F)
 SING ME A SONG, True Love Is On
 It's Way, KAPTAIN KOOL AND
 THE KONGS. Power Exchange
 PX 267 (ZLHR)
 SOMETIME IN OLDCHURCH, Top
 Of The World, THE RUBETTES.
 Polydor 2058 967 (F)
 SOMETIMES WHEN WE TOUCH,
 Still Not Used To, DAN HILL.
 20th Century BTC 2355 (A)
 SPACESHIP SUPERSTAR, Julie,
 PRISM. International INT 543 (E)
 SPACE WALK, What's New,
 WOUT STEENHUIS. EMI 2729
 (E)
 STARSHIP JINGLE, Reaching Out,
 INTERGALACTIC TOURING
 BAND. Charisma CB 307 (F)
 SWINGTOWN, Winter Time,
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 813 (F)

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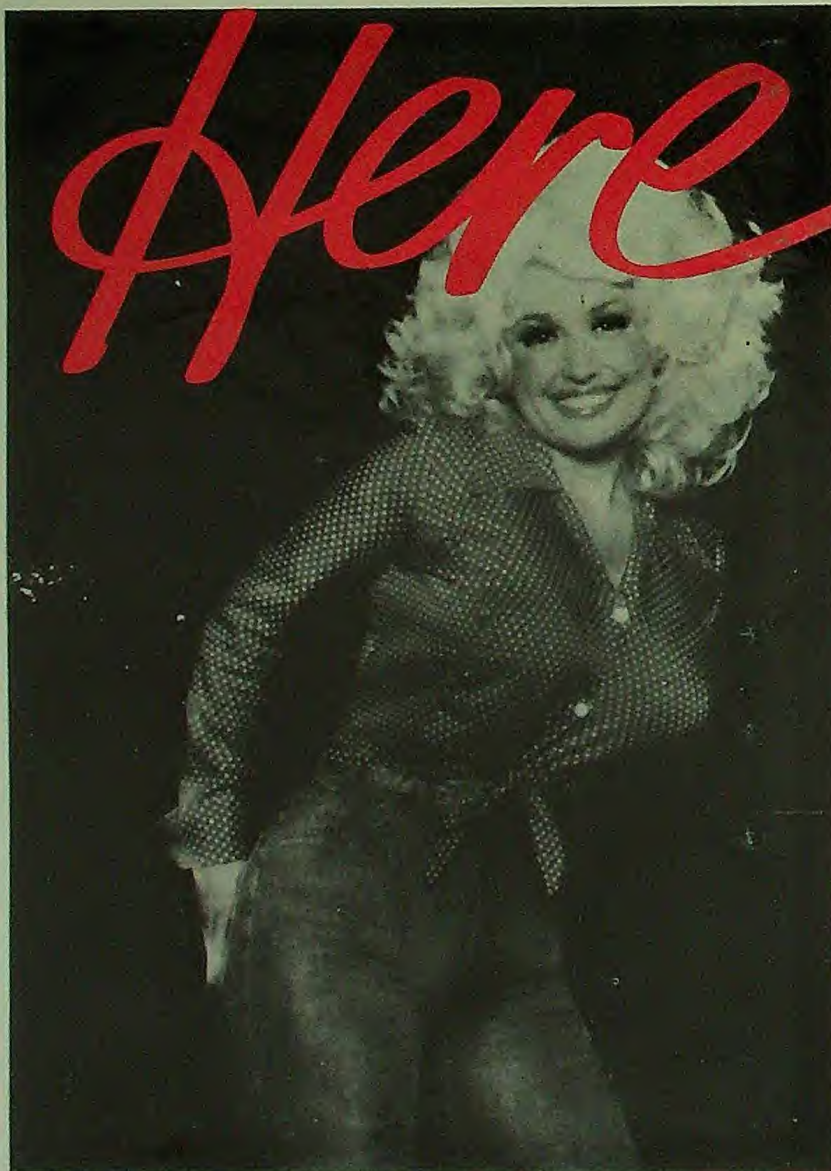
Y

YOU AND ME, Water Melon Time
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 Cocaine, JACKSON BROWNE.
 Asylum K 13105 (W)
 YOU MAKE ME CRAZY, Wreckless,
 SAMMY HAGAR. Capitol CL
 15960 (E)

TOTAL ISSUED

Singles notified by major manufacturers for
 week ending 13th January 1978.

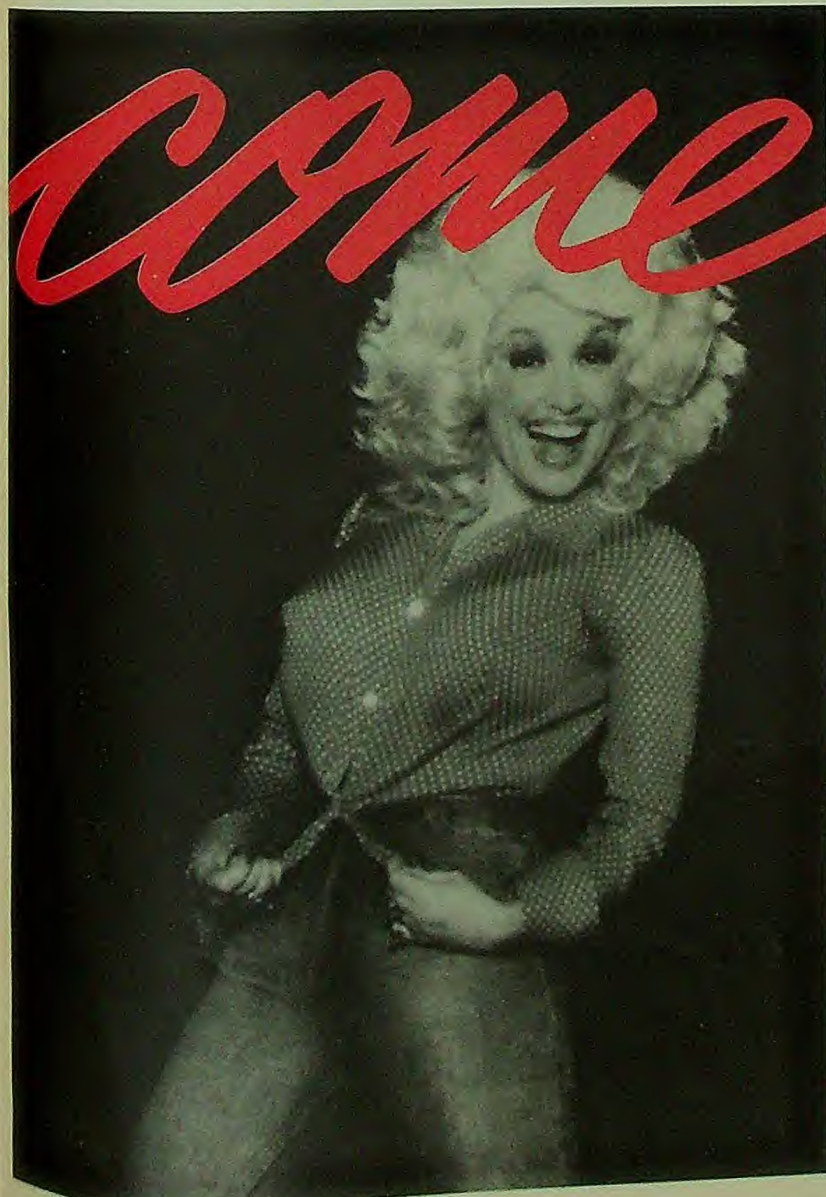
	This Week	This Month	This Year
EMI	5 (8)	13 (8)	13 (9)
EMI (LRD)	7 (4)	11 (4)	11 (-)
Decca	0 (0)	0 (0)	0 (-)
Pye	5 (3)	8 (3)	8 (8)
Polydor	6 (4)	10 (4)	10 (12)
CBS	3 (6)	9 (6)	9 (9)
Phonogram	3 (1)	4 (1)	4 (5)
RCA	3 (2)	5 (2)	5 (9)
WEA	4 (5)	9 (5)	9 (5)
Others	10 (9)	19 (9)	19 (22)
Total	46 (42)	88 (42)	88 (80)



MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING JANUARY 24

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E December 24)	PROMOTION	COMMENTS by TONY JASPER
GENO WASHINGTON Proud Mary DJM DJS 10825 (DJM)	DEC 30	8 hits, 1966-7, including Water (39, 1966) and Michael (39, 1967) as band's highest entries.	None	Heavy disco concentration. Band constantly gigging with numerous January dates around country.	Song was first hit of Creedence Clearwater Revival (8, 1969). Here given sparkling disco treatment in familiar successful mould of 1977. Should be big in disco territory with strong chance of cross-over into general pop charting. Recent Geno albums, Geno Live (DJM) and Geno's Back (DJM).
ROSETTA STONE (If Paradise Is) Half As Nice Private Stock PVT 131 (EMI)	JAN 6	None	None	Company servicing. Group constantly gigging.	New 1977 face. Band managed by Roller's man, Tam Paton. Considerable airplay for previous single, re-make of Cream classic, Sunshine Of Your Love. Catchy, rhythmic number with familiar riffs which should gain media attention.
LULU Your Love Is Everywhere GTO GT 116 (CBS)	JAN 20	12 hits, 1964-1969, 2 hits, 1974/5, The Man Who Sold The World (3), Take Your Mama For A Ride (37).	None	Basic company servicing.	Lulu's first for GTO. Beat, disco feel on Peter Shelley produced disc. Backing group, Emotions (not US hit trio) with Arista artist Viola Mills.
HEATWAVE The Groove Line GTO GT 115 (CBS)	JAN 6	Boogie Nights (2, 1977), Too Hot To Handle (15, 1977).	None	Disco concentration.	Musical shades of Boogie Nights. Not so instantly attractive as previous hits but chart record. New album, Central Heating available March. No UK tour in prospect.
RITA COOLIDGE Words ABM AMS 7330 (CBS)	DEC 30	We're All Alone (6, 1977), Higher & Higher (48, 1977).	None	Basic company servicing.	Slow, warm sounding version of Gibb brothers song and hit for Bee Gees (8, 1966). Found on album Anytime, Anywhere (AMNH 64616). Last single big US hit, here a downer with only 2 weeks in Top 50. This one same mould as others.
SAMANTHA SANG Emotion Private Stock PVT 128 (EMI)	JAN 6	None	37	Basic company servicing.	Soft tender ballad needing constant airplay, well suited to US car-radio syndrome. Penned with vocal backing by Barry and Robin Gibb it becomes another show-case for current Bee-Gees musical trademark which must wash off soon.
THE YOBS (B-side of Run Rudolph Run) Worms Nems NES 114 (Pye)	NOV 25	None	None	Radio One, John Peel Show, heavy mail received after playing. Fresh company servicing of disc.	Delightful piece of nothing. No title on record's B-side, other than Worms, although you may be asked for The Worms Song. Yobs are session musicians who laid B-side as piece of fun. Considerable sales reported from some new wave specialist shops.
LEIF GARRETT I Wanna Share A Dream Atlantic K 11059 (WEA)	JAN 6	None	None	Basic company servicing.	34 films and one major US hit to credit, being Surfin' U.S.A. Pedestrian sing-a-long m-o-r sounding disc which might attract young teenage girls but no chart chance unless heavy airplay for this 16-year-old, blue eyed blond gentleman.
TONIGHT Drummer Man TDS TDS 1 (WEA)	JAN 6	None	None	Special 4 page colour info sheet. Gigs.	Rather ordinary debut single, somewhat heavy and ponderous and more an introduction to the band than anything else. If in-store play envisaged, ensure volume dial is set low. Reason will be clearly apparent if these orders are disobeyed.
CARPENTERS Sweet, Sweet Smile ABM AMS 7327 (CBS)	DEC 30	16 hits from Close To You (6) in 1970. Highest chart placing, Yesterday Once More (2, 1973), Please Mr Postman (2, 1975), Most recent, Calling Occupants Of Interplanetary Craft (9, 1977).	None	Basic company servicing.	Touch of the hillbilly, touch of disco with off-beat clapping, on bright, cheerful disc which has no claims as a Carpenter's classic. Cut off album, Passage (AMKH 64703). Last 45 broke their cold single spell of last few years but this doubtful for anything more than lower chart end.



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ALBUM REVIEWS

POPULAR

MAX BOYCE

The Road And The Miles. EMI MB 103. **Producer: Bob Barratt.** This is Boyce's fourth album for EMI, and the previous three have all achieved gold status. The difference with this is that for the first time the Welsh performer has made a studio recording, as opposed to a live one, and there is no comedy material included. Boyce has a pleasant voice which is ideal for folk material, and the songs here have been taken from all quarters of the British Isles. Titles include *The Road And The Miles To Dundee*, *The Water Is Wide*, *The Waters Of Tyne*, and *Will Ye Go, Lassie Go?* Pete Seeger's *Turn! Turn!* is also a good inclusion and could even make an ideal vehicle for a single by Boyce. The sales potential here might not be as great for previous Boyce albums, but dealers can still expect a good response from his many fans.

JONI MITCHELL

Don Juan's Reckless Daughter. Asylum BB 701. **Producers: Henry Lewy and Steve Katz.** Few female artists have managed to remain as consistently interesting or as musically progressive as Joni Mitchell in the past ten years. Apart from the brief marking time with *Miles Of Aisles*, she has surged confidently forward, setting her floating, agile voice against increasingly complex and jazz-tinged backings. With this latest double album she continues the evolution to produce yet another new sound, this time driven very much from the front by master bassist Jaco Pastorius. *Sides One and Four* carry on in the direction of the last LP *Hejira*, with Mitchell's lyrics continuing to explore and analyse

personal relationships with increasing candour and adventurous melody lines. *Sides two and three* are more experimental with a throwaway Latin instrumental called *The Tenth World* and what many are claiming to be the singer/songwriter's masterwork, *Paprika Plains*, a 16-minute biographical *Odyssey* featuring piano, bass and sax improvisations. This album is bound to be a sure-fire target for the album-token market as well as being snapped up by Ms. Mitchell's army of fans.

PAMAYRES

Will Anybody Marry Me? EMI EMC 3216. **Producer: Bob Barratt.** Recorded live at the Fairfield Hall, Croydon, and Miss Ayres' first album for EMI. Sales potential here should be massive as much of the featured material was also included in Miss Ayres' recent London Weekend Television series, and she remains a popular tv personality. An album which manages to convey her irresistible personality to the listener, and which should appeal to all her fans, it also follows two LPs which have combined sales of 500,000 units.

SHAKTI WITH JOHN MCLAUGHLIN

Natural Elements. CBS 82329. **Producer: John McLaughlin.** With Shakti, the small group of classically-trained Indian musicians with whom he toured in mid-1977, John McLaughlin has taken his approach to the guitar one step further and achieved a successful fusion of Indian and jazz-rock musical ideas. Playing acoustic throughout, the British guitarist contributes darting solo outings against the complex rhythms of the tabla drums and other esoteric

percussion, leaving the powerful talent of L. Shankar to burst through with dazzling modal runs on violin and viola. The joyful atmosphere of celebration is summed up in titles like *Get Down And Scruti* and *Come On Baby Dance With Me*.

THE WURZELS

Give Me England! EMI NTS 138. **Producer: Bob Barratt.** The title track is the theme from the *Confessions From A Holiday Camp* film, and the LP includes other familiar Wurzel favourites like *Farmer Bill's Cowman*, *Speedy Gonzales*, *Jubilee Day* and *Nellie The Bionic Cow*. All good fun, if rather monotonous listening for the non-Wurzel fans — but they won't be buying this LP anyway.

BLUE OYSTER CULT

Spectres. CBS 86050. **Producers: Murray Krugman, Sandy Pearlman, David Lucas and Blue Oyster Cult.** With this album *Blue Oyster Cult* tones down its image as a savage and somewhat intellectual heavy metal outfit to deliver some songs that might have come from the repertoires of the heavy pop groups like *Nazareth* or *Starz*. Certainly there is nothing her as metallic as *Hot Rails To Hell* or *Screaming Dizz-Busters* from the band's earlier work, although *Golden Age of Leather* and *Nosferatu* are strong on menace and forbidding guitar work. Perhaps the new approach will bring the band to more British fans' attention via airplay.

MISCELLANEOUS

The English Language. Stag 1. This is the controversial album marketed by Creole, which contains literally dozens of swear words and is obviously played at the listener's own personal risk. The album was

recorded before an 'invited' audience and features actor David Donaldson. Such is its rather questionable content that the multiples have refused to stock the record and there have been distribution problems too. However there must be demand for it, if the advance sales are any criteria to go by, and the ultimate popularity will rely very much on the word of mouth.

FINCH

Galleons Of Passion. Rockburgh Records PDLP 101. **Producer: Sandy Robertson.** Very pleasant LP from this Dutch-based four-piece, reminiscent of the innovative melodic rock served up by *Focus* earlier in the decade. The essential feel is very European featuring soaring instrumental themes embroidered with some fine synthesiser work from *Ad Wammes* and strongly-stated guitar from *Joop van Nimwegen*. There is plenty of light and shade in the work with light as well as heavy touches. The market for this kind of rock is beginning to become limited, however, and is likely to be so for *Finch* unless the band comes in for heavy media attention or visits the UK for a tour. Dealers: *Rockburgh Records* are available from PO Box 283, London SW6 2JU.

COUNTRY

GLEN CAMPBELL

Live At The Royal Festival Hall. Capitol ESTSP 17. **Producer: Campbell.** Recorded during Campbell's sell-out concerts at the famous concert hall, and the two albums contain a feast of music by him. The hits are included, of course — *Rhinestone Cowboy*, *Dreams Of The Everyday Housewife*, *Southern*

Nights, *Phonix*, *Galveston* and *Wichita Lineman* — and other family favourites like *If You Go Away*, *Soliloquy* from *Carousel*, *MacArthur Park* and *Amazing Grace*. Should be a consistent seller.

JAZZ

JOE VENUTI

'Sliding By'. Sonet SNTF 734. Listening to this invigorating set it is difficult to believe that *Joe Venuti* is 78 years of age. However many years have flowed beneath the bridge of his violin, the man remains a tonic. Playing with all the verve and imagination of a 20-year-old, he gets excellent support from *Dick Hyman*, *Piano*; *Bucky Pizzarelli*, *guitar*; *Major Holly*, *bass* and *Cliff Leeman*, *drums*; like-minded swingers anyway but with the old boy's violin belting away out front... *Magic!* *Sonet* have taken ads for this and the *Philly Joe Jones* release on *SNTF 735* in *Jazz Journal International*, which should help sales along.

MAYNARD FERGUSON

'New Vintage'. CBS 82282. Snappy contemporary big band outing with the stratospheric trumpet of *Ferguson* soaring above the combined efforts of over 40 musicians in fine style. *Maria* (from *West Side Story*), a souped-up version of *Scheherazade* and the inevitable theme from *Star Wars* will leave the pulses of any jazzers fairly quiet, but the leader and his men stretch their legs on a romping work out with *Sonny Rollins' Airegin*. The album, produced by arranger *Jay Chattaway*, is not really aimed at the jazz market but the music is impeccably played and meticulously arranged.

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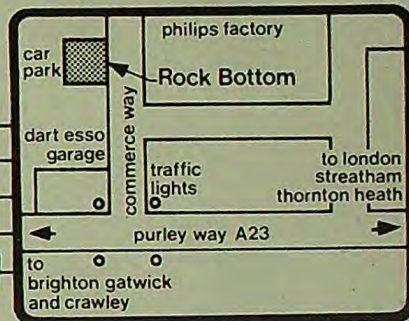
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 ◻ = SILVER LP (£150,000 on or after 1st Jan. '77)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	7	⬤ DISCO FEVER Various	K-Tel NE 1014 (K)
2	2	10	⬤ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
3	5	4	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick 5040 (M)
4	4	9	⬤ 30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
5	7	46	⬤ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
6	10	8	⬤ FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
7	3	9	⬤ FEELINGS Various	K-Tel NE 1006 (K)
8	9	16	⬤ 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
9	29	2	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)
10	12	9	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2088 (C)
11	30	12	● GREATEST HITS VOL. 2 Eton John	DJM DJH 20520 (C)
12	17	9	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)
13	13	9	● NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)
14	14	5	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)
15	19	94	⬤ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
16	11	12	⬤ 40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)
17	15	7	● ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)
18	6	6	● GREATEST HITS Paul Simon	CBS 10007 (C)
19	8	10	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)
20	18	10	● MOONFLOWER Santana	CBS 88272 (C)
21	20	57	⬤ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
22	45	50	⬤ ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
23	16	3	BY REQUEST Salvation Army	Warwick WW 5038 (M)
24	39	11	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
25	43	11	● SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
26	35	17	● PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
27	34	8	◻ ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)
28	32	36	◻ RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)
29	25	3	COME AGAIN Derek & Clive	Virgin V 2094 (L)
30	40	40	⬤ A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)

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Due to the Christmas and New Year holiday break Music Week is unable to obtain information to compile Top 50. Normal chart will resume next week.

ARTISTS' 43

ABBA.....	15, 21	KNIGHT, Gladys & The Pips.....	4	SEX PISTOLS.....	10
BOWIE, David.....	24	QUEEN.....	13	SHOWADDYWADDY.....	28
BREAD.....	2	RICHARD, Cliff.....	16	SIMON, Paul.....	18
DEREK & CLIVE.....	29	ROLLING STONES.....	19	SOUL, David.....	26
DISCO FEVER.....	1	ROSS, Diana & The Supremes.....	8	STAR IS BORN.....	30
ELECTRIC LIGHT ORCHESTRA.....	12	ROXY MUSIC.....	27	STEWART, Rod.....	6
FEELINGS.....	7	SALVATION ARMY.....	23	SUMMER, Donna.....	9
FLEETWOOD MAC.....	5	SANTANA.....	20	10cc.....	14
GENESIS.....	26	STATUS QUO.....	4	WYNETTE, Tammy.....	3
JOHN, Eton.....	11	SAYER, Leo.....	22		

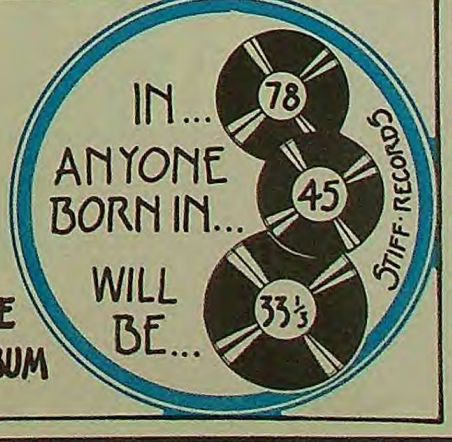
NEW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 300 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPS RETAILING AT £1.49 AND UPWARDS

DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound - L - Relay

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IAN DURY,
ELVIS COSTELLO.
CHOOSE
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TOP SINGLES

PANIC IN THE WORLD

HAR 5147

BE BOP DELUXE



WUTHERING HEIGHTS

EMI 2719

KATE BUSH



SOMETHING GOOD

EMI 2733

REFLECTIONS



MISS BROADWAY

HAR 5146

LA BELLE EPOQUE



= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, JANUARY 14, 1978

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Saydisc, P - Pinnacle, V - Virgin

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	7	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney	MUSIC, Montreal Sounds, Creole CR 145
2	2	9	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde	ISN'T IT TIME, Babys, Chrysalis CHS 2173
3	4	6	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte	GOODBYE GIRL, David Gates, Elektra K 12276
4	6	6	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK Makay/Scott/Wolfe		FOR YOUR LOVE, Four Tops, ABC 4199
5	8	9	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds	JAM JAM JAM, Peoples Choice, Philadelphia PIR 5891
6	10	7	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards	YOU LIGHT UP MY LIFE, Debby Boone, Warner Brothers K 17043
7	3	11	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten	MORNING OF OUR LIVES, Modern Lovers, Beserkley BZZ 7
8	13	4	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay	CHOOSING YOU, Lenny Williams, ABC 4198
9	5	10	I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music	ZODIACS, Roberta Kelly, Oasis 3
10	30	5	I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	Giorgio/Moroder/Bellotte	QUIT THIS TOWN, Eddie & The Hot Rods, Island WIP 6411
11	11	4	WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51	BBC		
12	7	10	DADDY COOL/THE GIRL CAN'T HELP IT	Darts	Magnet MAG 100	Jewel/UA	T. Boyce/R. Hartley	
13	18	3	UP TOWN TOP RANKING	Althia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson	
14	19	6	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood	
15	-	1	AS TIME GOES BY	Dooley Wilson	United Artists UP 36331	Chappells	Alan Warner	
16	9	5	MY WAY	Elvis Presley	RCA PB 1165	Shapiro Bernstein	Elvis Presley	
17	23	5	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers	
18	14	7	PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most	
19	-	1	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH	Muppets	Pye 7NX 8004	Various	Various	
20	22	3	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello	
21	12	11	BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian	
22	NEW ENTRY		ON FIRE	T. Connection	TK TKR 6006	Sunbury T. Connection/A. Sadkin/C. Wade		
23	17	9	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon	
24	16	6	WHITE CHRISTMAS	Bing Crosby	MCA 111	Chappells		
25	26	6	RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson	
26	15	10	DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy	
27	24	11	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin	
28	28	2	FLORAL DANCE	Terry Wogan	Philips 6006 592	Chappells	Mike Redway	
29	25	10	TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne	
30	NEW ENTRY		LOVELY DAY	Bill Withers	CBS 5773	Copyright Control/Chappell	B. Withers/G. McDonald	
31	NEW ENTRY		IF I HAD WORDS	Scott Fitzgerald/Yvonne Keely	Pepper UP 36333	B.U. Music	Jonathan Hodge	
32	27	6	REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett	
33	NEW ENTRY		GALAXY	War	MCA 339	Carlin	J. Goldstein	
34	NEW ENTRY		THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue	
35	-	1	WATCHIN' THE DETECTIVES	Elvis Costello	Stiff BUY 20	Street	Nick Lowe	
36	21	8	MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer Fair Hits	Robert John Lange	
37	20	14	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams	
38	NEW ENTRY		WHO'S GONNA LOVE ME	Imperials	Power Exchange PX 266	Gunga Din/April	Tony 'Champagne' Sylvester	
39	NEW ENTRY		BENNY'S THEME	Paul Henry/Mayson Glen Orch.	Pye 7N 46027	ATV Music	Barry Leng	
40	-	1	I DON'T WANT TO LOSE YOUR LOVE	Emotions	CBS 5819	Carlin	M White/C Stepney	
41	-	1	HOLLYWOOD	Boz Scaggs	Epic EPC 5836	Heath Levy	Joe Wissert	
42	-	1	LAY DOWN SALLY	Eric Clapton	RSO 2090 264	Throat Music	Glyn Johns	
43	-	1	LITTLE GIRL	The Banned	Harvest HAR 5145	Ardmore & Beechwood/KPM	T. Keating	
44	NEW ENTRY		WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
45	NEW ENTRY		FIGARO	Brotherhood of Man	Pye 7N 46037	ATV Music	Tony Hiller	
46	NEW ENTRY		COCOMOTION	Ei Coco	Pye 7N 25761	Equinox Music	W. Michael Lewis/Laurin Rinder	
47	-	1	DESIREE	Neil Diamond	CBS 5869	ATV Music	Bob Gaudio	
48	NEW ENTRY		HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand	
49	NEW ENTRY		UP WITH THE COCK/BIG PUNK	Judge Dread	Cactus CT 110	Alted/Warner Brothers	Alted Prod.	
50	NEW ENTRY		SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja	

MUSIC, Montreal Sounds, Creole CR 145
 ISN'T IT TIME, Babys, Chrysalis CHS 2173
 GOODBYE GIRL, David Gates, Elektra K 12276
 FOR YOUR LOVE, Four Tops, ABC 4199
 JAM JAM JAM, Peoples Choice, Philadelphia PIR 5891
 YOU LIGHT UP MY LIFE, Debby Boone, Warner Brothers K 17043
 MORNING OF OUR LIVES, Modern Lovers, Beserkley BZZ 7
 CHOOSING YOU, Lenny Williams, ABC 4198
 ZODIACS, Roberta Kelly, Oasis 3
 QUIT THIS TOWN, Eddie & The Hot Rods, Island WIP 6411

DISTRIBUTORS A-Z
 As Time Goes By 15E
 Belfast 22W
 Benny's Theme 39A
 Cocomotion 46A
 Daddy Cool/The Girl Can't Help It 12E
 Dance Dance Dance 6W
 Dancin' Party 26F
 Desiree 47C
 Don't Dilly Dally On The Way 19A
 Don't It Make My Brown Eyes Blue 5E
 Egyptian Reggae 27S
 Figaro 45A
 Floral Dance 2S
 Floral Dance 28F
 Galaxy 33E
 Heart Song 48A
 Hollywood 41C
 How Deep Is Your Love 7F
 I Don't Want To Lose Your Love 40C
 I Love You 10A
 If I Had Words 31E
 It's A Heartache 4R
 I Will 9CR/C
 Lay Down Sally 21C
 Let's Have A Quiet Night In 8E
 Little Girl 43E
 Love Of My Life 23C
 Love's Unkind 3C
 Lovely Day 30C
 Jamming/Punky Reggae Party 17E
 Mary Of The Fourth Form 36F
 Mull Of Kintyre/Girls School 1E
 My Way 16R
 Native New Yorker 20R
 On Fire 21C
 Only Women Bleed 14C
 Put Your Love In Me 18E
 Really Free 33F
 Run Back 25A
 Rockin' All Over The World 37F
 Sorry I'm A Lady 50R
 The Groove Line 34C
 Turn To Stone 29E
 Up Town Top Ranking 13W
 Up With The Cock 49CR/C
 Watchin' The Detectives 35E
 Who Pays The Ferryman 11A
 White Christmas 24E
 Wishing On A Star 44W
 Who's Gonna Love Me 38ZLHR

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TOP WRITERS
 1 Paul McCartney/Denny Laine, 2 Katie Moss, 3 Summer/Bellotte/Moroder, 4 Scott/Wolfe, 5 R. Leigh, 6 Lehman/Edwards/Rodgers, 7 Bee Gees, 8 Tony Macaulay, 9 D. Glasser, 10 Giorgio/Moroder/Bellotte/Summer, 11 Y. Markopoulos, 12 Blay/Crews, 13 E. Thompson/A. Forest/D. Reid, 14 Alice Cooper/Dick Wagner, 15 Herman Humpfeld, 16 Paul Anka/Revaux/Francois, 17 Bob Marley, 18 D. Brown, 19 Various, 20 Linzer/Randell, 21 T. Keating, 22 Deutscher/Manke/Billsbury, 23 Ben Findon/Mike Myers, 24 Irving Berlin, 25 S. Elson/D. Stevenson, 26 Mann/Apple, 27 Jonathan Richman, 28 Katie Moss, 29 Jeff Lynne, 30 Bill Withers/Skip Scarborough, 31 Saint-Saens, 32 John Otway, 33 Various, 34 Rod Temperton, 35 Elvis Costello, 36 Geldof, 37 Fogerty, 38 A. Davison, 39 Simon May, 40 W. Hutchinson/J. Hawes, 41 Boz Scaggs/M. Ornartam, 42 Levy/Clapton/Terry, 43 Gonzalez/Baskin, 44 Norman Whitfield, 45 Lee Sheridan/Tony Hiller/Martin Lee, 46 Lewis/Riner/Ross, 47 Neil Diamond, 48 Gordon Giltrap, 49 Lammon/Hughes, 50 Soja/Dostrel

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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From The Album Slowhand 2479 201 Cassette 3216 196






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Ramones

THE BROTHERS Ramone with their 90-second songs, tight jeans, leather jackets and sneakers, sporting Beach Boy haircuts have inspired many British lookalikes and soundalikes since the emergence of the new wave, and their third tour here in a very short space of time has ensured that they have stayed in the limelight throughout 1977 and into the first section of 1978.

On the second night of the band's two-day stopover at the Rainbow on New Year's Day, they were supported by a nicely-constructed bill consisting of Sire's new direct signing from Swinging Edinburgh The Rezillos, who turned in an hour of controlled new wave fun which elicited shouts of approval from the early comers, and Chrysalis's Generation X. The latter, who punched their way into the singles chart with their first offering, are led by the handsome Billy Idol, a blond, beleathered youth with looks aplenty who lacks the tough vocal projection that is so important for a punk act. However, the band is tight enough, with a good guitarist and some fine songs, so more work on big stages and in front of major audiences may well help the group to more success on the circuit.

The Ramones were in a completely different bag from the other two. Mean and hungry looking with swarthy New York looks, they pounced on the audience with a series of lightning four-song segues lasting perhaps four or five minutes at a stretch. Songs were fired off at the crowd like machine gun bursts with barely a pause for a quick 1-2-3-4 before the next little medley.

The lyrics, sung in a mongoloid style, were indistinguishable, but in amongst the new wave nursery rhymes like Gabba Gabba Hey and the simplistic Hey Ho Let's Go, were Sheena Is A Punk Rocker Pin Head, and plenty of examples from the new Rocket To Russia album.

Many pundits are comparing the Ramones to the other great practitioners of brainless US

pop like the Archies and Tommy James. They may be right, for the Brothers are just as limited and almost as lacking in content as the aforementioned. But with the crowd behind them, they have enough pace, fire and aggression to overcome most obstacles. JOHN HAYWARD

MUSIC WEEK

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