



# MUSIC WEEK

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## EMI tops as Hill moves up

by NIGEL HUNTER

IN WHAT observers may find a coincidence of some irony, EMI has announced major changes in the group's music operations and executive responsibilities in the UK and internationally at the same time as British Market Research Bureau quarterly statistics reveal that EMI has reasserted its supremacy in both singles and album sales over the October-December 1977 period.

The main feature of the executive changes is that EMI Records managing director Leslie Hill has been appointed director, group music, and in association with Capitol president and chief executive officer Bhaskar Menon "will ensure the development of policies designed to strengthen EMI's music activities worldwide". Hill became EMI Records md in the UK on March 1



Ramon Lopez

1976 after earlier service with the group at Music for Pleasure and EMI New Zealand.

His successor in the UK MD's chair will be Ramon Lopez, who has been deputy managing director of EMI international operations based

in London since 1976. Born in Spain, Lopez worked in the USA as a management consultant before joining the EMI group in 1971. The appointments will take effect on March 13.

EMI moves to the top of the singles tree for the last quarter of 1977 with a market share of 18.5 percent. Second is CBS with 17.2 percent, and third is WEA with 9.5 percent. EMI topped the albums priced £1.49 and over category by a substantial margin with a 16.3 percent share, followed by WEA with 12.6 percent and CBS with 11.6 percent.

Full details of the EMI changes and the market shares results can be found in Page 4. The graphic presentation of the "share of the cake" results will be published in the next edition of *Music Week*.

## Cannes deluge fails to dampen MIDEM '78

from RODNEY BURBECK, TERRI ANDERSON and CHRIS WHITE

IN DELUGING rain the 12th Midem opened here with undampened spirits as more delegates than ever before thronged more stands than ever in an enlarged Palais Des Festivals. Organiser Bernard Chevry announced that next year's event would be even bigger promising a much needed new purpose-built venue by 1980.

This unique gathering of music business people now attracts participants from 49 countries with Colombia, Hong Kong, India and Singapore being represented for the first time. And while America has the greatest number of companies attending, Britain still dominates in sheer visibility of presence with 72 stands.

As we have now come to expect, few important deals have been concluded in the first couple of days with most of the major British record companies merely using the event to meet their own subsidiaries and licencees and to hold private in-house conferences. But the smaller

labels and publishers have been making contacts for future overseas representation and interestingly the greater number of record firms are using the event as a means of setting up export deals.

Major talking point in Cannes has been the elevation of Leslie Hill and the appointment of Ramon Lopez as md at EMI UK. The growing international field of Midem has been reflected in the independently organised galas with Italy, Germany and Japan staging their own concerts and French broadcasting station Europe 1 making a live presentation of awards for top European performers.

Veteran American jazz man Lionel Hampton used one of the galas to make Midem's first live recording of an album, and Abba The Movie was premiered. The only major international acts appearing were Blood Sweat and Tears and George Benson, while Britain's Surprise Sisters were deprived of their chance of Midem fame by a mix-up over timing at the opening

TO PAGE 4

## Block's six-figure talent coup

by JOHN HAYWARD

IN THE first deal of its kind in the UK, leading promoter Derek Block has linked with Townsend Thoresen Ferries to present £½ million-worth of top talent at the London Palladium.

Billed as The Golden Festival Of Stars, the international package is said to be the biggest collection of superstars to appear in London on a commercial basis over a limited period.

Names booked for the shows — two a night for a fortnight from May 1 — include Mike Yarwood, Petula Clark, Steve Lawrence and Eydie Gorme, Barry White, Diana Ross, Gladys Knight, The Carpenters, Perry Como, Helen Reddy and Tommy Cooper.

They mark the first time a commercial company has waded into the live appearance industry, and is designed to celebrate the ferry company's Golden Jubilee. Townsend Thoresen's angle is that everyone booking on its ferries this year is entitled to preferential tickets for the Palladium shows.

This sort of arrangement is common in America, but commercial concert sponsorship has

not previously been exploited here.

Said Derek Block: "This is the first major deal to come out of my newly-cemented relationship with the William Morris agency in America. I was able to negotiate directly with William Morris and Townsend Thoresen, and because of that, I believe that no other promoter could have put these shows together."

Block plans two shows a night for two nights with Diana Ross, The Carpenters and Perry Como, the top ticket price for these hitting the £20 mark, scaling down to a minimum of £2. All the stars are expected to be giving their only UK concerts of 1978, and all are supported by prestige acts.

Tickets will be available in the first place via travel agents. Anyone booking a Townsend Thoresen passage from Jan 1 this year will be given a preferential booking form. Tickets not taken up in this way will be available to the general public through the Palladium box office from April 1.

Added Block: "Townsend-Thoresen is a multi-million pound company that deals directly with the public, and I've had to select artists

that will appeal specifically to its type of customer.

"The company won't actually make any money, in fact it will lose. But it will gain on the commercial side by attracting customers; which is what it wants."

Townsend Thoresen carries three million passengers and 600,000 cars across the channel every year.

## APRS seeks anti-tax support

CANVAS-SUPPORT for an organised music business protest about the punitive British taxes which drive homegrown talent into exile abroad is being canvassed here at Midem by the Association of Professional Recording Studios. Secretary Edward Masek revealed that a letter is being drafted for delivery to Chancellor of the Exchequer Dennis Healey, pointing out that the British tax system is threatening to cripple the country's recording industry.

A sub-committee is working on the letter and plans to organise a press conference in London immediately after Midem to publicise their action and to gain support.

AIR Studio's David Harries commented: "We want to press it home as strongly as possible in order to get something done before the whole industry is brought to its knees by the destructive taxes."

He expects support will come from British artists and their management — Rod Stewart being one figure who has already indicated his approval — and from organisations like the BPI, the MU and the Film Producer's Association.

Masek added that whereas London had once been the recording capital of the world — and is still acknowledged to have some of the best studios as engineers — there is a danger that it will lose business to America and newly-growing studio centres in other parts of the world.

## Levison appointed Arista m.d.

CHARLES LEVISON has been appointed managing director of Arista Records UK in succession to Bob Buziak, who has returned to the US to take up another position. Levison has already assumed his new duties.

He will direct overall operations of all Arista UK departments, and prior to this appointment was president of Virgin Records in America. Levison has also been international director and vice president of Island Records, involved in various film projects including *The Harder They Come* and *Monty Python & The Holy Grail*, and as a lawyer has represented clients including Elton John, Queen, Mick Taylor, Gus Dudgeon and Paul Samwell-Smith.



Charles Levison

In a statement, Arista president Clive Davis and executive vice president and general manager Elliot Gouldman said: "We have known Charles Levison for many years, and the depth of his experience in the British market coupled with his knowledge of the US market make him an exceptional choice as Arista UK's managing director."

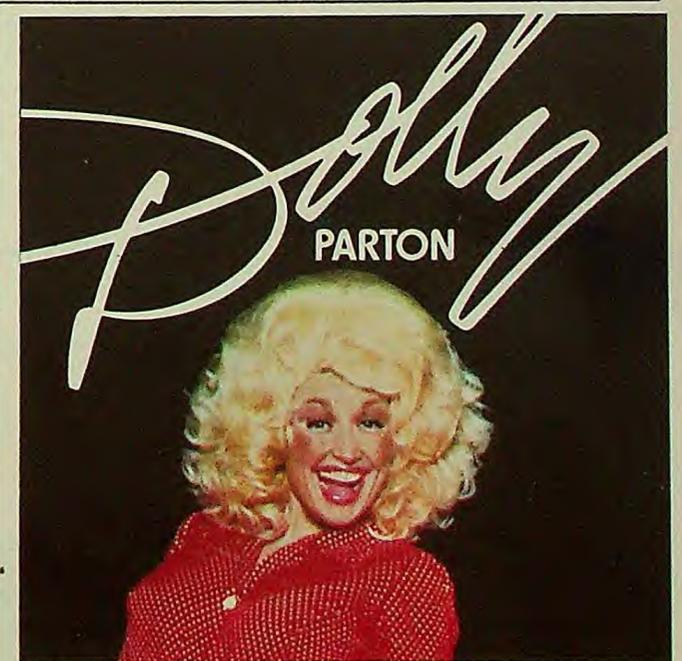
## Simon CBS: writ served

CBS, Paul Simon's record company since his first recordings under his own name, have been served with a writ — in London and New York — claiming that the company has continued to manufacture and distribute the artist's debut album, *The Paul Simon Songbook*, despite the fact that an agreement for them to do so dated February 1965 expired in 1975.

Simon started his recording career

with Art Garfunkel as Tom and Jerry. His first release as Paul Simon was through CBS and his career spanning the Simon and Garfunkel era and his current solo recordings have all been with that company.

There has been speculation recently that he would be looking for massive advances for each future album but this writ is the first tangible evidence of a rift between him and CBS.



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# NEWS

## Agency re-launch at Albion: Leigh moves in

ALBION MANAGEMENT, the company that manages top new wave act The Stranglers, is to re-launch its agency division which was closed last May.

Albion Agency will be headed up by former Derek Block Agency manager Nick Leigh who comes into the operation as a director of the agency along with Albion partners Derek Savage, Dai Davies and Ian Grant.

Leigh's move adds considerable weight to the Albion organisation which, in addition to the Stranglers, manages 999, runs the Hope and Anchor rock pub and sole books the Nashville and the Red Cow rock venues in London.

Albion's initial roster will consist of 999, Wilko Johnson Band, The Pop Group and the Stranglers, along with the Damned, Dave Edmonds, Yachts and Roogalator whom Leigh will bring with him from the Derek Block office.

Leigh has been closely associated with Stiff Records leading lights

Dave Robinson and Jake Riviera since the record company's inception, and more important new wave acts are expected to join the Albion roster in the near future.

Albion partner Ian Grant told *Music Week*: "We originally closed up the agency last May in order to concentrate on our management commitments. We always intended to re-open it and now we have the right man for the job."

**MUSICAL  
CHAIRS  
ON  
PAGE 6**



ARNAKATA MUSIC has extended its agreement with Dave Cousins of the Straws for three years. The singer is seen here with Gold Disc (for three million sales worldwide) and a certificate for 5,000,000 radio plays of his songs worldwide.

## Government report opts for festival liaison

THE WORKING group set up by the Government to look into the licensing of pop festivals has suggested in its report, just published, that liaison between festival organisers and local councils should be improved. This would be preferable to any change in the law. Licensing the festivals, says the report, would be "impractical, unworkable and very costly to administer".

Much more constructive would be for the parties involved to reduce suspicions and tensions among themselves.

The Association of County Councils has registered its "dismay and disappointment at the findings and has rejected one of the few recommendations in the report — the appointment of a full-time Festival Welfare Services Committee field worker — as unhelpful.

## TV time for Clark's thumping great hits

POLYDOR'S TELEVISION campaign for 25 Thumping Great Hits, the company's first album under its deal with former drummer Dave Clark, begins in the Granada region from February 8. The album is released this Friday (27) and features hit records made by the Dave Clark 5 between 1963 and 1973 — they were previously issued by EMI but Clark retained the rights to the recordings, and Polydor now has rights to his back-catalogue. Tracks include Glad All Over, Do You Love Me, Bits And Pieces and Catch Me If You Can. TV advertising in Granada will last for three weeks and then moves to Thames, London Weekend, ATV, Trident and Southern for three weeks from February 22; it finishes with three weeks promotion in the Harlech, Border and Ulster areas from March 8. In order to ensure that all dealers gain maximum advantage from the campaign, all orders placed with Polydor salesmen are being supplied on full 100 percent sale or return. Back up promotion includes point-of-sale material, posters, sleeves and browser cards. There will also be special window displays featuring a large drum centrepiece. The album, which carried the normal TV dealer margin of 25 percent, has the special catalogue number POLTV 7, and is also available on cassette and cartridge.

PHONOGRAM is surrounding the release of a limited edition Rush 12-inch EP with a heavy promotional push.

Scheduled for release on January 27, the EP called Closer To The Heart appears on Mercury, and the first 15,000 will be pressed in the 12-inch format to retail at 99p (catalogue number RUSH 12) and contain Closer To The Heart on the A' side and Bastille Day, Anthem and Temples of Syrinx on the flip. It will be shipped in a four-colour bag featuring the Rush logo on the front and packshots of the five Rush albums on the back.

After the limited edition, the EP will revert to a seven inch disc with the catalogue number RUSH 7 to retail at 80p. The Anthem cut will be deleted from the smaller format 45 but otherwise the track listing stays the same.

A major advertising campaign is planned for the EP in the consumer

## CAMPAIGNS

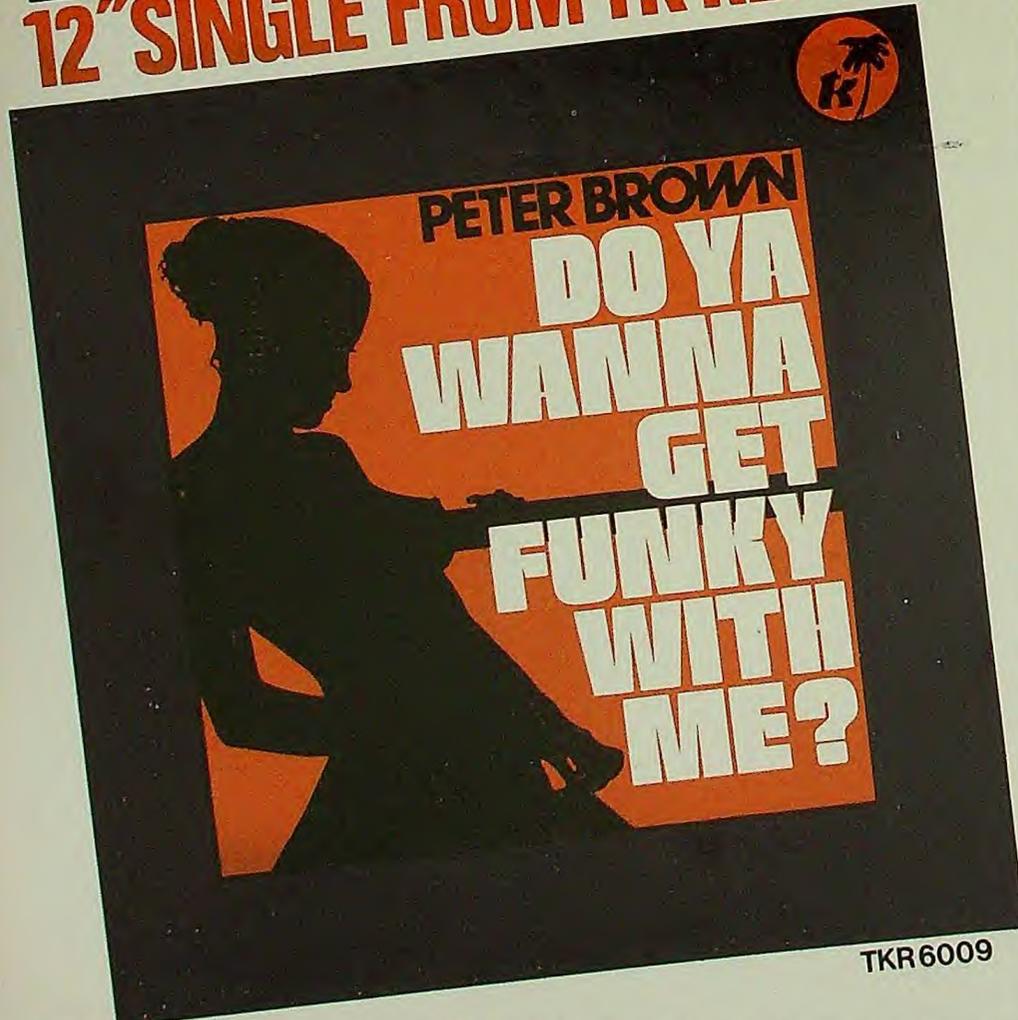
music press, while at the dealer level there will be posters, stickers and stand-up display props of the Rush logo. The band will be on an 11-venue national tour between February 12-24, and Phonogram is hoping to fly its hot air balloon with the Rush logo over some of the concert venue towns during the tour.

AS PART of the company's policy for substantial growth in the jazz market, CBS is boosting its number of jazz releases. The new albums fall into three categories — the first encompassing contemporary/fusion jazz which includes releases and artists such as Weather Report, Return To Forever, Eric Gale, Bob James, Shakti, George Duke, Al di Meola, Billy Cobham and Ramsey Lewis. The second category is a continuing re-issue of classic jazz recordings including Charlie Parker, Miles Davies and Lester Young, and the third embraces new recordings of classic jazz figures like Dexter Gordon, Stan Getz and The Quintet. Another major release is the Montreux Summit LP which includes in its artist line-up, Bob James, Maynard Ferguson, Billy Cobham and Dexter Gordon; it was recorded at last year's Montreux Jazz Festival.

## BASF launches new tape

BLANK TAPE manufacturer BASF has launched a new cassette tape for high bias cassette recorders, the Ferro Super LH1. An iron oxide tape, Ferro Super LH1 was developed by BASF in Germany to give the optimum performance on the widest possible range of new Japanese recorders with high bias currents in the record head. According to the company, the cassette has a low-noise level in contrast to other high bias tapes, and it also displays an improvement in the high frequency area. The tape is available in C60, C90 and C120 cassettes with a suggested retail price of £1.66, £2.22 and £2.90.

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# Charly backs pop smack

CHARLY, the specialist rock 'n' roll label, has launched a new label to handle its pop product. The label is called Smack and first album is Wait Till Night Time (SL 1001) by Legover, releases date February 10.

Legover features guitarist-singer Sean Byrne who also wrote all the songs on the album. Production is by Pierre Tubbs and Alan Bown. Bown, former leader of the Alan Bown Set, also manages the group through Fuse Music.

A single, also titled Wait Till Night Time (SMACK 3), is currently on release. Two previous singles —

One-Way Wind by The Cats (SMACK 1) and Disco 2000 by Derek Owen (SMACK 2) were released late in 1977.

Another new label, Kitsch Records, has been formed by Sammy Vertigo of Hornchurch in Essex. First single, just released, is Motorcity Fantasy (FAD 1) by Isle-of-Wight band The Pumphouse Gang, distributed by Lightning Records and the first 5,000 copies of Motorcity Fantasy will be housed in two-colour picture bags.

A further label launch is Safari Records, an Anglo-German venture

between Andy Buddle (Germany) and Tony Edwards and John Craig formerly of Purple Records.

February 3 sees the release of Eddie And Sheene by the Electric Chairs (SAFE 1) with the first 15,000 in full-colour bags. An album (LONG 1) will be issued the following week.

To tie in with the launch Cream Creative Marketing in preparing a major consumer and trade press advertising campaign.

Safari Records will be pressed and distributed by Pye.



BIRMINGHAM-BASED reggae band Steel Pulse has signed a long term world-wide deal with Island Records, and their first single entitled *Ku Klux Klan* is scheduled for release in the next few weeks, the first 5,000 copies of which will be a special extended 12-inch version released on February 3. A seven-inch version will appear on February 14. An album is planned for the early Spring.

The seven-man group took time off from a national tour to sign the contract. Pictured above are the band members with Island managing director Tim Clark (extreme right) and group manager Peter King (second left).

## LETTERS

FOLLOWING YOUR recent article "MTA miffed by Chappell's step", in which you reported our very constructive meeting with the MTA, I was a little surprised to read "that there was an assurance from Chappell that no spread of the multiples distribution plan was in the pipeline."

But I told the meeting we had been approached by other multiples, and we were bound to supply Chappell product to them to avoid unfair trading accusations.

However, in view of the MTA's promise of increased co-operation from their members, I did give my assurance that we would keep the MTA informed of our news. **ROBIN H. D. WOOD**, General Manager, Publishing Division.

"RADIO APC is a cable local radio station run on a purely voluntary basis by the troops in Belize for the Troops and their families. Our equipment is spartan but operable, our main problem is that airfunds are so restricted we can only purchase a few records a month.

We would be very grateful for any help any firm or company could give us to help keep the servicemen and their families occupied so far from home". **A R ORWIN**, Studio Manager.

## Sheriff re-joins Rocket

ARTHUR SHERIFF is rejoining Rocket Records on February 1 as director of marketing and promotion after a brief spell at Arista Records as head of promotion. He formerly held the latter position at Rocket, and in his new function will be responsible for day-to-day co-ordination with EMI regarding the UK activities of the Rocket label, liaising with Len Lubin and David Croker in artist development and also co-ordinating press and promotion work. Derry

Hopkins Sheriff's personal assistant.

Steve Stephenson has been appointed promotion manager for Rocket Records with immediate effect. He previously worked on a freelance basis in promotion, including assignments for the Kinks and Charly Records, and has also been active as a guitarist, songwriter and producer. His Rocket post entails responsibility for radio and TV promotion on all the label's product.

## MUSIC DEALS

### Johnson signs to Ensign

ENSIGN RECORDS has signed Robert Johnson, a 24-year-old Memphis guitarist, to a worldwide recording deal. Johnson has toured with Issac Hayes, and John Entwistle's Ox, and recorded with the Staples, Steve Cropper and Ann Peebles. He is currently recording his first album in Memphis for Ensign. The deal was fixed by Nigel Grainge, Ensign md, and Nigel Haines of Fuse Music who looks after Johnson.

### Anchor cools on Ice label

THE ICE label, set up to handle Anchor Music's record productions, has been scrapped. Managing Director Ian Ralfini told *Music Week* that due to the confusion arising because the name was already in use by two other companies it had been decided to drop the name.

However, the principle behind the setting up of Ice — to allow Anchor Music to develop projects which couldn't be placed elsewhere — still exists and Ralfini said that at some

point in the future the possibility of another label will be looked into.

Meanwhile one of the other labels with the Ice tag, set up by Eddy Grant formerly of the Equals, this week moved from South Kensington to permanent offices at the Coach House Studios, another of Grant's projects.

A new Equals album will be released on February 10 titled *Mystic Syster* (ICEL 1002). A single from the album, *Red Dog*, will be issued on February 3.



AMERICAN TRIO *Odyssey*, high in the charts with their hit single *Native New Yorker*, were welcomed to Britain last week by RCA managing director Ken Glancy at an RCA party.

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# DOOLEY

NO DISRESPECT to **Ramon Lopez**, the new managing director of EMI Records, to whom we wish great success, but isn't it a shame that the British music industry cannot find more home-grown executives to lead its major companies? . . . Surprised no live music or atrocious **Ronnie Scott** puns at Pye reception to launch his production deal . . . New play at Mayfair Theatre calls for two albums to be smashed on stage every night. Anybody got any faulties? . . . *Daily Mail* ran two-page spread on *Odyssey* on direct instructions of editor **David English** . . .

PYE EMPHATIC that it is not about to lose 20th Century following last week's Dooley that the label may be going to Phonogram when its current licensing deal expires . . . Five years after its original release, **Simon Park's** *Eye Level* on EMI has gone platinum — it is only the fifth disc to get such an award from the BPI since 1973 . . . a baby girl, Danille, for independent pr man **Roger St. Pierre** and his wife Lesley.

APOLOGIES TO the *Drifters* for allying on page 24 last week that they didn't have a hit in 1977. They did, of course, in February with *You're More Than A Number in My Little Red Book* . . . baby daughter for **Rainbow Records' Aaron Sixx** and wife Linda . . . spraucy new **Parsons Green** offices for **Rondor Music** opened last Wednesday, a sort of **Bob Grace**-and-favour residence? . . . **Shaboodle Promotions** first concert with **Terry Draper** at **Sound Circus** featuring **Hinkleys Heroes**.

### MIDEM DOOLEY

AWARDS FOR most eye-catching stands: **Pickwick** for Dickensian street scene, **Arcade** a cowboy ranch, the **Chrysalis** jungle scene complete with waterfall, **Hansa's** sailing ship and **DJM's** reconstruction of new London offices . . . Biggest crowd-puller **A&M's** giant video screen outside press club on the **Croisette** . . . **Adam Faith** flew in for **Chrysalis** launch of **Lonnie Donegan** album which he produced, and managed to enter France without passport . . . Few giveaway gimmicks this year, but, most objectionable/effective **Hansa's** phallic shaped **Samuri** sword publicising new band **Japan** which **Paul Linton** says not being given away 'Willy Nilly' . . . which reminds us of the delegate who streaked in aptly named **Coq Hardi** . . .

A TALE of two shirts: both **Freddie Haayen** and **Tony Barrow** were clashing Hawaiian numbers, and **Freddie** won . . . **Brian Hutch's** instant silver disc kit: a spray can of silver paint for **Althea and Donna's** hit single presentation . . .

BRONZE TENNIS tournament won by **Nesui Ertegun** partnered by **Geoff Hannington** . . . photographer **Dezo Hoffman** victim of bad luck when he lost expensive camera on Sunday and amazingly had it returned via **Music Week** stand on Tuesday . . . **Music Week's** giant bottle of champagne won by **Nils Buettner** of **Countdown Music**, **Hamburg** . . . Soccer mad **Terry Ellis** and **Chris Wright** presented with shirts claimed to be **Pele's** own by **Chrysalis Brazil** representatives.

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# NEWS

## Market share: CBS pipped

by NIGEL HUNTER

EMI HAS triumphed in the singles and albums category of the *Music Week* market survey covering the last quarter of 1977 and prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 300 record shops in the UK.

It won a narrow victory over CBS in the singles share with a percentage of 18.5 against 17.2. WEA finished third with 9.5 percent, and RCA was fourth with 8.1 percent. CBS had the leading singles label in the shape of Epic with 7.7 percent, followed by RCA (6.8 percent), EMI (5.3 percent) and CBS (4.7 percent).

Top singles were Mull of Kintyre/Girls' School by Wings, Yes Sir, I Can Boogie by Baccara, Name of The Game by Abba and Rockin' All Over The World by Status Quo.

EMI won by a more substantial margin in the LP category with 16.3 percent, followed by WEA with 12.6 percent, CBS with 11.6 percent and Polydor with 7.2 percent. CBS again secured the leading label top spot with 7.4 percent, with K-Tel (6.0 percent), RCA (5.3 percent) and EMI (4.9 percent) as runners-up.

Top LP in this category (albums priced at £1.49 and over) was The Sound Of Bread, followed by the Disco Fever compilation, Never Mind The Bollocks by the Sex Pistols, and 20 Golden Greats by Diana Ross & the Supremes.

Baccara won the singles top group category, followed by Status Quo, Queen and La Belle Epoque. Top male artist was Rod Stewart, with Elvis Presley, Danny Mirror and Giorgio taking 2nd to 4th places in that order. Donna Summer was top female artist by a considerable margin, followed by Ruby Winters, Patsy Gallant and Dorothy Moore.

Heading the singles top producers category is Rolf Soja, followed by Pip Williams, Andersson & Ulvaeus, and Queen. Top writers were Rolf Soja & Frank Vostral, with second to fourth places occupied by Fogerty, Summer, Moroder & Bellotte, and Freddie Mercury. Carlin won the singles top publishers section convincingly, followed by Heath Levy, Chappell and ATV Music.

Honours in the album section went to Abba (top group), followed



Leslie Hill

by Stranglers, Diana Ross & the Supremes and Fleetwood Mac; Elvis

Presley (top male artist), followed by Leo Sayer, Rod Stewart and Cliff Richard; Donna Summer (top female artist), followed by Joan Armatrading, Elkie Brooks and Connie Francis; A Star Is Born (top miscellaneous & soundtracks), followed by Feelings, Disco Fever & Soul City.

Top album producers were Andersson & Ulvaeus, followed by Martin Rushent, Richard Perry and Fleetwood Mac, Dashut & Caillat.

The full performance ratings for October-December 1977 will be published in graph form together with complete listings in the various categories for the chart performance survey in next week's *Music Week*.

## EMI's international re-jig elevates Lopez

A RESHUFFLE on an international scale rather than internal promotion brings Ramon Lopez, 35, to the post of managing director of EMI Records (UK) on March 13. He succeeds Leslie Hill, 41, incumbent since March 1 1976, who has been appointed director, group music, with effect from the same date and with the brief of developing and strengthening EMI's prominent world position in recorded music, working in association with Capitol Industries/EMI Inc. president and chief executive officer Bhaskar Menon, who is responsible for the EMI Group's music operations in North America and Japan.

The changes, announced by EMI Group managing director John M. Kuipers (who co-ordinates EMI's music businesses worldwide outside North America and Japan) on the eve of Midem last Thursday, also give Hill the responsibility of co-ordinating the activities of the EMI Group's central music staffs based in London. The latter reporting to him from March 13 will be popular repertoire development and co-ordination headed by Ronald Caves, business affairs, records and music managed by Michael Allen, and international licensing controlled by

Kenneth Butcher. Hill in turn will report to Kuipers.

Hill is further appointed deputy chairman of EMI Records (UK), responsible for overseeing that operation, with L. G. Wood continuing as chairman.

Ramon Lopez, at present deputy managing director of EMI international operations, is also appointed director of UK records operations at the same time as he assumes the managing directorship of EMI Records (UK). He will report to Hill (as director, group music), and will join UK records operations on February 6 preparatory to taking up his new appointments.

Other executive changes centre on mainland Europe, and are being made 'to enable greater management strength to be concentrated at top level'. Francois Minchin, 57, at present president and managing director of Pathe Marconi EMI SA and associated companies in France, is appointed regional director, music operations, France and southern Europe with effect from February 1. In his capacity as regional director, Minchin will cover operations in France, Italy and Spain. He will be responsible to Wilfried Jung, director of operations, music, Europe, who will continue to report to Oscar Hamilton, regional director, Europe.

Minchin will also exercise a supervisory responsibility for all music publishing activities in mainland Europe, and will join the board of EMI Music Publishing Ltd. He will relinquish his appointment of president and managing director of Pathe Marconi EMI SA and associated companies, where he will be succeeded by Philip Brodie, 51, at present based in London as director, planning and facilities development, music, and a former managing director of EMI Records (UK).

Brodie, who takes up his new appointment in France on February 1, will report to Minchin, and his successor in his present post (who will report to Leslie Hill as director, group music) will be announced shortly. Donald MacLean, managing director of EMI Audio Visual Services Ltd., will also report to Hill.



AN EARLY Midem deal was the signing of songwriter Phil Green to State publishing, and pictured here on the State stand are (left to right) David Toff, publishing consultant; Brian Oliver, general manager; Wayne Bickerton, md State Records; Mrs Dorothy Green and Phil Green.

## MIDEM undampened

FROM PAGE 1

party which meant they were not able to appear.

The disco theme of the opening party and the thumping beat of disco sounds emanating from many stands along the Palais corridors reflects the enormous importance of disco music around the world in this past year.

Most successful product launch so far has been Chrysalis's yacht party for Lonnie Donegan, whose album Putting On The Style is being heavily backed by his new company and is widely tipped to be a hit with a seventies-style version of Rock Island Line.

Ex-Animal Eric Burdon was flying in for publishing discussions and to seek new musicians for a backing band — a brave appearance considering his famous refusal to leave the stage at a Midem gala six years ago.

Canada has again had a large contingent with added weight in the form of the Canadian ambassador to France, and the Irish are in force with seven stands. A beaming John Woods of Polydor/Pye/Ireland is

fronting his own stand for the first time and declaring himself well-pleased with business in the export field.

The general feeling at Midem so far this year has been of intense enthusiasm for a buoyant industry only marred by considerable confusion caused by the rabbit warren of corridors and stands. Some exhibitors on the new lower level were bemoaning the fact that few people seemed to know they were there. There was also a feeling that ironically the event is becoming too successful with too many people and stands.

Bernard Chevry's brainchild has grown to monstrous size but the fact remains that Midem is undoubtedly the year's most important event for the music industry throughout the world and despite mutterings by some delegates that it is merely a social gathering with little business meaning, there is no doubt that the determined participant can make contacts that benefit greatly if he can cut through the candy floss and concentrate on taking care of business.

## Lightning Cannes deals

HEATH-LEVY concluded a number of deals including UK representation for Chi Coltrane, a worldwide contract with Ray Williams' Gas Songs which has the Chanter Sisters, a deal with tv producer John King's Double Jay Music for the world except Benelux and set up an agreement with Hans Custers to represent their catalogue in Belgium.

Lightning was primarily concerned with finding a worldwide deal for its publishing arm Lightning Music, but was also pushing promotional cassettes of new singles. Managing director Alan Davison also picked up a disco-type album by American model/singer Toni Van Duyn.

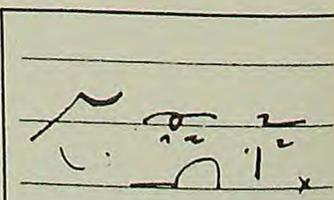
Midem marked the official launch of Lightning's Old Gold label which is licensing past hits such as DJM's Mister Bloe and the Troggs' Wild Thing. The company also had the chance to display what they think may be the most expensive single bag ever made — a full-colour design on metallic paper at 10p a time for the first release from female punk duo Snatch.

Muse Music's Bill Martin and



Richard Gillanson placed a single Magic Love by Michele with Pye's Walter Woyda for planned February release.

Music Farm announced a new label, Wanted Records, run by Dave MacAleer and Craig Baguely with product in the New Wave and soul areas.



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| ★🏠 STARGARD Which Way Is Up                       | MCA MCA346                |
| ★🏠 EDDIE AND THE HOT RODS Quit This Town          | Island WIP 6411           |
| ★🏠 MANFRED MANN'S EARTH BAND California           | Bronze BRO 48             |
| ★🏠 DARTS Come Back My Love                        | Magnet MAG 110            |
| ★🏠 HIGH INERGY You Can't Turn Me Off              | Motown TMG 1087           |
| ★🏠 PRISM Spaceship Superstar                      | EMI International INT 543 |
| ★🏠 WAR Galaxy                                     | MCA MCA 339               |

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## NEWS



FAMED JAZZMAN Ronnie Scott who has just launched his own record label licenced to Pye is pictured here at a reception to mark the launch, with (left to right) Mike Everett, deputy a&r director; Peter Prince, a&r director; Peter King, director of Ronnie Scott's jazz club; Scott; Walter Woyda and Derek Honey, joint mds of Pye.

## PRS member speaks out

LAST JUNE, the High Court ordered and authorized the Performing Right Society to hand over the Society's voting list to Trevor Lyttleton. The PRS Council decided to appeal, thereby preventing any effective opposition to the Council since then. For taking such an Appeal, the Council have been roundly condemned in the Press and by politicians of all parties. (See the letter in *The Times*, 29 October, signed by 10 Parliamentarians).

On 1 October you reported the PRS General Manager, Mr Michael Freegard, as stating that the PRS was considering the handing-over of the voting list even if they won their Appeal (which Mr Lyttleton is not contesting). On 25 November Mr Freegard was reported in *Time Out* as saying that in such an event the

## LETTERS

Society would 'seek an authoritative decision elsewhere' to determine whether they were 'authorized' to disclose the voting list. Thus the PRS, having appealed *against* the High Court's order to disclose, could be preparing to disregard or circumvent the Court of Appeal's verdict *if it is in their favour!*

A more farcical waste of time and of PRS members' money (I speak both as a member and a journalistic observer) can scarcely be conceived. The PRS Council continue to defy public and Parliamentary opinion at their peril. They should drop this unwarrantable Appeal, comply with the High Court order, and hand over to Trevor Lyttleton (and to any other members wishing to exercise their democratic rights) the list of the voting members. **ARTHUR JACOBS** Editor, *'British Music Yearbook'*.

## Capitol marketing re-jig

FOLLOWING THE promotion of various Capitol Records personnel to other positions within EMI, the company has announced a new marketing/promotion structure.

Former label manager Geoff Kempin becomes sales and administration manager, Debbie Bennett is promoted to press officer and David Brown comes to Capitol from Polydor as national promotion manager replacing Stuart St. Paul who is now working on EMI's licensed product.

Martyn Cox transfers from EMI's regional operation to become marketing and pr co-ordinator, while David Pirie joins Capitol as advertising manager. He was formerly responsible for advertising and marketing for the Miss Selfridge retail chain.

Capitol's general manager David Munns, to whom the new team reports, told *Music Week*: We have employed a highly sophisticated team to cope with the expansion of Capitol's operation in America which also involves the launch of the EMI America label.

"Because of this we are expecting an increase in product flow from America with tours expected from a number of our major artists to back this up.

"I believe that these factors coupled with an extremely tightknit marketing and promotion team will help ensure an increase in our marketshare over the next 12 months."

**STEVE LEWIS**, formerly managing director of Virgin management which recently ceased trading, has joined Virgin Records as director of artists development and special projects co-ordinating the record company's activities with agents, promoters and managers.

Lewis is expected to become involved with tours by Virgin acts and will also guide new signings in choosing management and agency representation.

He has also formed a new management company, of which Dominic Miles will be chief executive, to manage Steve Hillage and the Young Ones a new band whose single Rock'n'Roll Radio is released on Virgin on February 17.

**DAVID GIDEON THOMPSON** has been appointed managing director of Polytel Film Ltd., and assumes responsibility for the Polygram Group's television and film activities in the UK. He is also a director of Polygram Leisure Ltd., and deputy chairman of the Robert Stigwood Group, and was previously senior legal advisor to the Polygram group of companies.

Michael Kuhn has been appointed senior legal advisor of Polygram, rejoining the group after a year's absence.

**JACKIE HILL** has been appointed display manager at RCA following the move of Chris Loten to product management. Assisting her will be Judy Twynam who is promoted from secretary.

**STATE RECORDS** has re-structured its promotion team with immediate effect, with Andy Stephens becoming the company's director of repertoire and promotion and taking complete charge of the promotion force.

Reporting to Stephens will be promotion manager Des McKeogh and new regional promotion manager Diana Wray. Ms. Wray was formerly with EMI, and in conjunction with Colin McLean will cover regional promotion for State.

Another new recruit to the State

## MUSICAL CHAIRS

promotion department is Maggie Ross, who becomes secretary/assistant to Andy Stephens and will be responsible for co-ordinating all promotional activities.

Commented the company's managing director Wayne Bickerton: "I feel it has become essential for State to be represented on a personal level with all the regional radio and tv stations."

**MIKE BATORY** has been appointed to the newly-created position of international product manager for the Chappell Music division reporting to Roland Rennie and Tony Roberts. He will be responsible for the promotion of Chappell UK material world-wide, and for liaison between the UK and all other territories on the promotion of overseas product. Batory has worked in Chappell International, moving to the Chappell UK music division before his most recent post handling North American product.

**PATRICIA FELDMAN** has been appointed business affairs administration manager of CBS Records, following the restructuring of the business affairs department. She joined the company in 1975 as business affairs co-ordinator; previously she was with EMI Records where she held the position of contracts manager for four years. Feldman also spent 11 years with Phonogram in a number of managerial posts including copyright manager, and copyright and contracts manager.



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# EUROPE

## Aznavour silence on tax problems

PARIS — Charles Aznavour who is to achieve a personal ambition by singing at the Palace in New York this spring, now has a lawyer present with him when he gives interviews.

The French singer, whose tax problems have been front-paged in the press here, says the reason is to emphasize his determination to say nothing further about these problems.

There have been other misconceptions resulting from his disenchantment with the French tax

laws. One was that he would not sing again at the Olympia music-hall in Paris, but he returns there soon after a two-year gap and says: "A contract is a contract."

He is also denying that he ever said he would no longer write songs in the French language but would stick exclusively to English. He says: "My interest to sell discs all over the world and the French-language market is very important. I am writing more songs in English now but this is not a reprisal, but simply that I am singing more and more in

English-speaking countries."

For his Olympia re-appearance he is singing 30 numbers, of which all eight new ones are in French. He travels with a seven-piece band, all British but for the Olympia he is adding violins and guitars to create a 20-piece outfit.

On the songwriting side he says his greatest satisfaction is that Fred Astaire has recorded his song Les Plaisirs Demodes and that Bing Crosby, just before he died, recorded his Yesterday When I Was Young.

## Dutch duo visit US

AMSTERDAM — Saskia and Serge, currently Holland's top country duo, in the Billboard country chart with a cover of the Hank Williams' song Jambalaya, visit Nashville (Feb. 25-March 6) to perform in a television special, to be transmitted by Dutch company Veronica (March II).

Various US country acts, including Johnny Cash and Phil Everly, are featured in the special. Nashville-based production company Hickory, which signed the Dutch duo last year, hopes the special will get a US showing.

For Saskia and Serge, it is a second visit inside a year to Nashville. On the first they recorded an album which contains Jambalaya, produced by Will Hoebee of Born Free Productions, a company operating within the framework of Phonogram-Holland. The duo records another album under Hoebee, either in Nashville or Los Angeles.

## Abba LP imports hit hard

HAMBURG — "By not fighting against imports of the new Abba album, we're losing 25 per cent of what should be our total sales," says Rainer Schmidt-Walk, of Deutsche

Grammophon Gesellschaft.

Abba — The Album, was released in Scandinavia in December so many German dealers imported the LP at rates cheaper than DGG could offer. In Scandinavia, German dealers pay the equivalent of £2.50 but it costs £3.50 from DGG sales distribution here. Result was a series of trucks carrying product from near Denmark to Hamburg.

DGG sold 180,000 albums but many of the dealers had ordered from Scandinavian centers. Now Schmidt-Walk says: "We have to have a meeting with our Scandinavian affiliates and partners to tell them they cannot sell such product so cheaply before Germany has a chance of its share of the business."

Grammophon has built big big promotion for the album and for the movie linked with it. There are newspaper competitions offering prizes of trips to Australia where the film was produced. Abba visits Germany (February 12) for 10 minutes on television.

## Phonogram new divisions

HAMBURG — Phonogram here has split up its national and international divisions in the interest of greater effectiveness, according to Oskar Drechsler (managing director) and Gerhard Weber, his deputy.

The six general managers are Juerge Saueremann, pop national; Gibson Kemp, pop international; C. W. Cuerten, classical; Claus Heesch, sales; Johann Speyer, marketing services; and Heniz Kamowski, finance.

Promotion heads are Fritz Koehler (national) and Juergen Schmeisser (international). Head of the press division is Heideh Dedaschti.

## Europe's top sellers

### Holland

(courtesy Stichting Nederlandse Top 40)

#### SINGLES

- 1 MULL OF KINTYRE, Wings, Capitol
- 2 IF I HAD WORDS, Yvonne Keely/Scott Fitzgerald, EMI
- 3 EGYPTIAN REGGAE, Jonathan Richman and Modern Lovers, Beserkley
- 4 ISN'T IT TIME, Babys, Chrysalis
- 5 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere
- 6 IT'S A HEARTACHE, Bonnie Tyler, RCA
- 7 FLORAL DANCE, Brighthouse and Rastrick Brass Band, Transatlantic
- 8 TINGELINGELING, Andre van Duin, CNR
- 9 THE CLOWN, BZN, Mercury
- 10 ONLY A FOOL, Byron Lee and Mighty Sparrow, Trojan LPs

- 1 SMURFENLAND, Vader Abraham, Elf Provincien
- 2 THE ALBUM, Abba, Polydor
- 3 KONINKLIJK KOOR CONCERT, Various Choirs, Omega
- 4 FOOTLOOSE AND FANCY FREE, Rod Stewart, Warner Bros.
- 5 NEWS OF THE WORLD, Queen, EMI
- 6 HENGSTENBAL, Simplisties Verbond, Philips
- 7 MOET NIET ZEUREN, Tol Hansse, CNR
- 8 ASIAN DREAMS, Jack Jersey, EMI
- 9 HEROES, David Bowie, RCA

### Switzerland

(as of January 15)

#### SINGLES

- 1 BELFAST, Boney M, Hansa/Ariola
- 2 TI AMO, Umberto Tozzi, CBS
- 3 BLACK IS BLACK, La Belle Epoque, Carrere
- 4 MARY VEN CON MIGO, Dorados, EMI
- 5 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips/Phonogram
- 6 COCAINE, J. J. Cale (Shelter/Ariola)
- 7 A FAR L'AMORE COMINCIA TU (LIEBELEI), Raffaella Carra, CBS
- 8 BOOGIE WOOGIE BABY, Udo Juergens, Ariola
- 9 MEMORY MELODIE, Peter Sue and Marc, PSM/Metronome
- 10 BALLADE POUR ADELIN, Richard Clayderman, Delphine/Barclay

#### LPs

- 1 SEINE 20 GROSSEN HITS, Harry Belafonte, Arcade/Phonag
- 2 20 TRAUM-MELODIEN, Anthony Ventura Orch., K-Tel
- 3 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram
- 4 20 GROSSEN HITS, The Beach Boys, Arcade/Phonag
- 5 INNOCENT VICTIM, Uriah Heep, Bronze/Ariola

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| Feb. 6th  | <b>NEWCASTLE</b> City Hall        | Feb. 19th | <b>MANCHESTER</b> Apollo          |
| Feb. 7th  | <b>GLASGOW</b> Apollo             | Feb. 20th | <b>LIVERPOOL</b> Empire           |
| Feb. 8th  | <b>ABERDEEN</b> Capitol Theatre   | Feb. 21st | <b>WOLVERHAMPTON</b> Civic Hall   |
| Feb. 10th | <b>LEEDS</b> Grand Theatre        | Feb. 22nd | <b>BIRMINGHAM</b> Odeon           |
| Feb. 11th | <b>LEEDS</b> Grand Theatre        | Feb. 23rd | <b>OXFORD</b> New Theatre         |
| Feb. 12th | <b>HALIFAX</b> Civic Theatre      | Feb. 24th | <b>BRIGHTON</b> The Dome          |
| Feb. 13th | <b>SHEFFIELD</b> City Hall        | Feb. 25th | <b>LONDON</b> Odeon - Hammersmith |
| Feb. 14th | <b>BRADFORD</b> St Georges Hall   | Feb. 26th | <b>LONDON</b> Odeon - Hammersmith |
| Feb. 15th | <b>HANLEY</b> Victoria Hall       | Feb. 27th | <b>BRISTOL</b> Colston Hall       |
| Feb. 16th | <b>LEICESTER</b> De Montford Hall | Feb. 28th | <b>PORTSMOUTH</b> Guildhall       |



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# PUBLISHING

## Pluggers: a waste of time

IN WHAT must sound like a blast of blasphemy to countless employed or aspiring pluggers, United Artists Music managing director Ray Walter says: "As far as I'm concerned, it's just a waste of time and money for a music-publishing company to have an in-house promotion team."

He adds meaningfully: "You can take it that my personal view of promotion men, particularly in the UK, is far from high."

And he puts further bite in his viewpoint by saying: "As far as the BBC is concerned, and that's a vital part of the job, the promotion man is a second-class citizen. Most of the staff promotion men are not much more than errand boys and you might just as well put your product in the post."

"A staff promotion division for me is by no means a necessary evil, because I don't think it is necessary!"

The result is that United Artists, which has developed fast since Walter took over the reins in early 1977 has no promotion department. The actual promoting is done by Walter himself, by his right-hand man David Paramor (general manager) and people like Simon Davies and the long-serving Roger Welch in the professional department.

They enjoy going out "at street level," as Walter puts it, and doing the selling themselves.

Walter says that if a record suddenly breaks and the artist or management want a sudden burst of activity in promotional terms, then his policy is to take on one of the top independent promotion men to work



on a short-term basis.

His belief is that publishing is very much a matter of the personal approach and that the active publisher should be in a position to offer a complete service. To this end he hopes that United Artists will soon have its own recording studio facilities in London.

"There is no-one better able to make a demo disc of a song than the writer of that song. If a contract writer comes here with ideas, then he should be able to go, right away, into the studio and put them down on tape."

He adds: "Most of the writers we sign are also good singers or musicians."

Though UA has, in the past year, taken on quite a few contract writers, notably Terry Britten who is also a fine guitarist and works with Cliff Richard, Phil Sampson, Richie

Tattersall, Tony Rivers, Ed Welch and Andy Arthurs and Phil Chambon, a duo with its own company Glorious Box, the search goes on for new ones.

The Arthurs and Chambon team is the most recent signing, fixing an administration deal with UA. Arthur is producer of 999 and new wave band Tonight, which has had a Top 50 success with Drummer Man, penned by the composing duo.

The Glorious Box Music outfit publishes all Arthurs-Chambon compositions, apart from those recorded by Tonight. Arthurs also has a recording contract as a solo artist and his first self-penned single is currently in production.

Picture (above) shows: (standing, left to right): Simon Davies; Ray Walter; David Paramor; and (seated, left to right): Andy Arthurs and Phil Chambon.

## Mingles west end HQ: we're here to mingle

MINGLES IS a comparatively new company, set up by David Mindel, Chris Sandford and David Seys, which is mainly into the jingles market but now has a new office complex at 49 Greek Street, London, which includes its own 8-track recording studio.

Also included within the organization is a record and radio production company and a full music publishing division, which has just signed a deal with Intersong. This covers the Mingles Music catalogue for the world excluding North America and Mindel's Cherry Music catalogue for the UK and North America.

Mindel says the company decided on a West End of London headquarters simply to be at the heart of the music business. "But at the same time we realised that we were making several studio proprietors very rich indeed and this had to stop."

"So we decided on setting up our own 8-track studio and in the spring this will go to 16-track on the grounds that we didn't want to make the taxman rich as well. But we don't hire it out — it is occupied

constantly on jingles and our own demos."

In fact, Mingles has written and produced two dozen commercials in just a few months and they are now on air and include Hosesons Holidays, Embassy cigarettes, Know-How Magazine, Wimpy Bars, Babycham and Bourne and Hollingsworth.

The company completed, in late December, its first in-studio record, Arrival, by the London Pipes and Choir, recently released on Epic.

Sister company Cherry has had covers round the world, including three chart entries in the US David Mindel's composition Don't Throw It All Away won an ASCAP award in Nashville, Tennessee.

Chris Sandford, once half of the Yin and Yang duo, is constantly working on a commercial voice-overs and runs his own Hobo Radio Productions company, nominated for a radio award by Campaign magazine.

Picture (below) shows (standing, left to right): Peter Levy, Mingles lawyer; Chris Sandford; David Seys; (seated, left to right): Ronnie Beck, Intersong managing director; David Mindel.



## Olufsson sticks to the UK

JAN OLOFSSON, who heads up an international operation covering the UK, US, France, Holland, Germany, Austria and Switzerland, is expanding his working area fast, though he keeps it very much a one-man outfit.

He works out of 138 New Bond Street, London, with just a secretary, as aide. Since leaving Young Blood a couple of years ago, he has had considerable success. For the first year he concentrated on getting his publishing company working in various territories.

But he signed up an unknown girl from Coventry, renamed her Anita Garbo, and provided her with a big European hit with her debut single Miracles. Another Coventry-based single Johnny Roman had an Olofsson-planned hit with Buona Sera in European territories, and it was released in the UK via Rak. Other successes, though minor, came from British singers Bruce Kramer, Gene Latter and Todd Miller.

Says Olofsson: "Following Midem last year, I decided to concentrate on Olofsson's British arm, settling on an administration deal with Louvigny-Marque, Radio



Luxembourg's publishing outlet, and that company handles our catalogue through the world. But the deal does leave me free to place both catalogue and individual songs with anybody I feel can do a good job in any particular territory."

Since that deal was set, Olofsson has had a couple of chart entries: "I Remember Elvis Presley, by Danny Mirror; and L.A. Run, first of the skateboard chart entries, recorded by the Carvells. Out on Creole in the UK, it is out through Phonogram in

Europe and currently pulling good sales. In the US it will go through Lifesong in a recently set-up deal. The Danny Mirror single has hit a near two million sales figure.

Says Olofsson: "My immediate plan is to get up an exclusive production deal in the UK and I'm determined to break two new acts, singer-songwriter Trevor Williams, formerly with the group Judas Jump, who had a couple of singles out on Virgin a year ago, and Flash, a husband-wife duo.

"I've now an interest in the publishing of Ian Gillan Band's newest single on Island, Mad Elaine.

"Funny thing is that, though I am Swedish, I don't get many singles released in Sweden, simply because the 45 market there is very small. But I'm experimenting on a new idea with a Swedish company Skandinavisk Music Distribution, through whom I'll release three albums a year, comprising European hits.

"The first, called Eurohits, is just out and is mostly of my own productions. But if the experiment works I hope to pick up various European masters for future albums."

## Tokyo festival—date set

THE 1978 World Popular Song Festival, the ninth in the series sponsored by the Yamaha Music Foundation of Japan, will be held in Tokyo, November 10-12 and the deadline for entries is July 15.

In the 1977 event, the UK finalist and overall winner was the group Rags, performing Can't Hide By Love, written and produced by Richard Gillinson and David Most. This was the first time since 1972 that Britain won. In that year, the group Capricorn took the award.

An important change in the 1978

regulations, says Yamaha International director Akio Iijima, is that if selected as a final entry, a song can be published or released in record form after October 1 for countries outside Japan and after November 13 for Japan.

For the past eight years, such release was restricted worldwide until after the festival. Iijima says this relaxation of the rules will allow more publicity for songs and also help the Yamaha promotional activity for the songs in the massive Japanese market.

## Satril moves to Carlin

SATRIL MUSIC, with Henry Hadaway as managing director, is to be managed worldwide by the Carlin Music Corporation. In the UK, Carlin will actively work on all areas of management and administration, including promotion and exploitation.

In overseas territories, the Satril catalogue will be sub-published by various companies on a territory by

territory basis.

The new publishing link follows the recent change of distribution for Hadaway's Satril record label from Pye to WEA in the UK. Hadaway says: "We look for a big expansion of our publishing operation. Certainly Carlin is one of the strongest of all publishing houses, both in the UK and in the US via the parent company Hudson Bay Music."

## BBC signs up to Music Sales

THE PUBLICATIONS division of the BBC has signed what it calls "a most important agreement" with Music Sales, giving the London-based company exclusive rights for distribution of all BBC publications to the music trade.

Thus the corporation links with the Oxford University Press, Penguin, Hamlyn, Macmillan and Collins under the Music Sales "umbrella". The BBC books will be distributed through Music Sales subsidiary Books About Music Ltd.

The affiliate has a unique function. Its catalogue is devoted to all kinds of music, from rock to classics. It contains Edward Heath's Music along with the biggest seller, which is on the Rolling Stones. The prestigious Grove's Dictionary of Music and Musicians is included alongside a big seller on ragtime.

The catalogue circulates exclusively to dealers in printed music and musical instrument dealers. Publicity campaigns set up by Books About Music have persuaded the music trade that it loses out on good profits by not carrying books.

Now the BBC deal further enlarges the list of books available. Among the new titles are those of the noted BBC Music Guides, a series written by experts. Subjects include Beethoven Piano Sonatas, by Denis Matthews; Bach Organ Music, by Peter Williams; and Music Interpretation, by Jack Westrup. Coming in the near future: The Story Of The Piano and Songs For Singing Together.

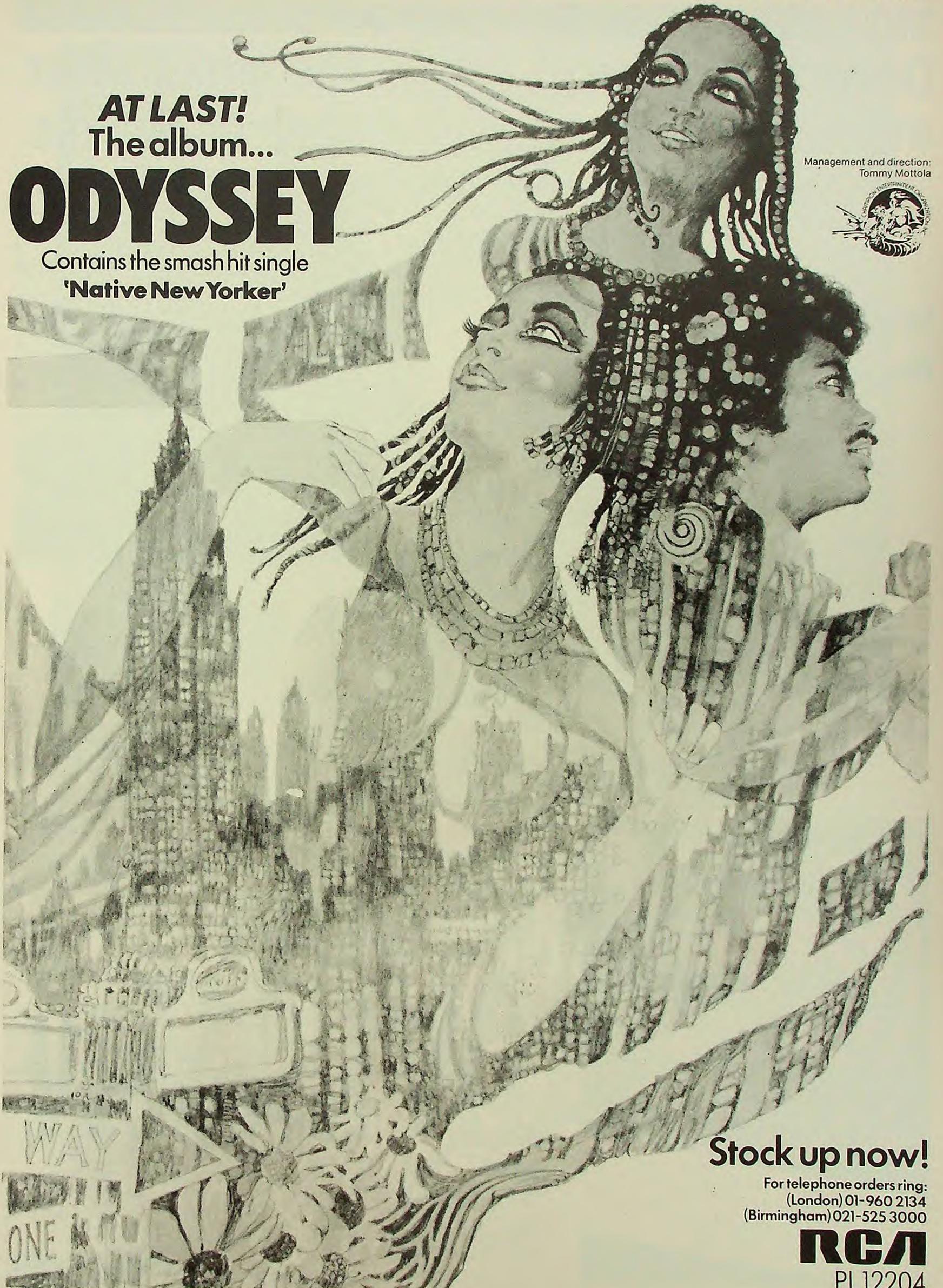
Peter Shaw, circulation manager for BBC Publications, says the BBC was attracted to Music Sales by an advertisement in a newspaper. "We're pleased at the inclusion of our titles in the BAM lists. The idea of running a book centre exclusively based on literature about music for the benefit of the music trade is wholly original. It provides a much needed service."

"In any case, we were aware that we do not have a sales network extending to the music trade. But Music Sales is the largest organization of its kind in the business. We now look to benefits in terms of sales."

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# RADIO

## Downtown: new evening formula

DOWNTOWN RADIO has achieved a new formula for its late evening programmes with the recruitment of Glenn Richards, Ulster-born presenter and newsman who has been with Radio Victory in Portsmouth.

Richards will host Downbeat on Tuesdays, Wednesdays and Thursdays as well as frontlining the Downtown newsreading team with Dick Phillips.

Friday nights will continue to feature Downtown record librarian Cherrie Mellwaine's Night Moves from 10 p.m. till 2 a.m., and the rest of the late night pattern is John Paul's live disco from the Savoy Hotel, Bangor (Saturday 10-12 a.m.), John Rosborough's Take It Easy (Sunday 10-1a.m.) and Eddie West's Downbeat (Monday 10-1a.m.).

## Wellington leaves for Norwich consortium

FURTHER PREPARATIONS for the impending expansion of local radio broadcasting involving the formation of Norwich Independent Radio, a consortium which proposes to apply for the independent local radio contract for the Norwich area.

John Wellington, programme controller of Radio Orwell in Ipswich, has resigned his post to participate in the consortium, and will leave Orwell about the end of March.

"Norwich deserves a successful independent local radio station," he said, "and we know we have the necessary strength and expertise. We're very fortunate that already our group combines broadcasting experience with strong East Anglian involvement. Our job now is to attract investors from a wide range of local interests to ensure a radio service of benefit to the Norwich community."

Wellington has been responsible for Radio Orwell's programming since the station opened in 1975, and joined it six months before it went on air. It was the third station in the ILR chain with which he has been associated since its inception, the other two being Metro and Capital.

His two principal partners in the Norwich Independent Radio Consortium are at present working with major TV and radio companies

and expert in the financial, marketing and news aspects of broadcasting. Their identities are being withheld because they are still employed by other organisations.

Radio Orwell managing director Donald Brooks commented: "I am sorry to see John Wellington go, but it is right at this stage in his career and with the experience of Radio Orwell under his belt that he should move on."

## South-West goes stereo

LISTENERS TO Radios 1 and 2 in south-west England are now able to receive the services in stereo. The new facility has been brought to the North Hessary Tor transmitter on a new programme link which, in addition to providing stereo, will also enhance reception quality for mono listeners on VHF. The relay stations at Redruth, Isles of Scilly and Okehampton are also broadcasting the stereo service, which is available to most of Devon and Cornwall.

Although Radio 3 has been available in stereo since April 17, 1975, the new link is expected to improve the quality of this service.

Edited by  
NIGEL HUNTER

## Swainson to be Prince's assistant

RICHARD SWAINSON has been appointed assistant to Radio Luxembourg programme director Tony Prince with effect from February 13.

Swainson, 39, moves to 208 from Radio 210 Thames Valley, where he has been commercial production manager for the past 18 months. He began his music industry career with the offshore pirate Radio London station.

With the demise of the pirate operations following Government legislation, Swainson joined the promotion department of Philips Records. He later moved to RCA in a similar capacity before accepting the Radio 210 post in Reading.

Tony Prince commented: "Richard is well known in our business, and a valuable catch for Radio Luxembourg."

Swainson, who lives in Reading, will work at Radio Luxembourg's London headquarters in Hertford Street, Mayfair.

## Celebration Sinfonietta broadcast

BBC RADIO 3 marks the 10th anniversary of the London Sinfonietta this Thursday (26) with a concert to be broadcast at 9.50 p.m. The conductors are Berio Lutoslawski and Simon Rattle.

The same network is featuring three operas set in the time of the French Revolution. Giordano's Andrea Chenier is broadcast on Thursday, Poulenc's Dialogues des Carmelites is scheduled for February 2, and Massenet's Therese can be heard on February 9. All three are being featured by means of records.

## Ferguson for Hallam folk show

THE TRAFFIC manager in Radio Hallam's sales office, Shaughan Ferguson, is the new presenter of the station's Folkus folk music series which is aired for an hour at 8 p.m. on Friday evenings.

The series is covering a wide gamut of folk music from contemporary material to the medieval variety and including studio performances by leading folk acts. Ferguson is visiting folk clubs throughout the Hallam transmission area with the series producer Colin Slade in search of promising local talent. Slade has produced two other folk series for Hallam, and previously was active in the same idiom for BBC Radio Medway.

## Hillingdon appeal

RADIO HILLINGDON, which provides a radio service for patients in the Hillingdon Hospital, Uxbridge, Middlesex, is appealing for donations to raise £3,000 to equip a new complex at the hospital with better equipment in order to offer a greater variety of programmes to the patients.

# The grandfather of all British djs



THE TRIBUTES which have followed the death of Jack Jackson on January 14 have served to focus his importance and unique position in postwar British radio broadcasting.

Jackson has been called the grandfather of British disc jockeys, and certainly qualified as the professional father of Kenny Everett. His humour was a different brand of zaniness to Everett's and far less irreverent, but at the time when Jackson first rose to prominence over the BBC airwaves in 1947, he was a walking revolution in style and offbeat presentation compared with what had gone before.

He was born in Barnsley 71 years ago in the heart of brass band country, and learned the trumpet, making his first public appearance in a brass band contest when he was seven. Jackson also became proficient on violin and cello, and came south in the twenties to earn himself a glowing reputation in dance band circles, playing with the orchestras of Ambrose, Jack Hylton and Jack Payne amongst others.

He formed his own band in 1933, leading it on trumpet, and the Jackson orchestra was featured regularly on the air throughout the rest of the decade live from the Dorchester Hotel. Jackson continued his bandleading activities during the war, reflecting the American jazz influence in popular music at the time strongly in his repertoire.

With typical Yorkshire caniness, he sensed the ending of the big band era early after the war. He began his Record Roundup series for the Light Programme in 1947, injecting an unprecedented element of light-hearted humour and informality, and his "Oooh, it's Saturday!" exclamation preceding his signature tune, fellow trumpeter Harry James' version of Carnival, was a regular listening landmark on Saturday evenings for millions of listeners, who were always alert for miaows from Jackson's fictitious studio cat Tiddles.

He became so popular in fact that ABC TV presented him in his own show during the first week of independent television in this country, but Jackson did not enjoy the more rigid TV formula as much

as his free-wheeling radio series, and his small screen work did not enjoy the same degree of success.

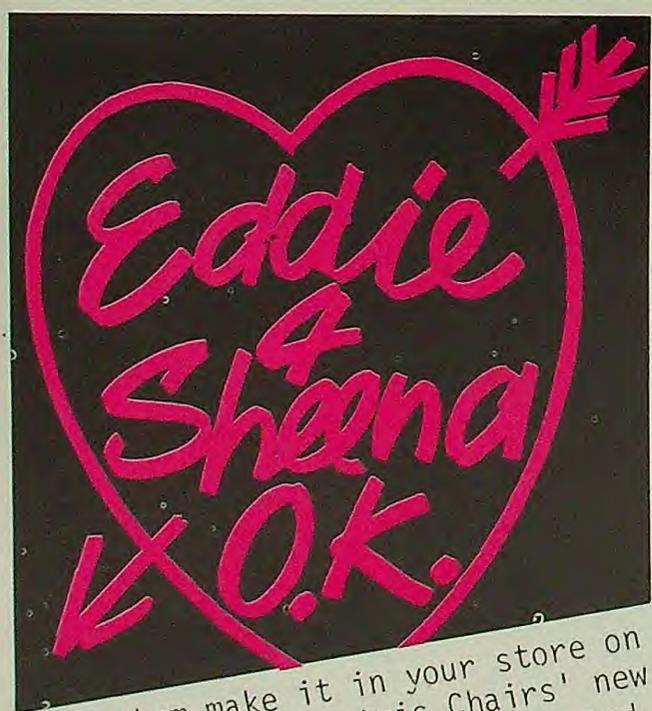
He spent much of the sixties and the earlier part of this decade in the Canary Islands, where he put together intricate and meticulously timed tapes mingling music with comedy album extracts and which were flown back to London for broadcasting by the BBC.

"I remember him as a very pleasant man," said veteran RCA promotion executive Tommy Loftus, "and he was the man who changed the whole scene as far as disc jockeys were concerned. He started the business of the personality dj."

The BBC paid tribute to Jackson last Monday week evening with special segments in the John Dunn Show, the Dance Band Days and Brian Matthew's late show on Radio 2.

"His was such a broad canvas of professional life," commented Radio 2 chief Geoffrey Owen. "The BBC thought a great deal of Jack Jackson."

The Corporation's youngest disc jockey Peter Powell added his tribute: "He was the daddy of us all. He brought humour and professionalism and style to deejaying, and also gave it a seal of dignity which is exactly what it required."



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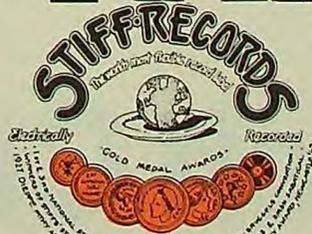
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# TALENT

by CHRIS WHITE

THE MAN whose music in the Fifties launched a thousand guitars has returned to the recording scene with an album remarkable for its "supporting cast" of top name musicians — Lonnie Donegan, whose recording output in recent years has been rather spasmodic, has made a comeback LP featuring some of his old hits. It includes such names as Elton John, Rory Gallagher, Leo Sayer, Justin Hayward, Nigel Olson, Zoot Money, Ronnie Wood, Gary Brooker (of Procul Harum), Brian May of Queen, Ringo Starr, Klaus Voorman and Pete Dinklage.

The album also unites Donegan with a fellow artist from the late Fifties, Adam Faith, who originally mooted the idea and produced the sessions. His brief was that Donegan should make an LP for Chrysalis called *Putting On The Style*, and featuring many of the classic songs which shot Lonnie Donegan to fame more than 20 years ago.

Donegan was of course one of Britain's first pop superstars — after leaving the Chris Barber Band in 1956, he had a Top Ten hit in Britain with *Rock Island Line*, and a Top 20 hit in the US. During the next six years he had 25 Top Ten hits including *My Old Man's A Dustman*, which went straight into the chart at number one and was the fastest-selling UK single of all-time. In recent years however, Donegan has kept a lower profile and his last recordings were more than two years ago and even then were specifically for the German market. A heart-attack also forced him to cut down his work schedule, with the result that he has not performed onstage for some considerable time.

The *Putting On The Style* album marked a welcome return to recording activities for Donegan. He says: "Adam Faith, who is now my manager, mentioned the idea of the

## Lonnie Donegan is back — with Faith

LP at least two years ago but it was a long time before it eventually got off the ground. Even then, it took more than six months to complete the sessions, mainly because so many musicians were involved and the logistics became quite frightening! Sessions would be arranged and then cancelled because someone would find that they had another important commitment."

The fact that so many famous musicians all actually ASKED if they could play on the sessions is a tribute to Lonnie Donegan's stature within the pop music world as one of the pioneers of UK pop as it is today. He was the man responsible for starting the skiffle craze and his music resulted in thousands of youngsters rushing out to buy their first guitars. Many leading musicians including the Beatles have admitted that it was Donegan's musical influence which launched them on the road to fame.

"The reaction from people like Elton John, Leo Sayer and Rory Gallagher was very touching," Donegan says. "It wasn't even a case of asking any of them if they would like to play on the sessions, they all came to Adam and asked if they could take part. I don't know who was more nervous, me or them — I do know that Graham Nash came in and he was in such a state that eventually he never actually played on the sessions. He was such a bundle of nerves and said that there was no way he could play guitar with me. He was convinced he was hopeless at the task."

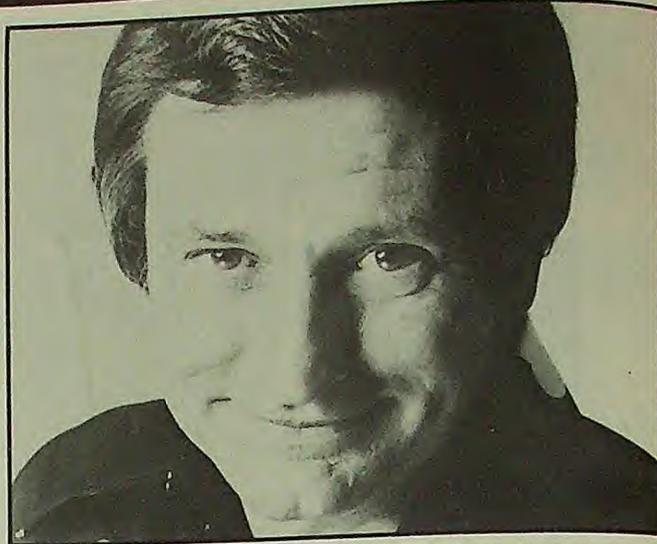
He adds: "It gave me delusions of

grandeur — I kept thinking, I'm only a banjo player and here are all these people wanting to come and play on my album! We had great fun making the LP though."

*Putting On The Style* is being released throughout the world and already media and consumer attention has been enormous. In the US, United Artists Records have released the album and Donegan is shortly leaving for the States to undertake a massive radio promotion tour. Similarly he has recently returned from Germany, where he has a huge fan following, and also promoted *Putting On The Style* in Holland, France (where he was a Midem visitor) and Denmark.

Donegan is hopeful that the album will do well in the US, although he adds that if it does he will look upon it as being a bonus. "I've only ever had two hit records across the Atlantic, the first being *Rock Island Line* and the second, after a gap of four years, *Does Your Chewing Gum Lose Its Flavour*. The Americans don't really know me but they do remember those two songs very well — just about everyone seems to know the *Chewing Gum* song, it's almost an institution."

He adds: "I knew Adam Faith during the Fifties but then we lost touch. However when we bumped into each other, Adam always suggested the idea of doing an album together — apparently it was something he had wanted to do for a long time. When we started work on the LP he refused to let me do any new material with the exception of one song, *Drop Down Baby*, an old



blues number that I have always wanted to do. His premise was that we should do the old Donegan classics but in the context of today's pop music.

"It took quite some time getting used to Adam as producer — he has the tendency to make you feel very nervous and he can also be very disarming. You'll say something to him, and think that he hasn't been listening, and then suddenly he'll floor you with a comment which makes you realise he hasn't missed a thing. It was also Adam who decided which songs went on the album — he thought that some of my original titles like *Chewing Gum* would be wrong to put on the album, and then there were some recordings that he scrapped all together because he thought that they had not worked out as they should."

Donegan also admits: "This album is an upswing for my career, and I guess that it is the kind of thing that an artist prays for throughout

his career. Of course no one can say that a record is going to sell, and who knows, this LP might flop completely in Britain but at least be a success in other countries. It has happily brought quite a lot of trade applause and it can be used as a springboard for other things. If it sells well then I shall regard it as a real bonus."

His immediate plans involve promotion for the LP but he would like to make a return to live performing, which he still prefers to recordings. "My illness a couple of years ago curtailed those sort of activities but at least it allowed me the time to record the album. I do have an ambition which I'd like to fulfill, although I haven't yet mentioned it to anybody, and that is to do a tour with Rory Gallagher. I don't think that it would be impossible for us to undertake such a thing, and I think that the combination of Gallagher and me onstage could be very explosive."

# 'WAVE NOUVEAU'

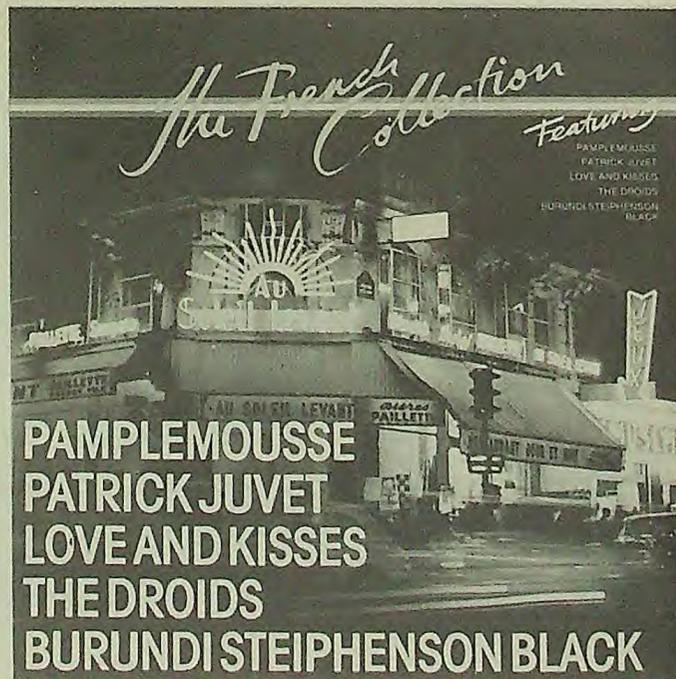
Despite all the fuss the British new wave did very little to dent the charts last year. On the other hand you don't have to be an avid disco-goer to notice the huge impression made chartwise by Euro-funk.

An invasion took place, and it was a rare chart that didn't have at least three or four records of European origination placed very firmly in it.

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## All sorts of things could happen when you stock a few Variations.

The new album from ANDREW LLOYD WEBBER, which has already been the subject of one edition of Melvyn Bragg's South Bank Show, is based on The A Minor Caprice by Paganini and features a top line-up of contemporary musicians including Rod Argent, Don Airey, Jon Hiseman, Gary Moore, John Mole, Barbara

Thompson and Andrew's brother Julian.

The album contains the theme from LWT's South Bank Show (*Theme and Variations 1-4* MCA 345).

Promotion and Marketing back-up includes press and radio advertising and window displays in major shops throughout the country. Media coverage is already sensational.

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# TALENT

THE SHADOWS and Rachmaninov share the not particularly exclusive distinction of having produced variations on the theme of Paganini's A Minor Caprice for violin. The difference is that Rachmaninov did so intentionally and with simple accuracy called it Fantasy On A Theme Of Paganini; while the Shadows (as far as is known) did so by accident and called their version FBI.

The appearance of this Sixties hit in the course of a new set of Paganini variations is one of the lighthearted tributes to other writers which composer Andrew Lloyd Webber has put into the pieces he has written for his cellist brother, Julian. The music is simply called Variations.

In its full form it was given a premiere concert performance this week, although the shorter, original version was given at the Sydmonton Festival last August.

The concert involved the musicians who have with Julian Lloyd Webber, recorded Variations for MCA — Jon Hiseman, Gary Moore, Barbara Thompson, Don Airey, John Mole and Rod Argent. Further help on the LP came from Phil Collins, Herbie Flowers and Bill LeSage, among others.

The collaboration of a rock and stage music writer, who does not play an instrument; and a classically trained cellist, who does not write, to produce a rock-oriented, classically-based piece, was described by both as something of a unique event. The task was made easier, they feel, because they are brothers and shared a common musical background as they grew up.

Lloyd-Webber's Variations is (at least) the 16th set of variations to be written on the A minor Caprice theme, previous composers having included Liszt, Brahms, Benny Goodman and John Dankworth.

## A Webber family affair

Their reasons for choosing this particular work by the great 19th century composer and violinist — so brilliant that he was accused of being in league with the Devil — were probably much the same as those given by Andrew Lloyd Webber. "This theme is perfectly proportioned — very easy to write



Andrew Lloyd Webber

practically anything around, that being the way it falls mathematically. And of course, it's very clever; Paganini wrote it to show off what the violin could do, so it is also very good for the cello."

He added that although he had been meaning to write something for his brother for some time the reason why he actually got down to it early last year was as his record company relates, unlikely-sounding though the story is. The whole momentous decision rested on the result of the home fixture between Leyton Orient and Hull Kingston Rovers in May. The result was a scintillating 1-1 draw. But it saved Orient from

relegation, and won for Julian (a keen Orient supporter) the promise that Andrew (convinced that regulation was a forgone conclusion) would write the promised cello piece straight away.

The first Variations was a short piece, about 25 minutes, and was intended only for live performances, not for a record. "I wasn't sure that I could sustain a full-length piece without words," Andrew explained. "That is why I've never done it before. But the variations structure gave me the theme, which was easier to sustain — both for listener and for writer".

Both Lloyd Webbers were a little afraid of the whole project being taken too seriously, and the album sleeve design which they approved is a way of indicating that the music is intended to amuse and entertain. Anyone would agree that Phillip Mercier's neat and respectable portrait of Frederick Prince of Wales (playing cello) and his sisters was a good choice for this album in any event, but considerable modern detail — including speaker stacks, beer cans, an amp lead to the cello and a Gibson Flying Arrow obviously belonging to the princess at the harpsichord — has been added to produce a strikingly effective cover. The Lloyd-Webbers are awaiting outraged reaction from the National Portrait Gallery to such vandalising of one of their prints.

While composing the variations, Andrew realised that FBI was, with very little refinement, already a very good variation of Pagnini's theme — "a variation being defined as something you can play along to the original". Julian returned from a tour in South Africa to find most of

the 23 variations written. He discussed them with Andrew, and put the cellist's point of view — helping most with the last variation, which is the most difficult. However, he said: "Surprisingly little needed changing".

He and Andrew have worked together before, on the music for the



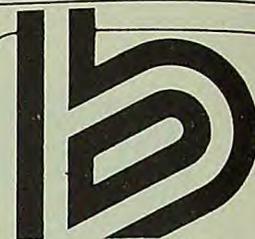
Julian Lloyd Webber

film The Odessa File. The use of the cello in rock or pop music interests them both; not its use in classical-sounding parts of rock arrangements but as an integral part of a rock band. Several ideas for future collaborations have come out of this project, although if regular live performances of such music seem likely it will be necessary to build a special amplified cello.

Demonstrating that the creamy tones of the instrument could change character completely and sound strident and aggressive. Andrew played parts of the album were Julian performs a rather harsh accompaniment to Gary Moore's guitar — the cello sound almost merging into that of the electric

guitar. In solo passages, however, Julian's classical expertise comes forward to play more lyrically. He described himself as always having been "vaguely interested in pop music", but had never played anything so strongly in the rock idiom before. "I loved doing it, playing so differently."

Both brothers admitted to having learnt a great deal from each other in the process. They are pleased that Variations as a whole is music which cannot be labelled as to style, but appreciate that this could make it difficult to sell in the US (for which market Jesus Christ Superstar was first given its "rock opera" label, initially against Tim Rice and Andrew Lloyd Webber's wishes). The record's commercial prospects could, Andrew speculated, be tiny or huge: "This one really could go either way — but then I never thought Don't Cry For Me Argentina would be a hit!"



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# CLASSICAL

## Decca — critics' choice for 1977

STATISTICS COMPILED by Ray Crick of Decca's classical department and circulated for internal use within the company show that Decca Group classical records have captured nearly 28 per cent of critics' "Pick Of The Year" choices appearing in December and January.

|             |      |                |
|-------------|------|----------------|
| Decca Group | 159  | (27.7 percent) |
| HMV         | 118  | (20.5 percent) |
| Deutsche    | 81   |                |
| Grammophon  | 14.1 | (percent)      |
| Philips     | 69   | (12.0 percent) |
| RCA         | 51   | (8.9 percent)  |
| CBS         | 39   | (6.8 percent)  |
| Others      | 58   | (10.0 percent) |

Reviewers' favourite Decca records of 1977 were Kata Kabanová (D51D2), which received seven "choices"; Prokofiev Violin Concerto/Chung (SXL 6773), which gained six; and Phaedra (SXL 6847), which had five.

Out of 575 records mentioned in national newspaper and magazine annual "choices" the breakdown of individual companies was:—

While recognizing that such statistics were not the end of the story, Crick told *Music Week* that the percentages and totals were "fascinating if nothing else". No attempt appears to have been made, however, to relate the number of favourable mentions to the actual number of albums released by each label.

## Georgiadis signs to CBS

JOHN GEORGIADIS, for many years leader of the London Symphony Orchestra, has signed a contract with CBS Great Britain for a number of records in which he will be both playing and conducting from the violin.

During the past two years Georgiadis has made many concert

and tv appearances with recitals of gipsy and virtuoso violin music, accompanied by his wife Susan at the pianoforte. He has also been involved with an organization called The Johann Strauss Orchestra Ltd, whose activities were curtailed by High Court injunction in October 1976 after a submission from the impresario Raymond Gubbay.

A year ago Georgiadis produced his first recording — Gipsy Carnival — on his own equipment at home and issued it on a private label. It was acclaimed by *The Gramophone* and by *Records & Recording* magazines.

Now CBS has bought rights to the recording and is issuing it with the new title *Hora Staccato* (Masterworks 73689). Another new, previously unreleased, collection for issue by CBS is a romantic programme entitled *Moto Perpetuo* (Masterworks 73690). They will be available from March 10 and February 10 respectively.

A third album, to be recorded soon and issued in the autumn, will feature John Georgiadis as violinist and conductor.

## Birthday treat

IN CELEBRATION of the distinguished Chilean pianist Claudio Arrau's 75th birthday, which falls on February 6, Philips is issuing or reissuing four albums on which the artist appears as soloist.

The largest in scale (6747 003) is a boxed set of Chopin's complete works for pianoforte and orchestra, with the London Philharmonic Orchestra under Inbal. Another set is Arrau's distinctive interpretation of Liszt's *Transcendental Studies* (6747 412).

On 6580 300 the maestro plays a solo Beethoven programme, and on 6580 302 he is joined by the Concertgebouw Orchestra under Haitink in Brahms's Piano Concerto 1 in D minor.

Claudio Arrau studied originally under Martin Krause, a pupil of Liszt.

EDITED  
by  
NICHOLAS WEBBER



## Myers returns to New York

PAUL MYERS (above), who was responsible for establishing the CBS classical a&r operation in Europe ten years ago, is to return to New York in July following promotion to vice-president of artists and repertoire for CBS Masterworks. He will continue responsibility for worldwide planning of the label's classical repertoire.

Born in Britain, Myers joined CBS New York as a producer in 1962 and was transferred to London at the end of 1968. He has since held various titles, first in the British CBS company and later transferring to the international department, where his responsibilities included marketing in addition to artists and repertoire. He was appointed director of Masterworks with worldwide responsibilities in 1974.

## Rooley signs radio deal

FOLLOWING a series of broadcasts on West German Radio (Westdeutscher Rundfunk) a contract has been signed with the Consort of Musicke and its director, Anthony Rooley, for the next three years. The ensemble — which specializes in authentic interpretation of the early music repertoire — will be putting in three days' recording for the station on alternate months.

Klaus Neumann, WDR's head of early music programmes, first heard the Consort at the 1977 York Early Music Festival after an introduction via their L'Oiseau-Lyre Florilegium recordings. In addition to recordings arising out of the new contract which will be made in Cologne Neumann is bringing a mobile recording unit to London to cover this year's Early Music Centre Festival.

Unfortunately for British devotees the WDR programmes will not be broadcast by the BBC. The Consort currently has nine releases in Decca's catalogue.

## Busy EMI

EMI'S INTERNATIONAL classical division has been maintaining a full schedule during January, with recording teams operating in Berlin, Dresden, Prague and Paris, in addition to Abbey Road studios.

In Berlin, von Karajan has been undertaking a cycle of the Schubert symphonies, while concurrently in London the Medici Quartet has been recording Haydn's Op 76 string quartets.

Visitors to Abbey Road for a variety of other projects have included Simon Rattle, Christoph Eschenbach and Daniel Adni.

## Maria Callas — a certain something

The Maria Callas Album: An Anthology Of Her Greatest Recordings. Numerous orchestras and conductors. Engineer: David Pickett. EMI SLS 5104 (2 records).

Love her style or loathe it, no-one would sensibly deny that the late Maria Callas had that certain something which effectively sorts out the true "star" from the aspirant. As the rather emotional tribute inside this attractive gatefold package puts it: "Callas was the prima donna assoluta — truly La Divina of our own time." Much of it was doubtless connected with her stage presence, partially explaining why — musically — she did not make too successful a transition to disc. This memorial culls many highlights from her career, from the early 'Fifties to the mid-'Sixties, and is reprocessed for stereophonic effect. To carp at some of the more glaring inadequacies of pitch and intonation would be a pointless exercise, since huge sales to followers of the cult are a certainty.

Monteverdi's Contemporaries. The Early Music Consort of London/Munrow. Producer: not credited. EMI ASD 3393.

This visually striking album represents the last recording made by that great pioneer of early music David Munrow — although, strangely, there is nothing to tell you this fact on the sleeve itself, still less anything concerning Munrow. Repertoire here is very varied (as the title implies) and cleverly designed to mark significant stylistic disparities, from the intimacy of the "chamber" to the soaring grandeur of the basilica. Tonally the authentic instruments employed are raucous, in the nicest possible use of that word: rough, lusty, and brimming over with the triumphalist optimism of the period. Some beautifully-reproduced sounds include, surprisingly, a type of xylophone; a duo between counter-tenor and tenor of the second side is hugely effective. The review copy, alas, was of patchy quality.

Romantic Choral Classics. Choir Of Christ Church Cathedral, Oxford/Preston. Producer: Chris Hazell. Argo ZRG 871.

George Banks-Martin Sings Handel, Schubert, Franck, Stanford. Simon Preston, organ. Producer: Chris Hazell. Argo ZK11.

Church music by Elgar, Rachmaninoff, Verdi, Bruckner, Fauré, Kalinnikov and Brahms might have been considered unfashionable even a decade ago; so for that reason alone it is good to see that each is now enjoying a resurgence. And what more "romantic" setting in which to record the programme than the chapel of Keble College Oxford, with its florid Tractarian grandeur and its spacious acoustic?

Unfortunately this choir proves not to be the most persuasive exponent of the idiom, and the fault lies mainly in the boys' treble line. Although dynamics are invariably expressive, they seem to have difficulty with long-held notes in medium tessitura. A striving for "Continental" voice production often produces mere harshness and uncertainty of intonation (the three under-voices are more acceptable). The second record, recorded in the same venue, is for treble solo accompanied by Simon Preston at the organ. As is often the case, the recording of George Banks-Martin's voice seems to have been left rather late in the day. High notes are pure, but the mid-range lacks certainty and there is at times an unpleasant

# ALBUM REVIEWS

tremolo. A much greater service is done with the inclusion, on the second side, of Stanford's six Biblical Songs, where the voice adopts an altogether more confident and virile tone-quality.

Shostakovich: Symphony 10. London Philharmonic Orchestra/Haitink. Producer: Richard Beswick. Decca SXL 6838.

Bernard Haitink's interpretation of Shostakovich's prodigious symphonic cycle continues with this fine recording of one of the best-known — the Tenth. This brooding and enigmatic musical chronicle of Soviet events in the mid-'Fifties — particularly Stalin's death in 1953 — is quite a test of any recording engineer, with its brilliant but at times savage orchestration. Here the percussion section goes to town in the harsh quasi-military Allegro and in the final movement. The slow section contained within the long (24.5 minutes) opening Moderato is not such compelling listening, however. Not perhaps, popular repertoire even now; but assured of advocates in fair number.

Bruckner: Symphony 8. Berlin Philharmonic/Jochum. Producer: not credited. Deutsche Grammophon 2726 077 (2 records).

Anton Bruckner's wistful masterpiece is given here in its original text; this production was made back in 1964 but has only recently been issued. The conductor Eugen Jochum has nowadays fallen into a certain amount of disfavour with many critics, but there can be no gainsaying the fact that his interpretative powers were at their zenith at the time of recording. That the work means far more to Jochum than merely yet another slice of symphonic conducting fodder is well evident from his alternately sad and heroic reading. The VPO is always responsive, occasionally thrilling, in tone and these aspects are well-caught on a competently engineered and pressed album (slightly odd to have peel-off "made in England" stickers). Just occasionally the brass is not as accurately played as it might be.

Saint-Saëns: The Three Violin Concerti; other music for violin and orchestra. Ulf Hoelscher, violin; Ralph Kirshbaum, violoncello. (New) Philharmonic Orchestra/Dervaux. Producer: David Mottley. EMI SLS 5103 (3 records).

EMI's HMV label has been a great champion of Saint-Saëns's music in the past, and this triple set appears to be the first complete recording of the violin concerti. As a considerable bonus many of the composer's other, more famous, pieces for similar forces — including Introduction And Rondo Capriccioso, Havanais, Le Déluge, and La Muse Et Le Poëte — are thrown in for good measure. The violin soloist throughout is the young German Ulf Hoelscher, joined in La Muse by the cellist Ralph Kirshbaum, and his sweet-toned yet supremely practical artistry throughout would surely have rejoiced the ear of Saint-Saëns himself. The English orchestra under the very French baton of Pierre Dervaux captures fully the extraordinary fusion of expansiveness and intimacy, together with the scores' disquieting undertones. The set is splendidly engineered.

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## FEATURE

## Wainman takes a new direction

AFTER MORE than 15 years in the music business, initially as the drummer in a group which toured US Forces bases in Britain and throughout Europe, and latterly as producer and songwriter for such acts as the Bay City Rollers, Sweet and Mud, Phil Wainman has now taken a new direction in his musical career. As managing director of Utopia Records, which he has formed himself and which last month signed a distribution deal with Phonogram, he now hopes to channel his creative energies into a record company which will be responsible for introducing new talent to the world.

Wainman's own track record in the world of pop music is sufficient recommendation that he will succeed at his task. As a record producer he has 30 gold records to his credit and hits on songs, including the Bay City Rollers' Bye Bye Baby, have been his hits for many artists. He actually made records in his own right as long ago as 1964 when he made a single for Columbia Records called Hear Me Drummer Man; at 20 he had his first hit as a songwriter with Little Games which was recorded by the Yardbirds and which made both the US and British charts. As a session player he also backed such American acts as Brenda Lee, Little Richard and Duane Eddy.

In 1969 Wainman formed his own music publishing company, Phil Wainman Music, which was administered through April Music, and it was through this association that he met fellow songwriter Nicky Chinn and they decided to start their own production company. One of the first signings were Sweet, who were then about to disband after a couple of years struggling to make a living for themselves; Chinn and his songwriting partner Mike Chapman wrote a song called Funny Funny, Wainman produced the record, and Sweet had their first Top 20 hit.

"The group were immediately called one-hit wonders but during the next four years I produced 13 hit singles for them including CoCo, Wig Wam Bam, Ballroom Blitz and Blockbuster. Later I was asked to produce the Bay City Rollers and the first single we cut was Bye Bye Baby which I had also wrote. It topped the UK charts for five weeks and sold more than a million records in Britain alone — in fact it was the single which broke the Rollers world-wide."

Later Wainman produced Give A Little Love (another number one) and Money Honey for the Rollers, and also their two LPs, Once Upon A Star and Wouldn't You Like It. During 1975 and 1976 he was responsible for Mud's L-L-Lucy and Show Me You're A Woman.

In 1973 Wainman joined forces

by  
**CHRIS  
WHITE**

with David Walker and started Utopia as a management company. The firm was solely devoted then to Walker's business management of Wainman's affairs but grew in size until it included Utopia record productions and studios, mainly run by the latter, and management of various artists and which was chiefly the responsibility of Walker. Finally there was a split between the two men, described as amicable, but which resulted in Walker taking Utopia Management and changing its name to Handle.

Wainman sees the activation of Utopia Records as a natural extension of his work as a songwriter and producer. "The truth is that I got fed up of working as a third-party producer and having to rely on other people all the time — I was looking for the responsibility of finding new recording acts and then steering their careers. So far as I am concerned, Utopia Records is a long-term project like Utopia Studios which took more than two years to complete," he says.

The signing of Utopia to Phonogram — a production agreement — is the first major deal for the major company under the managing directorship of Ken Maliphant. The pact means that Phonogram will market Utopia product worldwide apart from the US and Japanese territories; at the moment, all Utopia product will appear on the Mercury label in the UK, but Wainman's company will be given a label credit and the singles will all be given special Utopia bags.

"I negotiated with Phonogram because I felt that it would be a good company with which to grow with, and my dealings with them have always been very good," Wainman adds. "So far as the US is concerned, I am prepared to wait before making a deal. I feel that it is necessary to establish Utopia acts in the UK and Europe first, although we shall also be looking closely to the Japanese market. Japan is especially right for my kind of product — I like to think that I made music for the masses. Punk is very localised in its appeal, and I've tried my hand at it and it just didn't work. At the moment there is no pop music

around to turn the little girls on with, and that is the gap I'm trying to fill."

The first two Utopia Records' signings are singer Richard Myhill, and Scottish group, the UK Upstarts. Myhill, who also writes with Wainman, previously recorded several singles and a couple of albums for EMI. He debuts in February with a single called It Takes Two To Tango. The UK Upstarts from Glasgow were previously known as Affair and were spotted by Wainman after Scottish promoter Colin Robertson invited him to see some of Glasgow's local talent.

"I see Myhill developing into a good sort of m-o-r act who will make records which just go on selling," Wainman says. "He came to me initially as an artist but we decided not to pursue that aspect of his career for some time. For the last 12 months we have been writing together and the relationship has just grown. His debut single seems to be the right song for him — it is a tongue in cheek novelty number, and we've decided to officially launch Utopia Records with that record."

"The UK Upstarts impressed me immediately when I first saw them about nine months ago — Robertson had taken me to see about ten different groups in Glasgow, and at that time the Upstarts were known as Affair. The name just didn't seem right so we changed it to UK Upstarts, and then we changed their style slightly so that they were a little more new wave. I'm looking forwards to working with them as a band — they have such a lot of energy for youngsters, three of the members are only 16 and the oldest is 18. Another signing I'm interested in is Mark Ashton, a songwriter, who was once with Rarebird and co-wrote Sympathy. He has a great future ahead of him as a writer and arranger but it is really a matter of the right timing."

Wainman feels that the split between himself and David Walker was for the best, although he emphasises that it was a joint decision by them and done on an amicable basis. "I think that we did very well during our two years together, but Utopia Records and the studios was something that I had to see through as an individual. I wish David well with Handle. I learnt a lot from him, as I did from the creative talent of Mike Chapman and the business knowledge of Nicky Chinn. I don't have any regrets with the record company — building the studios was an important investment and it was a major foundation upon which to build a record company."

"We will be looking for lease tape situations although at the moment we are too small to be involved in the that kind of gesture. However if producers want to come by and talk to us about any of their particular projects then we shall be happy to see them and maybe become involved. I would like to see myself eventually in the position of being an executive producer, overseeing everybody and being able to encourage newcomers," he adds.

It was early in 1976 that Wainman decided to concentrate entirely on Utopia Studios which had been on the drawing board for several years. Building started in the February of that year and the studios were completed in time for their first session on October 1, 1976. They now consist of a cutting room, Studio 1 which has 24-track facilities, and Studio 2 (16-track). Amongst the artists who have used them are Elton John, Queen, David Bowie, Heatwave, Lulu and Ian Hunter.

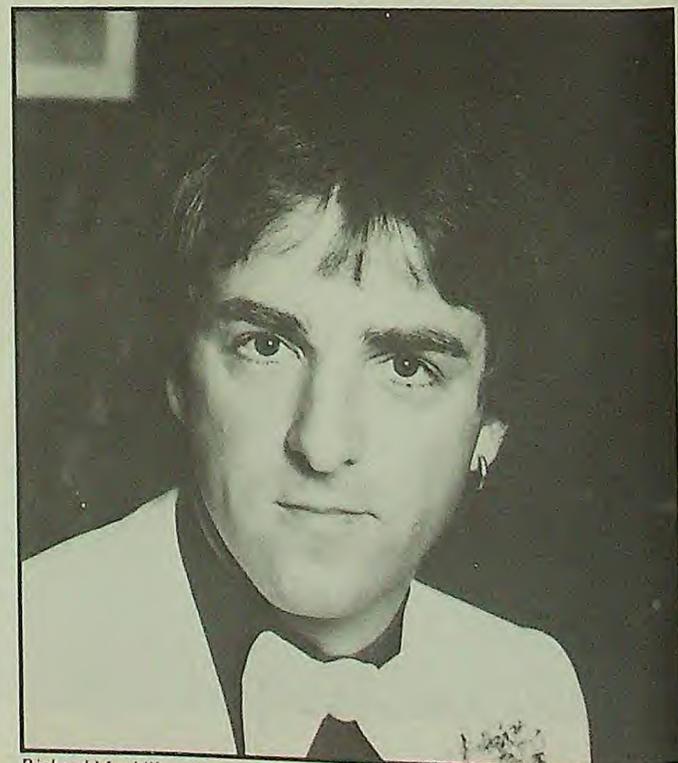
Utopia Records had actually existed as a production company



Phil Wainman

since 1970, but it is only now that Wainman has finally got round to giving it a major launch. "I was looking for artists I really believed in and I also wanted a major company to handle the distribution. So far as I am concerned, we will be thinking big but on the other hand I want Utopia Records to remain a small company as I believe that will be

better for the artists and everyone involved. At the moment there is only myself and my personal assistant Susie Davies involved with the record company, although Bess Coleman is working on the PR side. We could do with a promotion man though and someone to look after Utopia publishing."



Richard Myhill



UK Upstarts

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JANUARY 28 1978

|    |    |   |                                |   |                         |
|----|----|---|--------------------------------|---|-------------------------|
| 1  | 1  | MULL OF KINTYRE/GIRLS SCHOOL            | Wings                          | ↕ | Parlophone R 6018       |
| 2  | 2  | UP TOWN TOP RANKING                     | Arthia & Donna                 |   | Lightning LIG 506       |
| 3  | 3  | LOVE'S UNKIND                           | Donna Summer                   | ● | GTO GT 113              |
| 4  | 14 | FIGARO                                  | Brotherhood of Man             |   | Pye 7N 46037            |
| 5  | 8  | NATIVE NEW YORKER                       | Odyssey                        |   | RCA PB 1129             |
| 6  | 4  | IT'S A HEARTACHE                        | Bonnie Tyler                   | ● | RCA PB 5057             |
| 7  | 6  | DON'T IT MAKE MY BROWN EYES BLUE        | Crystal Gayle                  | ● | United Artists UP 36307 |
| 8  | 17 | LOVELY DAY                              | Bill Withers                   |   | CBS 5773                |
| 9  | 9  | DANCE DANCE DANCE                       | Chic                           |   | Atlantic K 11038        |
| 10 | 27 | IF I HAD WORDS                          | Scott Fitzgerald/Yvonne Keeley |   | Pepper UP 36333         |
| 11 | 11 | JAMMING/PUNKY REGGAE PARTY              | Bob Marley & The Wailers       |   | Island WIP 6410         |
| 12 | 5  | FLORAL DANCE                            | Brighthouse & Rastrick Band    | ● | Transatlantic BIG 548   |
| 13 | 10 | LET'S HAVE A QUIET NIGHT IN             | David Soul                     | ● | Private Stock PVT 130   |
| 14 | 26 | GALAXY                                  | War                            |   | MCA 339                 |
| 15 | 12 | ONLY WOMEN BLEED                        | Julie Covington                |   | Virgin VS 196           |
| 16 | 24 | ON FIRE                                 | T. Connection                  |   | TK TKR 6006             |
| 17 | 21 | THE GROOVE LINE                         | Heatwave                       |   | GTO GT 115              |
| 18 | 16 | I LOVE YOU                              | Donna Summer                   |   | Casablanca CAN 114      |
| 19 | 15 | WHO PAYS THE FERRY                      | MAN Yannis Markopoulos         |   | BBC RESL 51             |
| 20 | 19 | AS TIME GOES BY                         | Dooley Wilson                  |   | United Artists UP 36331 |
| 21 | 22 | FLORAL DANCE                            | Terry Wogan                    |   | Philips 6006 592        |
| 22 | 33 | SORRY I'M A LADY                        | Baccara                        |   | RCA PB 5555             |
| 23 | 29 | WHO'S GONNA LOVE ME                     | Imperiali                      |   | Power Exchange PX 266   |
| 24 | 7  | HOW DEEP IS YOUR LOVE                   | Bee Gees                       | ● | RSO 2090 259            |
| 25 | 25 | DON'T DILLY DALLY/WAITING AT THE CHURCH | Muppets                        |   | Pye 7NX 8004            |
| 26 | 13 | I WILL                                  | Ruby Winters                   | ● | Creole CR 141           |
| 27 | 32 | RUN BACK                                | Carl Douglas                   |   | Pye 7N 46018            |



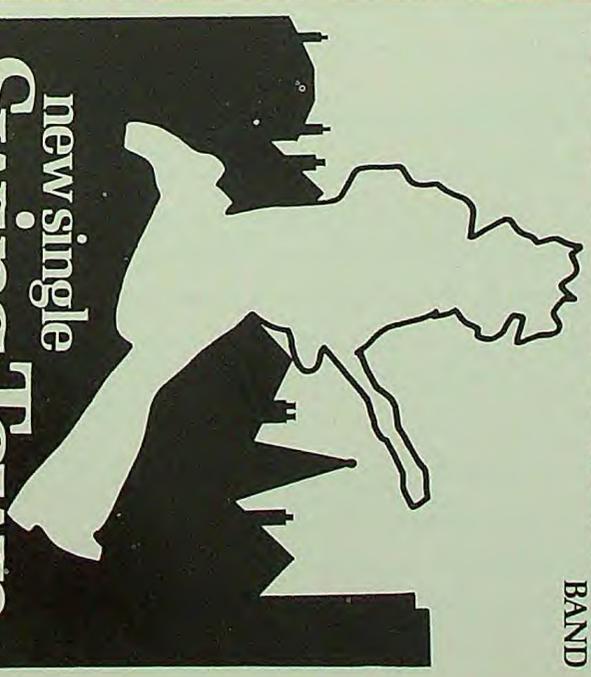
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You can't Turn Me Off  
TMG 1087

Hear it now on Radio One  
& other stations.

## RAY CHAIRLIES

I CAN SIFT

THE  
**Steve Miller**  
BAND

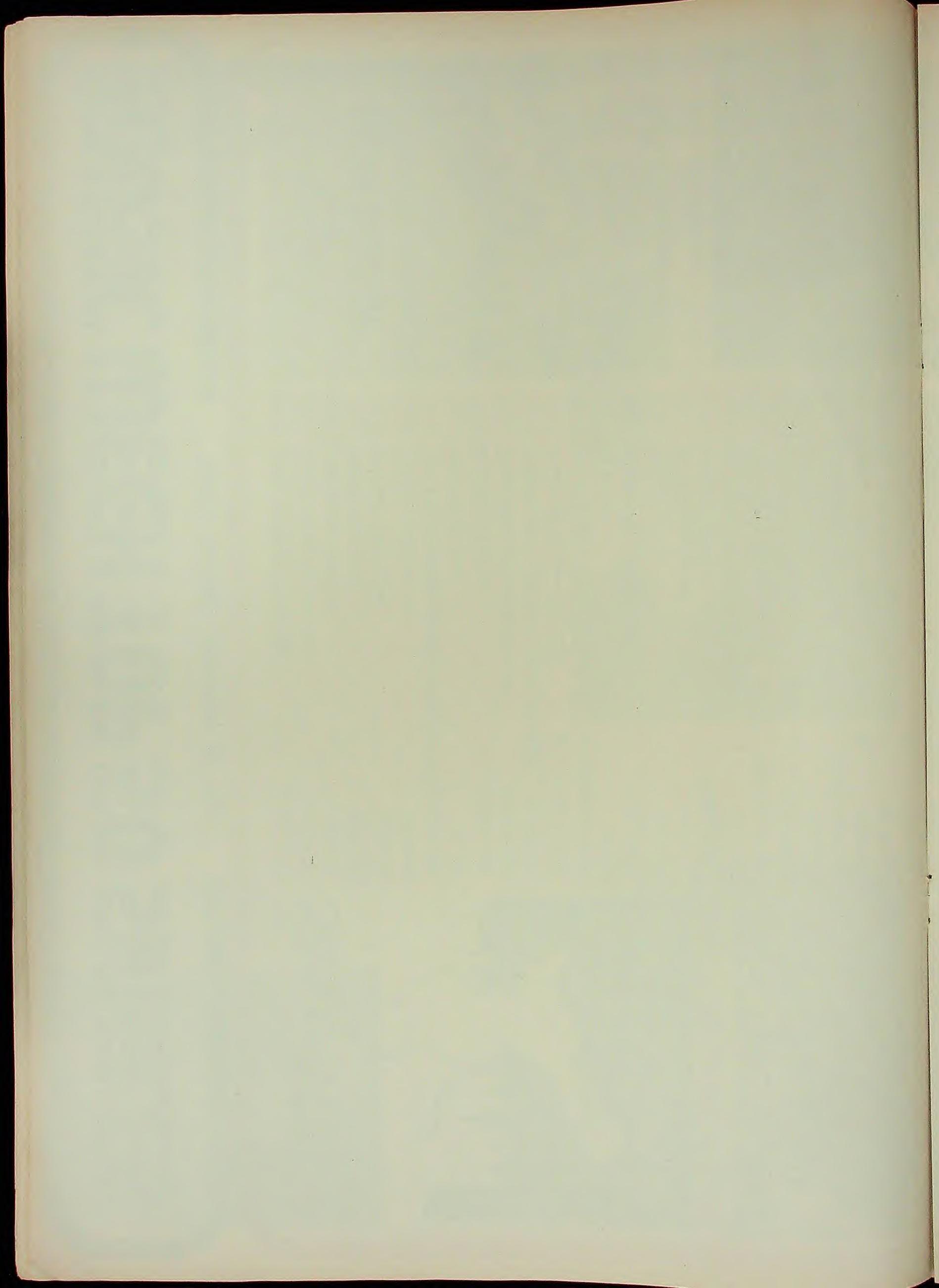


new single  
**Swing Town**  
Single 6078 813



**ELECTRIC LIGHT  
ORCHESTRA**

THE NEW SINGLE  
**MR. BLUE SKY**  
ONE SUMMER DREAM



# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### FEATURED FORTY

BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)  
CHOOSING YOU — Lenny Williams (ABC 4198)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
DESIREE — Neil Diamond (CBS 5869)  
DRUMMER MAN — Tonight (TDS TDS 1)  
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)  
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)  
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)  
IF I HAD WORDS — Scott Fitzgerald & Yvonne (Pepper UP 36333)  
I LOVE YOU — Donna Summer (Casablanca CAN 114)  
I WAS ONLY JOKING/HOT LEGS — Rod Stewart (Riva 10)  
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)  
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)  
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)  
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)  
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)  
LOVELY DAY — Bill Withers (CBS 5773)  
LOVE'S UNKIND — Donna Summer (GTO GT 113)  
MORNING OF OUR LIVES — Modern Lovers (Beserkley BZZ 7)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
NATIVE NEW YORKER — Odyssey (RCA PB 1129)  
NERVOUS WRECK — Radio Stars (Chiswick NS 23)  
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)  
ROCKAWAY BEACH — Ramones (Sire 6078 611)  
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)  
SORRY I'M A LADY — Baccara (RCA PB 5555)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)  
SWINGTOWN — Steve Miller Band (Mercury 6078 813)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
TEN TO EIGHT — David Castle (Parachute RRS 501)  
THE GROOVE LINE — Heatwave (GTO GT 115)  
UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)  
WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)  
WHICH WAY IS UP — Stargard (MCA 346)  
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 255)  
WORDS — Rita Coolidge (A&M AMS 7330)  
YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)

### RECORDS OF THE WEEK

Noel Edmonds: SOMETIMES WHEN WE TOUGH — Dan Hill (20th Century BTC 2355)  
Simon Bates: WHICH WAY IS UP — Stargard (MCA 346)  
Peter Powell: EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)  
Tony Blackburn: STAYIN' ALIVE — Bee Gees (RSO 2090 267)

## Radio 2

### ALBUM OF THE WEEK

THE ALBUM — Abba (Epic EPC 86052)

## Luxembourg

### BULLETS

FANTASY — Earth Wind & Fire (CBS 6056)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
LILAC WINE — Elkie Brooks (A&M AMS 7333)  
YES HE LIVES — Cliff Richard (EMI 2730)  
WHICH WAY IS UP — Stargard (MCA 346)  
I WAS ONLY JOKING — Rod Stewart (Riva 10)  
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)  
WORDS — Rita Coolidge (A&M AMS 7330)  
SWINGTOWN — Steve Miller Band (Mercury 6078 813)

### POWER PLAY

TAKE A CHANCE ON ME — Abba (Epic EPC 5950)

### 208 TWIN SPIN

JUST THE WAY YOU ARE — Billy Joel (CBS 5872)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

I WAS ONLY JOKING — Rod Stewart (Riva Riva 10)  
IF I HAD WORDS — Scott Fitzgerald and Yvonne Keeley (Pepper UP 36333)  
BLUE SKY — ELO (Jet UP 36342)  
STAYIN' ALIVE — Bee Gees (RSO 2090267)  
I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)  
DAUGHTER OF THE NIGHT — Jim Capaldi (Polydor 2058 973)  
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)  
NEVER MY LOVE — Addrissi Bros (Buddah BDS 468)  
ISN'T IT TIME — The Babys (Chrysalis CHS 2173)  
DRUMMER MAN — Tonight (TDS TDS 1)  
CABLE CAR — Little Acre (Birds Nest BN 102B)  
COUNTRY BOY CITY MAN — Papa John Creach (DJM DJS 10827)

## BRMB

BIRMINGHAM

### ADD ONS

TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
HOT LEGS — Rod Stewart (Riva 10)  
TEN TO EIGHT — David Castle (Parachute RRS 501)  
JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 5910)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
DO THE STRAND — Roxy Music (Polydor 2001 756)  
YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)  
HARD TO GET — Rubinoos (Beserkley BZZ 6)  
HEARTSONG — Gordon Giltrap (Electric WOT 19)

## Capital Radio

LONDON

### CLIMBERS

RAINSTORM — Merilee Rush (United Artists UP 36344)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)  
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)  
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)

### PEOPLE'S CHOICE

COME BACK MY LOVE — Darts (Magnet MAG 110)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: LILAC WINE — Elkie Brooks (A&M AMS 7333)  
Dave Lincoln: JACK AND JILL — Raydio (Arista 161)  
Phil Easton: MR BLUE SKY — E.L.O. (Jet UP 36342)  
Mark Joenz: YOUR LOVE IS EVERYWHERE — Lulu (GTO BT 116)  
Brian Cullen: BLUE BAYOU — Linda Ronstadt (Asylum K13106)  
Norman Thomas: COME BACK MY LOVE — Darts (Magnet MAC 110)  
Johnny Jason: I WAS ONLY JOKING/HOTLEGS — Rod Stewart (Riva 10)

### ADD ONS

TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
I CAN SEE CLEARLY NOW — Ray Charles (Decca HLU 10554)  
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
BACK IN LOVE BY MONDAY — Millie Jackson (Sprig 2066 843)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)  
Steve Jones: NERVOUS WRECK — Radio Stars (Chiswick NS 23)  
Richard Park: DANCING — John Martyn (Island WIP 6414)  
Tom Ferrie: TAKE A CHANCE ON ME — Abba (Epic SEPC 5950)  
Brian Ford: HARD TO GET — The Rubinoos (Beserkley BZZ 6)  
Bill Smith: FANTASY — Earth Wind and Fire (CBS 6056)  
Dougie Donnelly: STAYIN' ALIVE (RSO 2090 267)

### CURRENT CHOICE

LILAC WINE — Elkie Brooks (A&M AMS 7333)

### ADD ONS

HEARTSONG — Gordon Giltrap (Electric WOT 19)  
I WAS ONLY JOKING — Rod Stewart (Riva 10)  
MR BLUE SKY — E.L.O. (Jet UP 36342)  
MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS — Brian and Michael (Pye 7N 46035)  
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
JOURNEY TO THE MOON — Biddu Orchestra (Epic SEPC 5910)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
Trevor Campbell: YOU MADE ME LOVE AGAIN — Jimmy James (Pye 7N 46039)  
Candy Devine: SHOWDOWN — Gallagher & Lyle (AM AMS 7332)  
Cherry McIlwaine: THINK I'M GONNA FALL IN LOVE — Supercharge (Virgin VS 202)  
Hendi: TOO HOT TA TROT — Commodores (Motown TMG 1096)  
Eddie West: SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)  
Lawrence John: NERVOUS WRECK — Radio Stars (Chiswick NS 23)

### ADD ONS

MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
ON FIRE — T. Connection (TK TKR 6006)  
HOT LEGS — Rod Stewart (Riva 10)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
COME BACK MY LOVE — Darts (Magnet MAG 110)

## Radio Forth

EDINBURGH

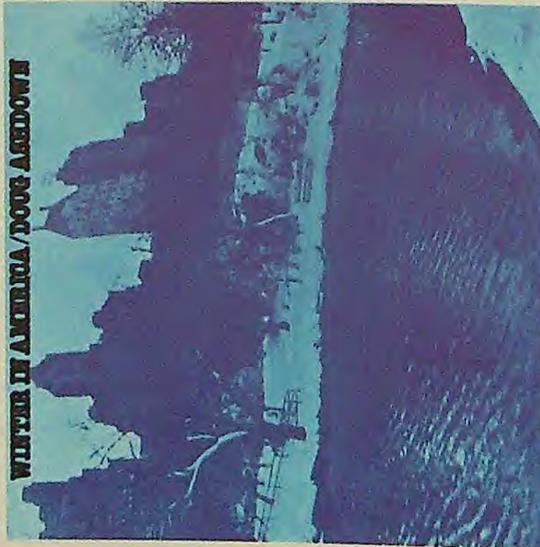
### ADD ONS

LILAC WINE — Elkie Brooks (A&M AMS 7333)  
ZOOM — Commodores (Motown TMG 1096)  
THE NEXT HUNDRED YEARS — Al Martino (Capitol CL 15965)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
PANIC IN THE WORLD — Be Bop Deluxe (Harvest HAR 5147)  
JOEY AND ME — Strawbs (Arista 159)  
IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)  
ALLYS TARTAN ARMY — Andy Cameron (Klub 3)  
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)  
COME BACK MY LOVE — Darts (Magnet MAG 110)

# MUSIC WEEK

## DOUG ASHDOWN

WINTER IN AMERICA / DOUG ASHDOWN



TXSR 125

## WINTER IN AMERICA

DECCA

**JOAN ARMSTRADING**  
*show some emotion*

'An essential album for anyone remotely interested in today's music.'  
MELODY MAKER

## WEEK ENDING JANUARY 28, 1978

|    |     |   |   |                          |
|----|-----|---|---|--------------------------|
| 1  | 3   | RUMOURS Fleetwood Mac                             | ⊕ | Warner Brothers K 56344  |
| 2  | 1   | THE SOUND OF BREAD Bread                          | ⊕ | Elektra K 52062          |
| 3  | 2   | DISCO FEVER Various                               | ⊕ | K-Tel NE 1014            |
| 4  | 5   | GREATEST HITS Donna Summer                        | • | GTO GTLP 028             |
| 5  | NEW | REFLECTIONS Andy Williams                         | • | CBS 10006                |
| 6  | 7   | 20 COUNTRY CLASSICS Tammy Wynette                 |   | CBS PR 5040              |
| 7  | 8   | THE BEATLES LOVE SONGS The Beatles                |   | Parlophone PCSP 721      |
| 8  | 6   | GREATEST HITS VOL. 2 Ekton John                   | • | DJM DJH 20520            |
| 9  | 4   | FOOT LOOSE AND FANCY FREE Rod Stewart             | ⊕ | Riva RVLP 5              |
| 10 | 11  | 20 GOLDEN GREATS Diana Ross & The Supremes        | ⊕ | Motown EMTV 5            |
| 11 | 18  | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS   | • | Virgin V 2086            |
| 12 | 17  | GREATEST HITS Abba                                | ⊕ | Epic EPC 69218           |
| 13 | 16  | MOONFLOWER Santana                                | • | CBS 88272                |
| 14 | 25  | FEELINGS Various                                  | ⊕ | K-Tel NE 1006            |
| 15 | 15  | GREATEST HITS Paul Simon                          | • | CBS 10007                |
| 16 | 33  | I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond | • | CBS 86044                |
| 17 | 10  | NEWS OF THE WORLD Queen                           | • | EMI EMA 784              |
| 18 | 55  | THE JOHNNY NASH COLLECTION Johnny Nash            | □ | Epic EPC 10008           |
| 19 | 13  | 30 GREATEST Gladys Knight & The Pips              | ⊕ | K-Tel NE 1004            |
| 20 | 47  | DON JUAN'S RECKLESS DAUGHTER Joni Mitchell        |   | Asylum K 63003           |
| 21 | 9   | OUT OF THE BLUE Electric Light Orchestra          | • | Jet UAR 100              |
| 22 | 12  | ARRIVAL Abba                                      | ⊕ | EPIC EPC 88018           |
| 23 | 23  | ROCKIN' ALL OVER THE WORLD Status Quo             | • | Vertigo 9102 014         |
| 24 | 24  | GREATEST HITS Olivia Newton John                  |   | EMI EMA 785              |
| 25 | 54  | EXODUS Bob Marley & The Wailers                   | • | Island ILPS 9498         |
| 26 | 20  | LIVE AND LET LIVE 10cc                            | • | Mercury 6641 698         |
| 27 | NEW | THE FLORAL DANCE Brighouse & Rastrick Band        |   | Logo 1001                |
| 28 | 21  | THE JOHNNY MATHIS COLLECTION Johnny Mathis        | • | CBS 10003                |
| 29 | 36  | ENDLESS FLIGHT Leo Sayer                          | ⊕ | Chrysalis CHR 1125       |
| 30 | 22  | PLAYING TO AN AUDIENCE OF ONE David Soul          | • | Private Stock PVLP 1026  |
| 31 | 14  | 40 GOLDEN GREATS Cliff Richard                    | ⊕ | EMI EMTVS 6              |
| 32 | -   | NEW BOOTS AND PAINTIES Ian Dury                   |   | Stiff SEEZ 4             |
| 33 | 19  | A STAR IS BORN Soundtrack                         | ⊕ | CBS 86021                |
| 34 | 29  | GET STONED Rolling Stones                         |   | Arcade ADEP 32           |
| 35 | 39  | SLOW HAND Eric Clapton                            | • | RSO 2479 201             |
| 36 | 27  | WE MUST BELIEVE IN MAGIC Crystal Gayle            |   | United Artists UAG 30106 |

# TOP 60 ALBUMS

MARY O'HARA  
At the Royal Festival Hall.



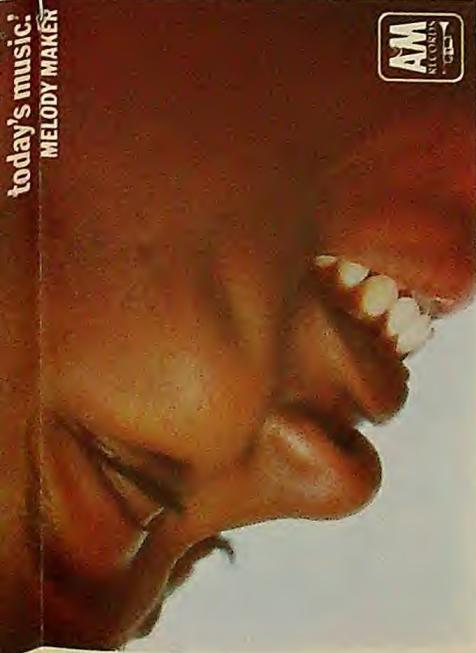
CHR 1159

Chrysalis

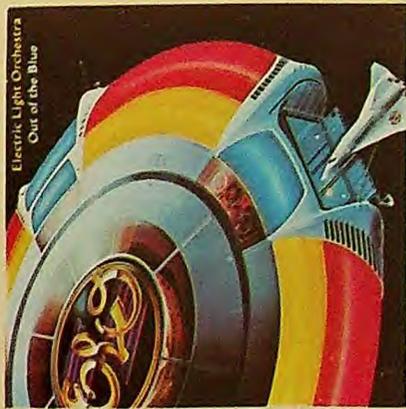
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|        |                                   |                            |                |              |
|--------|-----------------------------------|----------------------------|----------------|--------------|
| 36 27  | WE MUST BELIEVE IN MAGIC          | Crystal Gayle              | United Artists | UAG 30108    |
| 37 40  | RED STAR                          | Showaddywaddy              | Arista         | SPARTY 1023  |
| 38 45  | RUNNING ON EMPTY                  | Jackson Browne             | Asylum         | K 53070      |
| 39 30  | HEROES                            | David Bowie                | RCA            | PL 12522     |
| 40 57  | BEST FRIENDS                      | Cleo Laine & John Williams | RCA            | RS 1094      |
| 41 56  | COME AGAIN                        | Derek & Clive              | Virgin         | V 2094       |
| 42 -   | BY REQUEST                        | Salvation Army             | Warwick        | WW 5038      |
| 43 35  | THUNDER IN MY HEART               | Leo Sayer                  | Chrysalis      | CHS CDL 1154 |
| 44     | ROXY MUSIC GREATEST HITS          | Roxy Music                 | Polydor        | 2302 073     |
| 45 26  | ONCE UPON A TIME                  | Donna Summer               | Casablanca     | CALD 5003    |
| 46 51  | THEIR GREATEST HITS 1971-75       | The Eagles                 | Asylum         | K 53017      |
| 47 32  | THE MUPPET SHOW                   | Muppets                    | Pye            | NSPH 19      |
| 48 53  | ALL 'N' ALL                       | Earth Wind & Fire          | CBS            | 86051        |
| 49 31  | 40 NUMBER ONE HITS                | Various                    | K-Tel          | NE 1008      |
| 50 38  | SECONDS OUT                       | Genesis                    | Charisma       | GE 2001      |
| 51 50  | ELVIS IN CONCERT                  | Elvis Presley              | RCA            | PL 02587     |
| 52 -   | GREATEST HITS                     | Showaddywaddy              | Arista         | ARTY 145     |
| 53 -   | DARTS                             | Darts                      | Magnet         | MAG 5020     |
| 54 34  | SEASONS                           | Bing Crosby                | Polydor        | 2442 151     |
| 55 -   | ELTON JOHN'S GREATEST HITS VOL. 1 | Elton John                 | DJM            | DJH 20442    |
| 56 37  | STAR WARS Soundtrack              | London Symphony Orchestra  | 20th Century   | BTD 541      |
| 57 43  | GOING FOR THE ONE                 | Yes                        | Atlantic       | K 50379      |
| 58 NEW | RAW MEAT FOR THE BALCONY          | Billy Connolly             | Polydor        | 2383 463     |
| 59 41  | HOTEL CALIFORNIA                  | Eagles                     | Asylum         | K 53051      |
| 60 42  | THE DARK SIDE OF THE MOON         | Pink Floyd                 | Harvest        | SHVL 804     |

MILLION (PLATINUM) •  1/2 MILLION (GOLD) •  1/4 MILLION (SILVER)  
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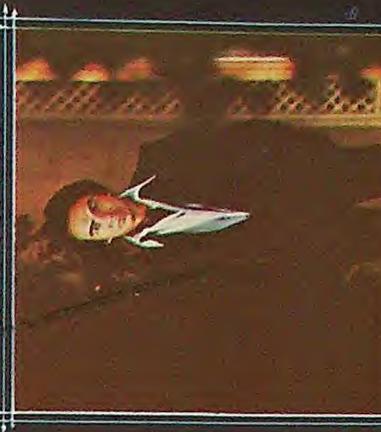
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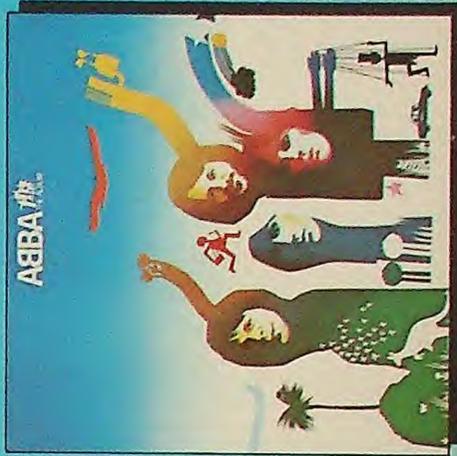
includes the new single

## DESIREE

86044



# ABBA THE ALBUM



86052



# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

Keith Skues: TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
Roger Moffat: COME BACK MY LOVE — Darts (Magnet MAG 110)  
Johnny Moran: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
Colin Slade: WUTHERING HEIGHTS — Kate Bush (EMI 2719)  
Ray Stuart: STAYIN' ALIVE — Bee Gees (2090 257)  
Bill Crozier: FLY — Scherrie Payne (Motown TMG 1098)

## Metro Radio

NEWCASTLE

**ADD ONS**  
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
YOU MAKE MY CRAZY — Sammy Hagar (Capitol CL 15969)  
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
STAYIN ALIVE — Bee Gees (RSO 2090 267)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
WHICH WAY IS UP — Stargard (MCA 346)  
I WAS ONLY JOKING/HOTLEGS — Rod Stewart (Riva RIVA 10)  
MR. BLUE SKY — E.L.O. (Jet UP 36342)  
SUGAR DADDY — Patsy Gallant (EMI 2741)  
I LOVE THE WAY YOU LOVE — Martinez (State STAT 71)

## Radio Orwell

IPSWICH

**ADD ONS**  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
BACK IN TROUBLE — Barron Knights (Epic EPC 5981)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
BLUE BAYOU — Linda Ronstadt (Asylum K 13106)  
WHAT'S YOUR NAME — Lynyrd Skynyrd (MCA 342)  
I LOVE THE WAY YOU LOVE — Martinez (State STAT 71)  
HARD TO GET — Rubinoos (Beserkley BZZ 6)  
I WAS ONLY JOKING — Rod Stewart (Riva 10)  
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
FANTASY — Earth Wind & Fire (CBS 6056)  
NEVER MY LOVE — Addrissi Brothers (Buddah BDS 468)

## Pennine Radio

BRADFORD

**HIT PICKS**  
Julius K Scragg: FANTASY — Earth Wind & Fire (CBS 6056)  
Stewart Francis: COME BACK MY LOVE — Darts (Magnet MAG 110)  
Peter Levy: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
Mike Hurley: STAR WARS — London Symphony Orchestra (20th Century BTC 2345)  
Ian Scott: HUNGRY EYES — Sad Cafe (RCA PB 5062)

### PENNINE PICK

I WAS ONLY JOKING/HOT LEGS — Rod Stewart (Riva 10)

**ADD ONS**  
COCOMOTION — El Coco (Pye 7N 25761)  
JAM JAM JAM — People's Choice (Philadelphia PIR 5891)  
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)  
MATCHSTALK MEN & MATCHSTALK CATS AND DOGS — Brian & Michael (Pye 46035)

## Piccadilly Radio

MANCHESTER

**ADD ONS**  
WHICH WAY UP — Stargard (MCA 346)  
RICH KIDS — Rich Kids (EMI 2738)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)  
STAYLIN' ALIVE — Bee Gees (RSO 2090 267)  
I WAS ONLY JOKING/HOT LEGS — Rod Stewart (Riva 10)  
NEVER MY LOVE — Addrissi Brothers (Buddah BDS 468)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
FANTASY — Earth Wind & Fire (CBS 6056)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)

## Swansea Sound

SWANSEA

**HIT PICKS**  
Dave Bowen STAYIN' ALIVE — Bee Gees (RSO 2090 267)  
Colin Mason: TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
Jon Hawkins: NEVER MY LOVE — Addrissi (Buddah BDS 468)  
Stuart Freeman: I WAS ONLY JOKING — Rod Stewart (Riva 10)  
Phil Fothergill: LOVE MAGNET — Freda Payne (Capitol CL 15959)  
Paul Holmes: RICH KIDS — Rich Kids (EMI 2738)

**ADD ONS**  
MAKIN' LOVE AND MUSIC — Dr. Hook (Capitol CL 15958)  
LIVING LOVING FEELING — Osibisa (Bronze BRO 49)  
THEMES FROM MASH — The New Marketts (Satriil SAT 123)  
YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)  
BLUE BAYOU — Linda Ronstadt (Asylum K 13016)  
IF IT DON'T FIT DON'T FORCE IT — Kellee Paterson (International INT 544)  
FANTASY — Earth Wind & Fire (CBS 6056)  
HARD TO GET — Rubinoos (Beserkley BZZ 6)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)

## Radio Tees

TEESIDE

**HIT PICKS**  
Tony Gillham: COME BACK MY LOVE — Darts (Magnet MAG 110)  
David Hoare: FANTASY — Earth Wind & Fire (CBS 6056)  
Dave Gregory: I WAS ONLY JOKING — Rod Stewart (Riva 10)  
Brian Anderson: MAKIN' LOVE AND MUSIC — Dr. Hook (Capitol CL, 15056)  
Mark Page: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
Steve Gordon: STAYIN' ALIVE — Bee Gees (RSO 2090 267)

**ADD ONS**  
BLUE BAYOU — Linda Ronstadt (Asylum K 13106)  
I GO CRAZY — Paul Davis (Bang 011)  
UPTOWN TOP RANKING — Althia & Donna (Lightning LIG 506)  
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)  
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
MAY THE FORCE BE WITH YOU — Skywalker (DJM DJS 10828)

## Radio Trent

NOTTINGHAM

**ADD ONS**  
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
ISN'T IT TIME — Babys (Chrysalis CHS 2173)  
COCOMOTION — El Coco (Pye 7N 25761)  
I WAS ONLY JOKING — Rod Stewart (Riva 10)  
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
TEN TO EIGHT — David Castle (Parachute RRS 501)  
COME BACK MY LOVE — Darts (Magnet MAG 110)  
STAYING ALIVE — Bee Gees (RSO 2090 267)  
RUBBER DUB DUB — Meri Wilson (Pye 7N 25764)  
PULSTAR — Paul Mauriat (Power Exchange PX 268)  
THEME FROM MASH — New Marketts (Satriil SAT 123)

## Radio Victory

PORTSMOUTH

**HIT PICKS**  
JACK McLAUGHLIN: BLUE BAYOU — Linda Ronstadt (Asylum K 13106)  
Chris Pollard: DO THE STRAND — Roxy Music (Polydor 2001 756)  
Nicky Jackson: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
Dave Christian: I WAS ONLY JOKING — Rod Stewart (Riva 10)  
Andy Ferriss: JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)  
Chris Rider: JUSTINE — Shakin' Stevens (Track 2094 141)  
Dave Carson: COME BACK MY LOVE — Darts (Magnet MAG 110)  
Howard Pearce: TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
Anton Darby: FANTASY — Earth, Wind & Fire (CBS 6056)  
STATION SPECIAL: HUNGRY EYES — Sad Cafe (RCA PB 5062)

## BBC Blackburn

**HIT PICKS**  
Jude Bunker: LISTEN TO THE MUSIC — Candi Staton (Warner Bros K 17080)  
Wendy Howard: MR. BLUE SKY — E.L.O. (Jet UP 36342)  
Kath Dutton: LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)  
Gerald Jackson: I WAS ONLY JOKING/HOTLEGS — Rod Stewart (Riva 10)  
Phil Scott: I LOVE THE WAY YOU LOVE — Martinez (State STAT 71)  
Nigel Dyson: EARLY MORNING RAIN — Berni Flint (EMI 2735)  
Pat Gibson: YOU MADE ME LOVE AGAIN — Jimmy James (Pye 7N 46039)  
Rob Salvidge: BACK IN TROUBLE AGAIN — Barron Knights (Epic EPC 5981)  
Trevor Hall: NEVER MY LOVE — Addrissi Bros (Buddah BDS 468)

## BBC Humberside

**RECORDS OF THE WEEK**  
Pam Gillard: IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)  
John Howden: LILAC WINE — Elkie Brooks (A&M AMS 7333)  
Barry Stockdale: COME BACK MY LOVE — Darts (Magnet MAG 110)  
Dave Sanders: LADY LOVE — Lou Rawls (Philadelphia PIR 5911)

## BBC Medway

**PRESENTER PICKS**  
Jimmy Mack: NEVER MY LOVE — Addrissi Bros (Buddah BDS 468)  
Tony Valence: BACK IN TROUBLE AGAIN — Barron Knights (Epic EPC 5981)  
Mike Brill: MR. BLUE SKY — E.L.O. (Jet UP 36342)  
Bernard Mulhern: TAKE A CHANCE ON ME — Abba (Epic SEPC 5950)

## BBC Merseyside

**PERSONAL PICKS**  
Billy Butler: HARD TO GET — Rubinoos (Beserkley BZZ 6)  
Dave Porter: EVERYBODY'S BREAKIN UP — Billy Paul (Philadelphia PIR 5983)  
Terry Lennaine: FANTASY — Earth Wind and Fire (CBS 6056)  
Bob Azurdia: CITY LIGHTS — Kenny Johnson (International INT 545)

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RECORDS  
GROUP



|               |  |                                      |                         |
|---------------|--|--------------------------------------|-------------------------|
| 28 34         | WISHING ON A STAR                        | Rose Royce                           | Warner Brothers K 17060 |
| 29 <b>NEW</b> | RICH KIDS                                | Rich Kids                            | EMI 2738                |
| 30 36         | HEARTSONG                                | Gordon Giltrap                       | Electric WOT 19         |
| 31 35         | COCOMOTION                               | Ei Coco                              | Pye 7N 25761            |
| 32 18         | DADDY COOL/THE GIRL CAN'T HELP IT        | Darts                                | Magnet MAG 100          |
| 33 37         | MORNING OF OUR LIVES/ROADRUNNER (THRICE) | Modern Lovers                        | Beserkley BZZ 7         |
| 34 <b>NEW</b> | DRUMMER MAN                              | Tonight                              | TDS 1                   |
| 35 <b>NEW</b> | HOT LEGS!                                | WAS ONLY JOKING                      | Rod Stewart Riva 10     |
| 36 49         | QUIT THIS TOWN                           | Eddie & The Hot Rods                 | Island WIP 6411         |
| 37 20         | MY WAY                                   | Evis Presley                         | RCA PB 1165             |
| 38 <b>NEW</b> | FOR A FEW DOLLARS                        | MORE Smoke                           | RAK 267                 |
| 39 <b>NEW</b> | MR. BLUE SKY                             | Electric Light Orchestra             | Jet UP 36342            |
| 40 50         | BEAUTY AND THE BEAST                     | David Bowie                          | RCA PB 1190             |
| 41 41         | DESIREE                                  | Neil Diamond                         | CBS 5869                |
| 42 40         | JAM JAM JAM                              | People's Choice                      | Philadelphia PIR 5891   |
| 43 <b>NEW</b> | COME BACK MY LOVE                        | Darts                                | Magnet MAG 110          |
| 44 <b>NEW</b> | BLUE BAYOU                               | Linda Ronstadt                       | Asylum K 13106          |
| 45 28         | EGYPTIAN REGGAE                          | Jonathan Richman & The Modern Lovers | Beserkley BZZ 2         |
| 46 39         | LAY DOWN                                 | SALLY Eric Clapton                   | RSO 2090 264            |
| 47 45         | ISN'T IT TIME                            | Babys                                | Chrysalis CHS 2173      |
| 48 <b>NEW</b> | LOVE IS LIKE OXYGEN                      | Sweet                                | Polydor POSP 1          |
| 49 38         | HOLLYWOOD                                | Boz Scaggs                           | Epic EPC 5836           |
| 50 <b>NEW</b> | THEME FROM WHICH WAY IS UP               | Stargard                             | MCA 346                 |

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)  
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| I WANNA SHARE A DREAM | K11059 |
| Leif Garrett          |        |
| BUSINESS AS USUAL     | K13104 |
| Orleans               |        |
| BLUE BAYOU            | K13106 |
| Linda Ronstadt        |        |
| LISTEN TO THE MUSIC   | K17080 |
| Candi Staton          |        |

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# The 1977 Singles Story

|  |  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
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| <p><b>Company success rate Top 10</b></p> <table border="0"> <tr><td>1 EMI</td><td>20</td></tr> <tr><td>2 WEA</td><td>13</td></tr> <tr><td>3 CBS</td><td>12</td></tr> <tr><td>4 Pye</td><td>8</td></tr> <tr><td>5 RCA</td><td>7</td></tr> <tr><td>6 Polydor</td><td>5</td></tr> <tr><td>6 GTO</td><td>5</td></tr> <tr><td>6 A&amp;M</td><td>5</td></tr> <tr><td>9 UA</td><td>4</td></tr> <tr><td>9 Phonogram</td><td>4</td></tr> </table>  | 1 EMI                                      | 20   | 2 WEA                               | 13               | 3 CBS                            | 12               | 4 Pye                                 | 8                | 5 RCA                                     | 7           | 6 Polydor                                      | 5           | 6 GTO                         | 5           | 6 A&M                                    | 5           | 9 UA                                     | 4           | 9 Phonogram                        | 4                | <p><b>Company success rate Top 20 (positions 11-20)</b></p> <table border="0"> <tr><td>1 EMI</td><td>11</td></tr> <tr><td>2 Polydor</td><td>6</td></tr> <tr><td>3 WEA</td><td>6</td></tr> <tr><td>4 Phonogram</td><td>5</td></tr> <tr><td>5 CBS</td><td>4</td></tr> <tr><td>5 GTO</td><td>4</td></tr> <tr><td>7 RCA</td><td>2</td></tr> <tr><td>7 Charisma</td><td>2</td></tr> <tr><td>7 United Artists</td><td>2</td></tr> </table>  | 1 EMI  | 11                               | 2 Polydor   | 6   | 3 WEA       | 6  | 4 Phonogram                 | 5  | 5 CBS           | 4           | 5 GTO            | 4                  | 7 RCA       | 2           | 7 Charisma         | 2      | 7 United Artists | 2             | <p><b>Company success rate Top 30 (positions 21-30)</b></p> <table border="0"> <tr><td>1 EMI</td><td>11</td></tr> <tr><td>1 CBS</td><td>11</td></tr> <tr><td>3 WEA</td><td>9</td></tr> <tr><td>4 Phonogram</td><td>4</td></tr> <tr><td>5 Polydor</td><td>3</td></tr> <tr><td>5 Island</td><td>3</td></tr> <tr><td>5 GTO</td><td>3</td></tr> <tr><td>9 Chrysalis</td><td>2</td></tr> <tr><td>9 A&amp;M</td><td>2</td></tr> <tr><td>9 RCA</td><td>2</td></tr> <tr><td>9 Arista</td><td>2</td></tr> <tr><td>9 Creole</td><td>2</td></tr> </table> | 1 EMI    | 11          | 1 CBS        | 11          | 3 WEA | 9           | 4 Phonogram | 4           | 5 Polydor       | 3           | 5 Island          | 3               | 5 GTO   | 3           | 9 Chrysalis   | 2           | 9 A&M | 2            | 9 RCA        | 2         | 9 Arista | 2                        | 9 Creole | 2           |              |         |       |            |             |            |                        |          |         |             |
| 1 EMI  | 20   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 2 WEA  | 13   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 CBS  | 12   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 4 Pye  | 8  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 RCA  | 7  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 6 Polydor  | 5  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 6 GTO  | 5  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 6 A&M  | 5  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 UA   | 4  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 Phonogram  | 4  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 EMI  | 11   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 2 Polydor  | 6  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 WEA  | 6  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 4 Phonogram  | 5  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 CBS  | 4  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 GTO  | 4  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 7 RCA  | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 7 Charisma   | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 7 United Artists   | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 EMI  | 11   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 CBS  | 11   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 WEA  | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 4 Phonogram  | 4  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Polydor  | 3  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Island   | 3  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 GTO  | 3  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 Chrysalis  | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 A&M  | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 RCA  | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 Arista   | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 Creole   | 2  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| <p><b>Number of hits per company Top 20</b></p> <table border="0"> <tr><td>1 EMI</td><td>31</td></tr> <tr><td>2 WEA</td><td>19</td></tr> <tr><td>3 CBS</td><td>16</td></tr> <tr><td>4 Polydor</td><td>41</td></tr> <tr><td>5 Pye</td><td>9</td></tr> <tr><td>5 RCA</td><td>9</td></tr> <tr><td>5 Phonogram</td><td>9</td></tr> <tr><td>5 GTO</td><td>9</td></tr> <tr><td>9 UA</td><td>6</td></tr> <tr><td>10 A&amp;M</td><td>5</td></tr> </table>  | 1 EMI                                      | 31   | 2 WEA                               | 19               | 3 CBS                            | 16               | 4 Polydor                             | 41               | 5 Pye                                     | 9           | 5 RCA  | 9           | 5 Phonogram                   | 9           | 5 GTO                                    | 9           | 9 UA                                     | 6           | 10 A&M                             | 5                | <p><b>The 1977 Charts Part 2</b></p> <p>CONTINUING <i>MUSIC WEEK's</i> detailed statistical look at the 1977 singles charts, Tony Jasper this week narrows the area examined to that of the Top 30, which can be compared and contrasted with last week's wider look at the analysis of the year's top 50 charts. Where record labels are licenced to another company their hits are included in the figures for that company, and not mentioned separately. Hits achieved are broken down according to which third (top, middle or bottom) of the Top 30 they achieved highest position, and these figures are then totalled to give overall figures for Top 30 and Top 20. This demonstrates how totals can indicate a similarity of performance between companies but detailed breakdowns can show consistently higher-charting hits for some companies. There is also a look at the artists entering the charts for the first time in 1977.</p> | <p><b>Number of hits per company Top 30</b></p> <table border="0"> <tr><td>1 EMI</td><td>42</td></tr> <tr><td>2 WEA</td><td>28</td></tr> <tr><td>3 CBS</td><td>27</td></tr> <tr><td>4 Polydor</td><td>14</td></tr> <tr><td>5 Phonogram</td><td>13</td></tr> <tr><td>6 GTO</td><td>12</td></tr> <tr><td>6 Pye</td><td>12</td></tr> <tr><td>8 RCA</td><td>11</td></tr> <tr><td>9 A&amp;M</td><td>7</td></tr> <tr><td>9 UA</td><td>9</td></tr> </table> <p>23 companies had records in top 10. 17 companies had records in Top 20. 21 companies had a record in Top 30. Companies not added to one or other of the majors, Air, Response, Alaska, BBC, Jet, Island, Stiff, Private Stock, ABC-Anchor.</p> | 1 EMI                            | 42          | 2 WEA                                     | 28          | 3 CBS  | 27                          | 4 Polydor  | 14              | 5 Phonogram | 13               | 6 GTO              | 12          | 6 Pye       | 12                 | 8 RCA  | 11               | 9 A&M         | 7  | 9 UA     | 9           |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 EMI  | 31   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 2 WEA  | 19   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 CBS  | 16   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 4 Polydor  | 41   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Pye  | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 RCA  | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Phonogram  | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 GTO  | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 UA   | 6  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 10 A&M   | 5  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 EMI  | 42   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 2 WEA  | 28   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 CBS  | 27   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 4 Polydor  | 14   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Phonogram  | 13   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 6 GTO  | 12   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 6 Pye  | 12   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 8 RCA  | 11   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 A&M  | 7  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 UA   | 9  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| <p><b>The Basic Data</b></p> <p>Basic data:<br/>         Top 10 — 104 records<br/>         Top 20 — 50 records<br/>         Top 30 — 63 records<br/>         28 records made the Top 3<br/>         37 records made positions 4 and 5 but no further<br/>         49 records in the top 10 reached no higher than position 6.</p>  | <p><b>Compiled by TONY JASPER</b></p>      | <p><b>New artists in Top 30</b><br/>         Chart stay in brackets, and whether they had a follow up<br/>         Jan 15 — June 25</p> <table border="0"> <tr><td>Heatwave</td><td>(7) Yes. (8) GTO</td></tr> <tr><td>Boz Scaggs</td><td>(1) Yes. (7) CBS</td></tr> <tr><td>Brothers</td><td>(2) No. Bus Stop</td></tr> <tr><td>Mr Big</td><td>(4) EMI. No</td></tr> <tr><td>Mary McGregor</td><td>(4) EMI. No</td></tr> <tr><td>Berni Flint</td><td>(6) EMI. No</td></tr> <tr><td>Marilyn McCoo &amp; Billy Davis</td><td>(3) No. ABC</td></tr> <tr><td>Dead End Kids</td><td>(4) No. CBS</td></tr> <tr><td>Deneice Williams</td><td>(6) Yes. (4) CBS</td></tr> <tr><td>Elkie Brooks</td><td>(3) Yes. (9)</td></tr> <tr><td>Joe Tex</td><td>(5) No. CBS</td></tr> <tr><td>Piero</td><td>(2) No. EMI</td></tr> <tr><td>Stranglers</td><td>(3) Yes (10) + (6) + (7) UA</td></tr> <tr><td>Rock Follies</td><td>(1) No. Polydor</td></tr> <tr><td>Muppets</td><td>(3) Yes. (1) Pye</td></tr> <tr><td>Carole Bayer-Sager</td><td>(4) No. WEA</td></tr> <tr><td>Sex Pistols</td><td>(3) Yes. (6) + (5)</td></tr> <tr><td>Alessi</td><td>(2) No. A&amp;M</td></tr> <tr><td>Rita Coolidge</td><td>(5) No. A&amp;M</td></tr> </table> <p>July 2 — December 24 (after October it is not considered worthwhile mentioning whether artists re-charted in '77).</p> <table border="0"> <tr><td>Rah Band</td><td>(4) No. RCA</td></tr> <tr><td>Candi Staton</td><td>(4) No. WEA</td></tr> <tr><td>Space</td><td>(6) No. Pye</td></tr> <tr><td>Meri Wilson</td><td>(4) No. Pye</td></tr> <tr><td>La Belle Epoque</td><td>(7) No. EMI</td></tr> <tr><td>Jean Michel Jarre</td><td>(4) No. Polydor</td></tr> <tr><td>Ram Jam</td><td>(2) No. CBS</td></tr> <tr><td>Patsy Gallant</td><td>(3) No. EMI</td></tr> <tr><td>Yes</td><td>(1) Yes. WEA</td></tr> <tr><td>Danny Mirror</td><td>(4) Sonet</td></tr> <tr><td>Baccara</td><td>(7) No. RCA (Yes, 1978)*</td></tr> <tr><td>Meco</td><td>(2) No. RCA</td></tr> <tr><td>Tom Robinson</td><td>(4) EMI</td></tr> <tr><td>Darts</td><td>(4) Magnet</td></tr> <tr><td>Ruby Winter</td><td>(4) Creole</td></tr> <tr><td>Brighthouse &amp; Rastrick</td><td>(3) Logo</td></tr> <tr><td>Floater</td><td>(1) No. ABC</td></tr> </table> <p>Total: 35 new artists. Those re-charting in Top 30; 7 *</p> | Heatwave                            | (7) Yes. (8) GTO | Boz Scaggs                       | (1) Yes. (7) CBS | Brothers                              | (2) No. Bus Stop | Mr Big                                    | (4) EMI. No | Mary McGregor                                  | (4) EMI. No | Berni Flint                   | (6) EMI. No | Marilyn McCoo & Billy Davis              | (3) No. ABC | Dead End Kids                            | (4) No. CBS | Deneice Williams                   | (6) Yes. (4) CBS | Elkie Brooks  | (3) Yes. (9)   | Joe Tex                          | (5) No. CBS | Piero                                     | (2) No. EMI | Stranglers                                   | (3) Yes (10) + (6) + (7) UA | Rock Follies   | (1) No. Polydor | Muppets     | (3) Yes. (1) Pye | Carole Bayer-Sager | (4) No. WEA | Sex Pistols | (3) Yes. (6) + (5) | Alessi | (2) No. A&M      | Rita Coolidge | (5) No. A&M  | Rah Band | (4) No. RCA | Candi Staton | (4) No. WEA | Space | (6) No. Pye | Meri Wilson | (4) No. Pye | La Belle Epoque | (7) No. EMI | Jean Michel Jarre | (4) No. Polydor | Ram Jam | (2) No. CBS | Patsy Gallant | (3) No. EMI | Yes   | (1) Yes. WEA | Danny Mirror | (4) Sonet | Baccara  | (7) No. RCA (Yes, 1978)* | Meco     | (2) No. RCA | Tom Robinson | (4) EMI | Darts | (4) Magnet | Ruby Winter | (4) Creole | Brighthouse & Rastrick | (3) Logo | Floater | (1) No. ABC |
| Heatwave   | (7) Yes. (8) GTO                           |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Boz Scaggs   | (1) Yes. (7) CBS                           |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Brothers   | (2) No. Bus Stop                           |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Mr Big   | (4) EMI. No                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Mary McGregor  | (4) EMI. No                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Berni Flint  | (6) EMI. No                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Marilyn McCoo & Billy Davis  | (3) No. ABC                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Dead End Kids  | (4) No. CBS                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Deneice Williams   | (6) Yes. (4) CBS                           |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Elkie Brooks   | (3) Yes. (9)                               |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Joe Tex  | (5) No. CBS                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Piero  | (2) No. EMI                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Stranglers   | (3) Yes (10) + (6) + (7) UA                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Rock Follies   | (1) No. Polydor                            |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Muppets  | (3) Yes. (1) Pye                           |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Carole Bayer-Sager   | (4) No. WEA                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Sex Pistols  | (3) Yes. (6) + (5)                         |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Alessi   | (2) No. A&M                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Rita Coolidge  | (5) No. A&M                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Rah Band   | (4) No. RCA                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Candi Staton   | (4) No. WEA                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Space  | (6) No. Pye                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Meri Wilson  | (4) No. Pye                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| La Belle Epoque  | (7) No. EMI                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Jean Michel Jarre  | (4) No. Polydor                            |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Ram Jam  | (2) No. CBS                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Patsy Gallant  | (3) No. EMI                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Yes  | (1) Yes. WEA                               |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Danny Mirror   | (4) Sonet                                  |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Baccara  | (7) No. RCA (Yes, 1978)*                   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Meco   | (2) No. RCA                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Tom Robinson   | (4) EMI                                    |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Darts  | (4) Magnet                                 |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Ruby Winter  | (4) Creole                                 |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Brighthouse & Rastrick   | (3) Logo                                   |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| Floater  | (1) No. ABC                                |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| <p><b>Hit discs in Top 10 (length of stay 1-10)</b></p> <table border="0"> <tr><td>1 Silver Lady — David Soul (Private Stock)</td><td>10 wks</td></tr> <tr><td>1 Angelo — Brotherhood of Man (Pye)</td><td>10 wks</td></tr> <tr><td>3 Way Down — Elvis Presley (RCA)</td><td>9 wks</td></tr> <tr><td>3 Knowing Me Knowing You — Abba (CBS)</td><td>9 wks</td></tr> <tr><td>5 A Star Is Born — Barbra Streisand (CBS)</td><td>9 wks</td></tr> <tr><td>5 First Cut Is The Deepest — Rod Stewart (WEA)</td><td>8 wks</td></tr> <tr><td>5 Lucille — Kenny Rogers (UA)</td><td>8 wks</td></tr> <tr><td>5 Fanfare For The Common Man — ELP (WEA)</td><td>8 wks</td></tr> <tr><td>9 So You Win Again — Hot Chocolate (EMI)</td><td>8 wks</td></tr> <tr><td>9 I Feel Love — Donna Summer (GTO)</td><td>7 wks</td></tr> <tr><td>(companies listed refer to eventual credits found in general success rate survey)</td><td></td></tr> <tr><td>9 Boogie Nights — Heatwave (GTO)</td><td>7 wks</td></tr> <tr><td>9 When I Need You — Leo Sayer (Chrysalis)</td><td>7 wks</td></tr> <tr><td>9 Chanson D'Amour — Manhattan Transfer (WEA)</td><td>7 wks</td></tr> </table> | 1 Silver Lady — David Soul (Private Stock) | 10 wks   | 1 Angelo — Brotherhood of Man (Pye) | 10 wks           | 3 Way Down — Elvis Presley (RCA) | 9 wks            | 3 Knowing Me Knowing You — Abba (CBS) | 9 wks            | 5 A Star Is Born — Barbra Streisand (CBS) | 9 wks       | 5 First Cut Is The Deepest — Rod Stewart (WEA) | 8 wks       | 5 Lucille — Kenny Rogers (UA) | 8 wks       | 5 Fanfare For The Common Man — ELP (WEA) | 8 wks       | 9 So You Win Again — Hot Chocolate (EMI) | 8 wks       | 9 I Feel Love — Donna Summer (GTO) | 7 wks            | (companies listed refer to eventual credits found in general success rate survey)   |  | 9 Boogie Nights — Heatwave (GTO) | 7 wks       | 9 When I Need You — Leo Sayer (Chrysalis) | 7 wks       | 9 Chanson D'Amour — Manhattan Transfer (WEA) | 7 wks                       | <p><b>Most weeks at number one</b></p> <p>1 Way Down — Elvis Presley (RCA) (5); 1 Knowing Me, Knowing You — Abba (CBS); 3 Name Of The Game — Abba (CBS) (3); Mull Of Kintyre — Wings (EMI) (3); I Don't Want To Talk About It — Rod Stewart (WEA) (3); I Feel Love — Donna Summer (GTO) (3).</p> |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 Silver Lady — David Soul (Private Stock)   | 10 wks                                     |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 1 Angelo — Brotherhood of Man (Pye)  | 10 wks                                     |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 Way Down — Elvis Presley (RCA)   | 9 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 3 Knowing Me Knowing You — Abba (CBS)  | 9 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 A Star Is Born — Barbra Streisand (CBS)  | 9 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 First Cut Is The Deepest — Rod Stewart (WEA)   | 8 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Lucille — Kenny Rogers (UA)  | 8 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 5 Fanfare For The Common Man — ELP (WEA)   | 8 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 So You Win Again — Hot Chocolate (EMI)   | 8 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 I Feel Love — Donna Summer (GTO)   | 7 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
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| 9 Boogie Nights — Heatwave (GTO)   | 7 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 When I Need You — Leo Sayer (Chrysalis)  | 7 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |
| 9 Chanson D'Amour — Manhattan Transfer (WEA)   | 7 wks                                      |  |                                     |                  |                                  |                  |                                       |                  |   |             |  |             |                               |             |  |             |  |             |                                    |                  |   |  |                                  |             |   |             |  |                             |  |                 |             |                  |                    |             |             |                    |        |                  |               |  |          |             |              |             |       |             |             |             |                 |             |                   |                 |         |             |               |             |       |              |              |           |          |                          |          |             |              |         |       |            |             |            |                        |          |         |             |

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# ALBUM REVIEWS

## POPULAR

**ABBA**  
The Album Epic EPC 86052. Written and produced and arranged by Bjorn Andersson and Benny Ulvaeus. What is there to say about a new Abba album? It is already almost certain to ship platinum, and will leap into the charts very high if not at number one. For all that, these four Swedes have maintained their consistently high levels of musicianship and originality — in the canon of melodic, catchy and highly commercial pop, the band has possibly only one equal — the early Beatles. And their success reflects their steady grasp on the pulse of popular taste. Tracks include the single Name of the Game and the mini musical from their stage show, The Girl With The Golden Hair.

**ASHRA**  
Blackouts. Virgin V2091. Producer: Manuel Gottsching. Remarkable one man achievement from Manuel Gottsching combining the best of the teutonic synthesiser genre with some excellent guitar effects which extend the work into a space that will certainly attract the sort of listener who went for Tubular Bells. However, unless Virgin comes up with a giant promotion campaign, Blackouts could become one of the unsung masterpieces of the year. Meanwhile dealers should calculate for steady sales while the LP's reputation spreads by word of mouth.

**GEORGE BENSON**  
Weekend in L.A. Warner Brothers K66074. Producer: Tommy Lipuma. Following on platinum-plus sales for both previous Warners albums this latest 2LP from an undoubtedly very fine jazz guitarist (and not too bad a singer) clearly has a good-sized

potential market. This is strong on atmosphere and has a good mix for a live recording. Sidesmen include Phil Upchurch and Harvey Mason, and each of the 11 tracks is a little Benson gem.

**ALBERT KING**  
The Pinch. Stax STX 3001. Producers: Allen Jones and Henry Bush. Considering the depth of talent lined up behind Albert King on this latest album, the results are somewhat flat. Obviously the combined talents of King himself — one of the more hip bluesmen around — along with people like Duck Dunn, Al Jackson and the Memphis horns, are ample to keep any kind of funky blues/soul material cooking along, but most of the original material is very average with King's standard solo either speeded up or curtailed to suit the song. The way the band gets hold of the standard Oh Pretty Woman shows it had the capability to deliver the goods, but aside from that single track, it seems certain that only King's cult following will be snapping this one up.

**LOGGINS AND MESSINA**  
Finale. CBS 88205. Producer: Jim Messina. The title tells all — the famed duo (always much more successful in the US than here) have split, and this live 2LP marks the occasion. While suffering from too much inane chat between songs it does offer a good condensed display of the different moods and styles the artists can put across, from pure hick c&w to gentle or more aggressive rock. The 15 tracks — possibly rather too few for a 2LP — are all fairly strong, and add up to a release which fans will want but which probably stands no better chance of sales than previous offerings in Britain, which is not much chance at all.

## MISCELLANEOUS

**JUDY GARLAND**  
Judy Garland At Carnegie Hall. Capitol CAPS 103. A very welcome addition to the Caps mid-price series, and this 2LP set which retails at £5 is well worth the money for any fan of the late incomparable Miss Garland. It is in fact a collection of her very best songs, ranging from The Trolley Song medley, Do It Again, I Can't Give You Anything But Love and If Love Were All, to the inevitable Over The Rainbow and Come Rain Or Come Shine. Recorded at the famous New York concert hall in April 1961, it features Miss Garland in top form — she swings through numbers like Zing! Went The Strings Of My Heart and That's Entertainment, and the next moment brings pathos to those songs which demand it. Mort Lindsey, her musical director for many years, provides the orchestral arrangements and unlike some live albums, the sound quality here is very good. A splendid musical document of a much-missed artist, and a recording which will still be popular in another 20 years from now.

**BING CROSBY & LOUIS ARMSTRONG**  
Bing Crosby — Louis Armstrong. Capitol CAPS 1016. Two legends, sadly no longer with us, unite on this album to provide some 45 minutes of musical entertainment. They are joined by the musical arrangements of Billy May and with songs such as Muskrat Ramble, Way Down Yonder In New Orleans, Lazy River and Bye Bye Blues, there must be considerable consumer interest for this LP. A mid-price release retailing at £2.50.

## JAZZ

**COUNT BASIE**  
'Sixteen Men Swinging'. Verve Select Double 2632 068. 25 examples of what a big band is all about or should be. These sides were made in 1953 and 54 with some fine arrangements by Neal Hefti on swingers such as *Cherry Point*, *Bubbles* and *Two For The Blues*. Ernie Wilkins and Johnny Mandel also contributed to the book and the soloists on hand included Frank Wells, Frank Foster on tenors, Joe Newman on trumpet and Benny Powell on trombone. The ensembles, as to be expected with Basie, are near perfect whether the band is playing smooth and soft or in a shouting mood. This double set was originally issued as *The Basie Dance Sessions Vol's 1 & 2* but that was a long time ago and with the good reviews this issue will undoubtedly get, people will be looking to replace worn out copies. Sleeve design, Chris Albertson's liner notes and recording quality are all very good indeed.

**ERIC GALE**  
'Multiplication'. CBS 82283. If proof is required that the jazz/rock-fusion-funk movement has a future then it is albums such as 'Multiplication' which will provide it. Perhaps better known as a member of the CTI stable, guitarist Eric Gale gets the opportunity to lay down something of his own and very good it is too. Aided and abetted by two of his CTI buddies, Grover Washington and Hank Crawford, Eric wails over a 30 piece orchestra which, thanks to the superb drumming of Steve Gadd, rocks it's socks off. The material, which includes *Sometimes I Feel Like A Motherless Child* and Lee Ritenour's engaging *Morning Glory* has been chosen with some thought and

Gale's own contributions, *Thumper* and the title track, are well conceived pieces which fit in very well. The string section provides a nice contrast to Gales bluesy guitar and brief solos from the horns. This is no 'slung-together' effort at making a little quick money but an album which is good to dance to and good to listen to.

**LESTER YOUNG**  
'The Lester Young Story Vol. 2'. CBS 88263. Volume one of this enthralling story was voted the Record of the Year by the Jazz Journal Int. panel of critics so it is hard to see how this can do anything but good business. Young's reputation just continues to grow and these magnificent sides, which find him paired with the immortal Billie Holiday, will surely collect a few thousand more devotees on their travels. Contained in the double set are a number of unreleased takes which collectors will not want to be without, but the album as a whole should prove irresistible to even the most casual jazz browser.

**OSCAR PETERSON**  
'The Duke Ellington Songbook'. Verve Select 2332 090. The combination of Peterson and Ellington would seem a sure fire winner and this fine re-issue features the pianist with what many consider to have been his finest unit. Bassist Ray Brown and drummer Ed Thigpen appear to know what Peterson is going to do even before he does and the result is a satisfying compatibility and an exhibition of rare musicianship. Most of Duke's finest tunes are here, *Sophisticated Lady*, *Prelude To A Kiss*, *In A Mellow Tone* and *Cottontail* among them and while Peterson never strays far from the melody, in deference to the great man suggests Alun Morgan in his informative liner, he nevertheless imbues them with his own 'feel' and personality.

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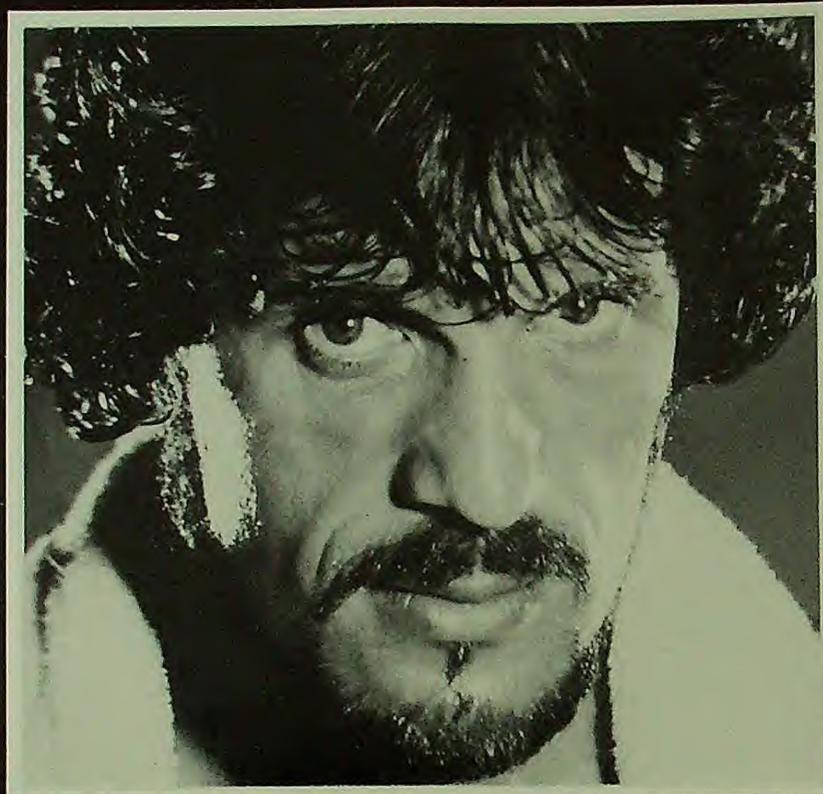
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## COUNTRY

## New country association for UK

A NEW country music association is shortly to be launched in Britain. To be known as the British Country Music Artists and Industries Association Ltd, its aims are to work in the interest of the local scene.

Already established in Britain are the Country Music Association (Great Britain), a trade body, and the British Country Music Association which handle the consumer interests. Both were formed during the late 1960s.

Although full details of the new Association's aims have yet to be revealed, its establishment was felt necessary as many British acts are currently gaining attention from audiences outside of normal country outlets.

One of the prime motivators of the new Association, Colin Ward, director of Live Promotions, explained that the majority of the music industry is still unaware of the

increase demand for local country talent.

"More and more country acts are being booked by theatre and clubs these days" says Ward, "and a number of top agents, who had previously ignored country music, are representing British country acts."

Ward's own company, Live Promotions, are handling a number of the leading British entertainers, including the Hillsiders, Bryan Chalker and Little Ginny.

The basic aim of the Association is to bring a much clearer picture of the popularity of British country music to the entertainment world as a whole. Ward illustrates his point by citing the Alfred Beck Theatre in Hillingdon which, at the end of its first year of operation, discovered that the country music shows were the most successful shows to be staged at the venue during the 12

months.

This is but one example of the public showing their demand for home grown British country music" he states, "Add to this the increase in club activities, the increase in IBA radio stations featuring British acts 'live' in special concerts and the increase in touring package shows, and it becomes instantly clear that an Association is definitely required to deal specifically with the home grown British country music artists as a united body. The new Association will be extremely valuable to the whole of the entertainments scene in assessing the growth and demand of this form of music."

Colin Ward further adds that the Association is now looking for interest from recording companies. Further details may be obtained from Ward at 44 Double Street, Spalding, Lincs.

Edited by  
TONY BYWORTH

## Judy Rose tour venues

WEST COAST based entertainer Judy Rose returns to Britain next month for a lengthy round of dates promoted by Lou Rodgers.

Miss Rose — daughter of country music's first million selling female artist, Patsy Montana — was previously seen here last July when she attracted strong support from the country market. On the forthcoming tour she will be accompanied by Haz Eliot With

Parton, Billie Jo Burnett, Red Sovine, David Houston, B J Thomas and Chris Neilson.

On the local scene Emerald Records have recently released albums by Crawford Bell & Steelrail (Head To Toe — Country: GES 1174), Gerry Ford (These Songs Are Just For You: GES 1164) and Brendan Quinn and the Bluebirds (My Kinda Country: GES 1163), and have just signed British country artist Bryan Chalker to a 3 year recording deal.

Read about  
Country in  
Music Week

## Emerald aim high in '78

EMERALD RECORDS intend 1978 to be their biggest year ever for country music, with releases scheduled from both US and local artists.

"Many people tend to think that we produce only Irish material" says Noel Spiller, the company's sales manager, "and it our intention — so to speak — to de-Emerald the Emerald image. We hope to get across to the public, in as many ways as possible, the fact that we have good quality product to offer covering a wide range of musical tastes".

Among the US artists scheduled for an Emerald release in the forthcoming months are Dolly

## Success for local talent

FURTHER SUCCESS for the British country music scene came following the appearances of Frank Jennings Syndicate and Poacher on Opportunity Knocks and New Faces respectively.

Frank Jennings has already achieved considerable success on Thames Television's Opportunity Knocks, having collected the Variety Club of Great Britain Award as the most popular act to have appeared on the show during 1975.

On January 8, following Jennings and his group's appearance a couple of weeks earlier, it was announced that their performance of Me And My Guitar had won the 1977 Opportunity Knocks Songwriters Contest.

The writer of the winning song, Vincent Bibby, collected the Golden Note Award and a cheque for £500 to further his musical career. Bibby works as a clerk in the Town Clerk's office in St. Helen's Town Hall. The presentation was made by songwriter Roger Greenaway.

A single of Me And My Guitar, recorded by Franks Jennings Syndicate was rush released following the announcement of the results and is available on EMI 2746.

Frank Jennings Syndicate currently have available their latest album release Ponderosa Country (One-Up OU 2198) and producer Richard de Sylva reports healthy advance sales. The Reading based group's previous album Heaven Is My Woman's Love collected sales surpassing 8000 units and continues to sell at country outlets.

Poacher — a 6 piece group from Warrington who have been together for 8 months — won the New Faces' All Winners Show, transmitted on Christmas Eve, and will take place in the ATV programmes's Gala Final in April.

As yet the group have not taken steps toward a fully professional musical career and all its members have full time jobs outside the entertainment business. Nevertheless, during the short period since lead vocalist Tim Flaherty formed the group, Poacher has attracted considerable acclaim and media attention, having first come into the public eye by collecting £1000 as winners of the local Warrington Guardian's "A Star Is Born" talent contest.

## Gayle, Tillis withdraw

CRYSTAL GAYLE and Mel Tillis, two of the United States' leading country entertainers, have withdrawn from the Tenth International Festival of Country Music. The reason for both of these artists' cancellations is an extremely heavy work schedule in the United States.

Miss Gayle — who is currently riding high in both the British singles and albums charts with Don't It Make My Brown Eyes Blue and We Must Believe In Magic respectively — has currently cancelled all her US appearances after her mother had undergone a major operation. This has also led Miss Gayle to cancel studio time needed to complete her new album, originally scheduled for a March release.

It is stated, however, that a British concert tour for Crystal Gayle is "extremely possible" later this year.

Recently added to the roster of artists act for Wembley appearances are Dottie West and Vernon Oxford. Both have made several prior British appearances and have built up a strong following with local audiences.



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## Top Country albums

- 20 COUNTRY CLASSICS, Tammy Wynette, CBS/Warwick 5040
  - WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists UAG 30108
  - COUNTRY BOY, Don Williams, ABC ABCL 5233
  - COUNTRY SWEET, Stella Parton, Elektra K52060
  - IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA PL 12439
  - YOU ARE SO BEAUTIFUL, Tanya Tucker, CBS Embassy 31568
  - COWBOYS AIN'T SUPPOSED TO CRY, Moe Bandy, CBS 82259
  - 10 SHADES OF GREEN, Lloyd Green, Checkmate CMLF 1001
  - MY FAREWELL TO ELVIS, Merle Haggard, MCA MCF 2818
  - DAYTIME FRIENDS, Kenny Rogers, United Artists UAS 30119
  - DOLLY PARTON STORY, Dolly Parton, CBS Embassy 31582
  - RAMBLIN' FEVER, Merle Haggard, MCA MCF 2805
  - HITS OF DOLLY PARTON, Dolly Parton, RCA PL 42192
  - ALL TIME GREATEST HITS VOL. 1, George Jones, CBS Embassy 3567
  - I REMEMBER PATSY, Loretta Lynn, MCA MCF 2807
  - HOME ON THE RANGE, Slim Whitman, United Artists UATV 30102
  - WELCOME TO MY WORLD, Elvis Presley, RCA PL 12274
  - GREATEST HITS, George Jones & Tammy Wynette, Epic EPC 82035
  - EVERYTIME I SING A LOVE SONG, Billie Jo Spears, United Artists UAS 30109
  - HITS OF JIM REEVES, Jim Reeves, RCA PL 42179
- TOP SELLING IMPORTS
- Y'ALL COME BACK SALOON, Oak Ridge Boys (now released in Britain — ABC ABCL 5241)
- A WORKING MAN CAN'T GET NOWHERE TODAY, Merle Haggard, Capitol ST 11693

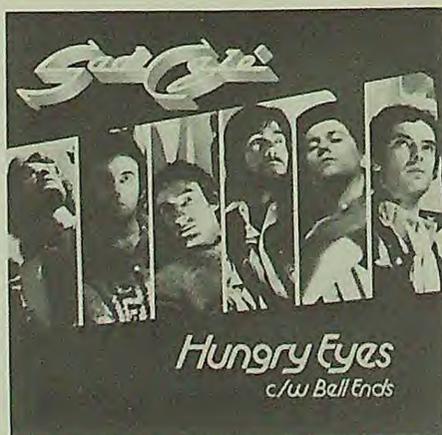
Information supplied by the Country Music Association (Great Britain) based on sales in specialist country music shops in the U.K. While the above albums are consistent sellers in all shops, it should be noted that many artists register above average sales in specific areas which may not be reflected in the CMA/ (GB) Chart.

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## SCOTLAND



Tartan Lads Bill and Ray with Martin Cairns (centre) and Radio Forth's Marnie with the Tartan Trannie, Gerry Mackenzie.

## Cairns has success with the Tartan Lads

by IAN McFADDEN

MARTIN CAIRNS, marketing director of REL Records in Edinburgh, celebrated New Year in fine style following what he considers to be one of the marketing success stories of last year.

The album *An Evening With The Tartan Lads* (REL 463) was released towards the end of the year and enjoyed steady if unspectacular sales. The Tartan Lads, who work mainly in clubs, are in the unenviable position as a kilted duo — of continually being compared with the Alexander Brothers. For the past year they have been without a manager and Martin Cairns has also been fulfilling that role.

In November Radio Forth dj Gerry MacKenzie, who presents a Scottish music shop got behind their proposed single *The Christmas Dream* (RES 003), and thanks to his continuous plugging sales started to move. Cairns decided to organise a tour of record shops.

"We had gone to Phonodisc for distribution," says Cairns, "Because we were surprised at the lack of effort being put into promoting our product by Scottish wholesalers. Scotland still needs a distributor with an aggressive attitude towards the marketplace, rather than waiting for the product to shift itself. There are a couple of very good one stops, but why should

dealers lose a couple of percent for normal stock orders?

"What we did was organise a city-by-city personal appearance tour and we were astounded by the reaction — particularly in the fifteen Woolworth shops we visited. In three, when the manager allowed us to conduct the PA in our own way — playing the single non-stop and announcing regularly over the shop sound system that the boys were here — we were moving hundreds of units in the hour. And it was the album which was moving, not just the single. We even went to Belfast and were surprised at the strong reaction there."

"The other thing that took us aback was that the managers who were most co-operative were Englishmen. The Scots we worked with didn't share their enthusiasm."

Cairns intends to apply the lessons learned on his promo tour to all upcoming REL releases — the next of which will be an album by the Lothian Scottish Dance Band (REL 461). Also in the pipeline is an album of talks by popular public speaker (and presbyterian Minister) The Rev James Currie. The album was made by following Currie on his speaking tours, is called *Hot Currie* (REL 459) and will be released to tie in with an appearance the minister is making on the Parkinson show within a month.

## Scotstar awards date set

THE SCOTSTAR Awards 1978, the second year of the awards show presented by Clyde Factors with the co-operation of the music industry, will be at Tiffany's Glasgow on February 21.

Last year awards were given to a cross section of Scottish talent — Billy Connolly, Gallagher & Lyle,

## Amicable assurance

ONE of Scotland's largest insurance firms, Scottish Amicable, has announced a £30,000 sponsorship for Scottish Opera.

The money will be used to finance a new production of Smetana's *The Bartered Bride* which will be given in Glasgow on February 8, and will later tour Edinburgh, Aberdeen, Liverpool and Leeds.

William Proudfoot, Director and General Manager of Scottish Amicable announcing the event pointed out that although willing, the company has been prevented by its constitution from sacrificing financially in rebuilding the Theatre Royal. By testing the sponsorship as advertising, the Company has made a loophole.

Alistair MacDonald and Sydney Davine. The awards ceremony itself was a glittering function with the retail trade and press out in force being entertained by a large number of record companies. General reaction was totally positive, and a great deal of praise was heaped on Clyde Factors for organizing the event.

This year the show will be on similar lines. None of last year's winners have been nominated again, and the categories are: Top singer, Top record, Most Promising Performer, Contribution to Scottish Music, Folk Act, Pop Act, Contribution to Classical Music, and Personality of the Year.

Although no details of nominations are released, the most obvious candidates on 1977 performance must include Lena Martell, The Corries, Elaine Simmons, with the record obviously *Mull of Kintyre* — although MacCartney is not Scottish and therefore doesn't qualify and it will be interesting to see how that category is handled.

There will be, as last year a cabaret, a buffet, and the record companies represented will have their own hospitality booth. Tickets are by invitation only, from Clyde Factors.

# NEW WAVE CHART

| This Week | Last Week |  |
|-----------|-----------|--|
| 1         | ( 1)      | BLITZKREIG BOP — Let's Go                      |
| 2         | ( 4)      | ELECTRIC CHAIRS — Fuck Off                     |
| 3         | (**)      | RICH KIDS — Rich Kids                          |
| 4         | (14)      | THE PUMPHOUSE GANG — Motorcity Fantasy         |
| 5         | (12)      | CHELSEA — High Rise Living                     |
| 6         | ( 2)      | CORTINAS — Defiant Rose                        |
| 7         | ( 4)      | MIRRORS — Cure For Cancer                      |
| 8         | ( 7)      | GENERATION X — Wild Youth                      |
| 9         | ( 6)      | JERKS — Get your Woofin' Dog off Me            |
| 10        | (11)      | FLYS — Bunch of Five (E.P.) 99p RRP            |
| 11        | (**)      | THE ADVERTS — No Time to be 21                 |
| 12        | (15)      | THE MOTORS — Be what you Gotta Be              |
| 13        | (13)      | LUXURY ITEM — Trade                            |
| 14        | ( 9)      | REZILLOS — My Baby Does Good Sculptures        |
| 15        | (17)      | TALKING HEADS — Psycho Killer                  |
| 16        | (**)      | HARRY TOLEDO + ROCKETS — Busted Chevy 99p      |
| 17        | (**)      | METAL URBAIN — Paris Maquis ↑ (EP)             |
| 18        | (10)      | RAMONES — Rockaway Beach                       |
| 19        | (22)      | NAILS — Cops are Punks EP — 99p RRP            |
| 20        | (**)      | LANDSCAPE — UZ x ME1 x 2MUCH                   |
| 21        | (29)      | LONDON — Animal Games                          |
| 22        | (**)      | KRYPTON TUNES — Behind Your Smile              |
| 23        | (**)      | VALVES — Tarzan of the King's Road             |
| 24        | (18)      | CARPETTES — How 'Bout Me and You               |
| 25        | (27)      | NEON HEARTS — Regulations                      |
| 26        | (**)      | JOHNNY + SELF ABUSERS — Saints and Sinners     |
| 27        | (16)      | YOUNG BUCKS — Get your feet back on the Ground |
| 28        | (**)      | THE DOLL — Don't Tango on My Heart             |
| 29        | (**)      | MANIACS — Chelsea 77                           |
| 30        | (**)      | JOHNNY G — Call Me Bwana                       |

(\*\*) Denotes entry or re-entry into charts (\*\*)

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PATTI SMITH — Gloria (12 inch)  
DRONES — Bone Idol  
SEX PISTOLS — Anarchy in the U.K. (Import £1.50)  
ASPHALT — Jungle (Import £1.50)  
VALVES — Tarzan of The King's Road  
ADVERTS — Safety in Numbers

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**BEE GEES** Stayin' Alive (RSO 2090267) steadily rolling swayer \*\*\*

**REAL THING** Whenever You Want My Love (Pye 7N 46045) jaunty old-style jogger \*\*\*

**ROD STEWART** Hot Legs (Riva 10) Stones-type chunky chugger \*\*\*

**COMMODORES** Too Hot Ta Trot (Motown TMG 1096) Brick House Pt 2 \*\*\*

**ERUPTION** I Can't Stand The Rain (Atlantic K 11068) Ann Peebles' oldie catchily speeded up \*\*\*

**NEW MARKETTS** Theme From M\*A\*S\*H (Satriel SAT 123) cleverly discofied \*\*\*

**RAYDIO** Jack And Jill/Get Down (Arista ARIST 161) simple pop-soul swayer and solidly funky flip, big on import \*\*\*

**CANDI STATON** Listen To The Music (Warner Bros K 17080) subtle funkier \*\*\*

**LULU** Your Love Is Everywhere (GTC GT 116) blatantly Emotions-type thumper \*\*\*

**MILLIE JACKSON** If You're Not Back In Love By Monday (Spring 2066843) superb smoocher, reservised \*\*

**EASTSIDE CONNECTION** You're So Right For Me (Creole 12-CR 149) long awaited disco import, 12in at £1.25 but edited for 7in \*\*

**LOU RAWLS** Lady Love (Philadelphia PIR 5911) typically lush slowie \*\*

**BILLY PAUL** Everybody's Breaking Up (Philadelphia PIR 5983) tender slow smoocher \*\*

**FREDA PAYNE** Love Magnet (Capitol CL 15959) fast stomper \*\*

**VERONICA UNLIMITED** What Kind Of Dance Is This (EMI INT 546) ultra-fast Euro melody of '60s songs \*\*

**T-CONNECTION** On Fire LP (TK TKR 82502) full-length On Fire and Cush join a happy Let Yourself Go that's got funky support \*\*

**YVONNE ELLIMAN** if I Can't Have You (RSO 2090266) pleasant Bee Gees swayer \*

**AUGUSTUS PABLO** King Tubby Meets The Rockers Uptown (Island IPR 2009) 12in reggae dub classic, should sell \*

**SUPERCHARGE** I Think I'm Gonna Fall (In Love) (Virgin VS 202-12) 12in derivative disco noises \*

**NATALIE COLE** Be Thankful (Capitol CL 15961) funky jerker \*

## Commentary

by JAMES HAMILTON

DONNA SUMMER'S LP (7) re-enters due to renewed pop interest in I Love You ..... Commodores (12) hits everywhere and has now been promoted on 12-in, while Linda Clifford (19) charts as a promo import 12in, mainly in London/South-East, ahead of delayed release ..... Freda Payne (22), also a promo 12in and big in US discos, is strongest so far in SE/NW ..... Roy Ayers (11) has to be one of London's biggest-ever hits not to crossover into the Pop Top 50, but much of its disco success is due to the lengthened import 12in version (US Polydor PD D502) ..... Manu Dibango (15), Carrone (24) and George Duke (35) are also big London/SE imports, due out here soon ..... EWF (16) is surprisingly *not* their new 45 track, but continues to spread from SE/NE funk venues.

### BREAKERS

Other hot imports getting better than strictly specialist response are Andrea True Connection's What's Your Name What's Your Number (Buddah 12in), Southroad Connection's You Like It We Love It (Mahogany 12in), Bionic Boogie's Risky Changes (Polydor LP), Le Pamplemousse's Le Spank (AVI 12in), Larry Page's Erotic Soul (London 12in — going pop up North), Saint Tropez's On A Rein A Perdre (Butterfly LP), and — from France — Revelation's House Of The Rising Sun (WEA), these last two getting gay support. Domestically available breakers include Rokotto's For The Broken Hearted (State STAT 68), Droids' (Do You Have) The Force? (Barclay BAR 703), Fatback's Master Booty (Spring 2066870), Eastside Connection's You're So Right For Me (Creole CR 149, 12in).

## DISCOS

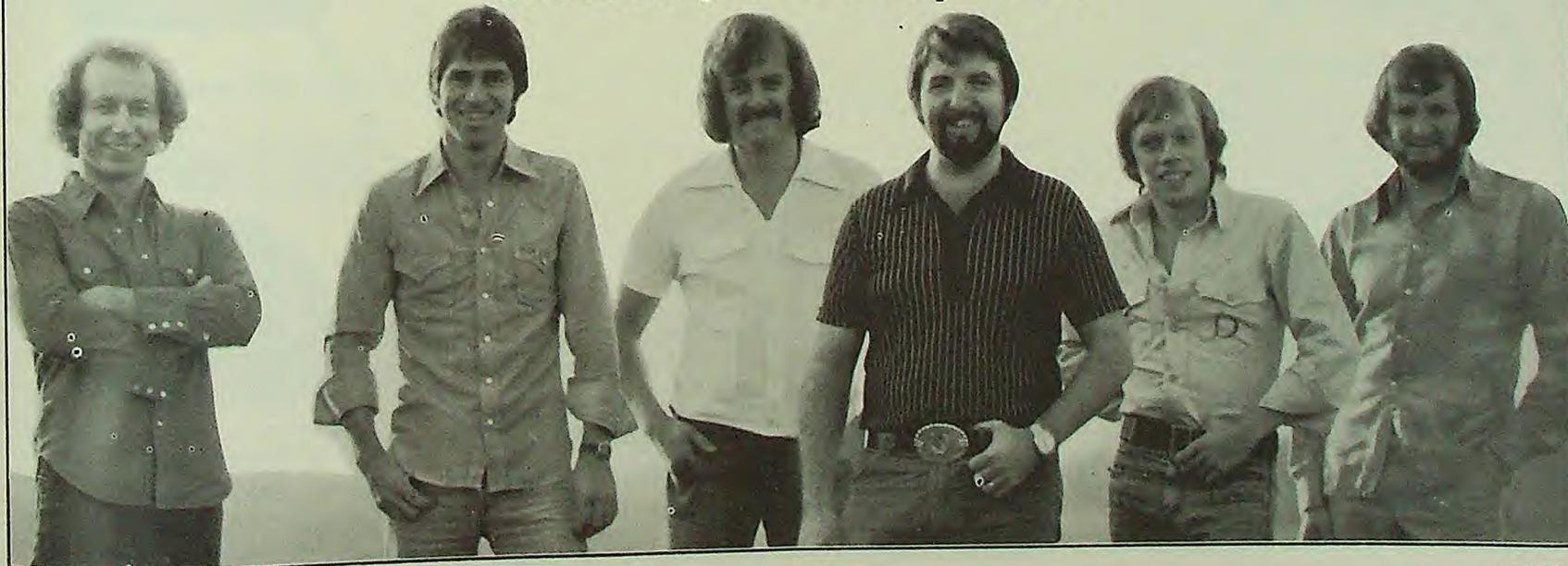
### DISCO TOP 40

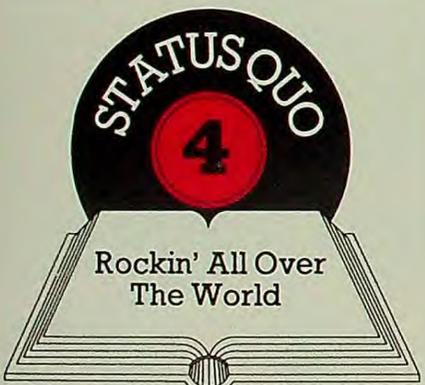
Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (3) COCOMOTION, El Coco (Pye 7N 25761)
- 2 (13) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 3 (12) WHICH WAY IS UP, Stargard (MCA 346)
- 4 (5) ZODIACS, Roberta Kelly (Oasis 3)
- 5 (15) SORRY I'M A LADY, Baccara (RCA PB 5555)
- 6 (4) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 7 (—) I LOVE YOU/RUMOUR HAS IT/ONCE UPON A TIME, Donna Summer (Cassablanca CALD 5003, LP)
- 8 (11) FFUN, ConFunkShun (Mercury 6167597/promo 12in)
- 9 (9) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
- 10 (6) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 11 (8) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 12 (27) TOO HOT TA TROT, Commodores (Motown TMG 1096)
- 13 (19) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 14 (17) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 15 (21) BIG BLOW, Manu Dibango (Fiesta 78002, French import 12in)
- 16 (28) MAGIC MIND, Earth Wind & Fire (CBS 86051, LP)
- 17 (10) SAN FRANCISCO, Village People (DJM DJS 10817)
- 18 (26) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 19 (—) FROM NOW ON, Linda Clifford (Warner Bros K 17078, 12in)
- 20 (25) FOR YOUR LOVE, Four Tops (ABC 4199, 12in)
- 21 (22) IF IT DON'T FIT DON'T FORCE IT, Kellie Patterson (EMI INT 544)
- 22 (—) LOVE MAGNET, Freda Payne (Capitol CL 15959/promo 12in)
- 23 (—) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 24 (—) GIVE ME LOVE/SUPERNATURE/LOVE IS HERE, Cerrone (Octillion SD 5202, US import LP)
- 25 (29) I CAN SEE CLEARLY NOW, Ray Charles (London HLU 10554)
- 26 (30) WE/HAPPY PEOPLE, Brass Construction (UAS 30124, LP)
- 27 (—) SWEET LUCY, Paul De Sousa (Capitol CL 15955)
- 28 (—) BEAUTY AND THE BEAST, David Bowie (RCA PB 1190)
- 29 (—) YOU CAN'T TURN ME OFF, High Energy (Motown TMG 1087)
- 30 (—) LADY LOVE, Lou Rawls (Philadelphia PIR 5911)
- 31 (16) COME GO WITH ME, Pockets (CBS 5780)
- 32 (14) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
- 33 (—) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 34 (—) THE NIGHT THE LIGHTS WENT OUT, Trammps (Atlantic K 50425, LP)
- 35 (31) REACH FOR IT, George Duke (Epic 8-50463, US import)
- 36 (18) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103)
- 37 (40) WITH PEN IN HAND, Dorothy Moore (Epic EPC 5892)
- 38 (—) WISHING ON A STAR, Rose Royce (Whitfield K 17060)
- 39 (—) IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson (Spring 2066843)
- 40 (—) JOURNEY TO THE MOON, Biddu Orchestra (Epic EPC 5910)

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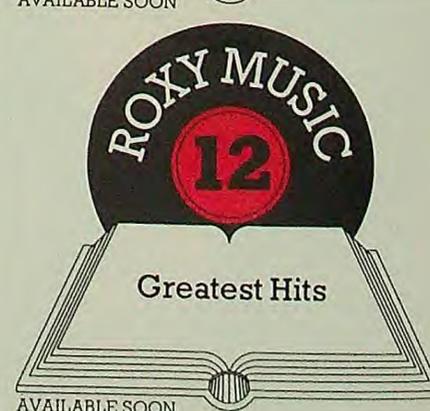
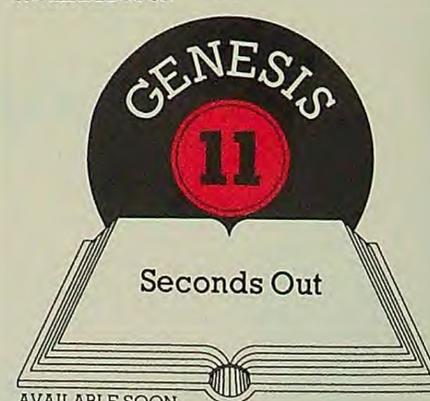
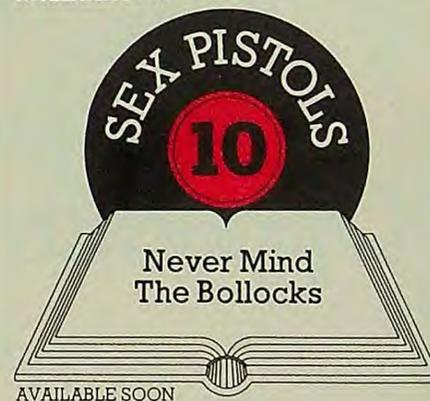
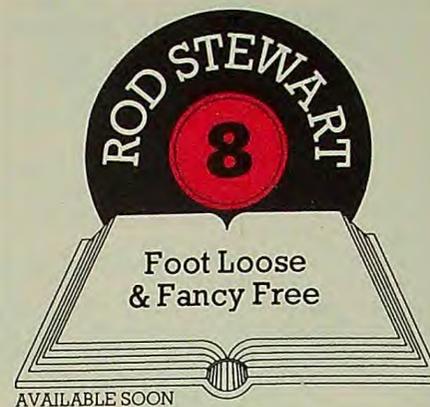
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# RELEASES MUSIC WEEK

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**DISTRIBUTORS CODE**  
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Sage Cream.

## LISTINGS

A LOVE LIKE YOURS, Hollywood Movie Girls, DUSTY SPRINGFIELD. Mercury DUSTY 1 (F).  
 AMSTERDAM, I Really Love You, KEVIN COYNE, Virgin VS 203 (E).  
 ANGLING FOR A KISS, I Gotta Get Some Sleep, JOY SARNEY, Alaska ALA 2011 (ZLHR).  
 BLAZE AWAY, This Is How It's Done, ME MYSELF AND ME AGAIN, Atlantic K 11528 (W).  
 CAROLINA'S COMING HOME, Strange Sensation, SHAUN CASSIDY, Warner Brothers K 17077 (W).

CLOPPA CASTLE, Take Good Care Of My Love, RAINBOW COTTAGE, Pye 7N 46046 (A).  
 CLOSER TO THE HEART, Bastille Day/Anthem/The Temples Of Syrinx, RUSH, Mercury RUSH 12/7 (F).

## DE

DANCE WITH ME, Keep Your Eyes On The Sparrow, EARL KLEUGH, United Artists UP 36341 (E).  
 DIRTY O' MAN, Can't You See What You're Doing To Me, THREE DEGREES, Philadelphia PIR 5944 (C).  
 DO IT 1977, Psychedelic Punkeroo/Enter The Diamonds, TWINK AND THE FAIRIES, Chiswick SWT 26 (C).  
 DON'T HIDE YOUR HEART AWAY, Brown Eyes, Green Eyes, HURRICANE SMITH, Pye 7N 46042 (A).

DON'T TAKE NO FOR AN ANSWER, Sing If You're Glad To Be Gay Martin/Right On Sister, TOM ROBINSON BAND, EMI 2749 (E).  
 DON'T THROW IT ALL AWAY, The Actor, GARY BENSON, State STAT 69 (W).  
 DO YOU WANNA GET FUNKY WITH ME, Without Love, PETER BROWN, T. K. TKR 6009 (C).  
 DREAM DREAM, Hang On, LUV, Harvest HAR 5136 (E).  
 EVERYBODY DO WHAT YOU CAN, Harlem, SOKKER, London HLR 10556 (S).

## FG

FIVE MINUTES, Rok It To The Moon, STRANGLERS, United Artists UP 36350 (E).  
 FLY, When I Looked At Your Face, SCHERRIE PAYNE, Motown TMG 1098 (E).  
 FROM NOW ON, You Can Do It, LINDA CLIFFORD, Warner Brothers K 17078 (W).  
 FUNKY MONKEY, Can You Get It, MANDRILL, Arista ARIST 12164 (F).  
 GET INTO WHAT YOU'RE IN, Funky Tropical, LEE VANDERBILT, RCA PB 5066 (R).

## H

HARDER THAN THE ROCK, Garder Rock Dub, CIMARONS, Polydor 2058 972 (F).  
 HARD TO GET, Memories, RUBINOOS, Beserkley BZZ 6 (S).  
 HARMONY, December 63/Silver Star, FOUR SEASONS, Warner Brothers K 17072 (W).

## IJ

I CAN BREATHE, You Take My Breath Away, JOHN HOWARD, Ariola ARO 112 (A).  
 I DON'T KNOW WHEN I'M BEAT, The Passenger, ALLAN CLARKE, Polydor 2058 979 (F).  
 I ROBOT, Some Other Time, ALAN PARSONS, Arista ARIST 158 (F).  
 IS IT REALLY LOVE AT ALL, If I Were A Captain, JERICHO HARP, United Artists UP 36343 (E).  
 I'VE GOT THE GROOVE, Opportunity, GEORGE FAITH, Island WIP 6424 (E).  
 JUDY IN DISGUISE, Rock Show, FRANK XEROX & THE COPYCATS, Arista ARIST 160 (F).

JUSTINE, Just Wait And See, SHAKIN' STEVENS, Track 2094 141 (F).

## KL

KING'S LEAD HAT (KLH), RAF, ENO, Polydor 2001 762 (F).  
 LEILA, The Man From Teotihuacan, LEILA AND C.O. Alaska BLB 2003 (ZLHR).  
 LET'S STOP DANCING, When You're Beautiful, TONY STACKTON, Ariola Hansa AHA 509 (A).  
 LIFELINE, It's A Jungle Out There/Gotta Get Up, MICKEY DOLENZ & DAVEY JONES, MCA 348 (E).  
 LITTLE BIT RIGHT LITTLE BIT WRONG, I'm The One Who Cares, MARY MASON, Epic EPC 6078 (C).  
 LOVE AND MOLOTOV COCKTAILS, Can I Crash Here/Civilisation, FLYS, EMI 2747 (E).

## MN

MISS MY LOVE TODAY, Our Own Baby, GILBERT O'SULLIVAN, MAM 172 (E).  
 MR. BLUE SKY, One Summer Dream, ELECTRIC LIGHT ORCHESTRA, Jet UP 36342 (E).  
 NO ONE CRIES, All The Ladies, BARDOT, RCA PB 5063 (R).

## RS

RAINSTORM, Moma, MERRILEE RUSH, United Artists UP 36344 (E).  
 ROCKER RIDE, Detroit Rock City/Love Gun, KISS, Casablanca CANL 117 (A).  
 RUB-A-DUB-DUB, Silver Blue Mercedes, MERI WILSON, Pye 7N 25764 (A).  
 SHIPS THAT PASS IN THE NIGHT, Is There Anymore At Home Like You, BILLY J. CRAMER, EMI 2740 (E).  
 SHOUT IT OUT, Ride On B.T., B.P. EXPRESS, International INT 548 (E).  
 SIGHT FOR SORE EYES, Tear Down Your Wall, LAMONT DOZIER, Warner Brothers K 17070 (W).  
 SILVER BULLET, Wild Wild Women, CHRIS SPEDDING, RAK 268 (E).  
 SINGING IN THE RAIN PT. 1, Singing In The Rain Pt. 2, SHELIA B. DEVOTION, EMI 2751 (E).  
 SOMEONE I KNOW, If I Had Known, CLIFFORD T. WARD, Mercury LUV 1 (F).  
 SPEND A LITTLE TIME WITH ME, Can't Help Being Guilty, BARBARA PENNINGTON, United Artists UP 36340 (E).

STREET GAMES, Soft And Easy, BLACKBYRDS, Fantasy FTC 150 (E).  
 SUGAR CANDY KISSES, I'm Just Dreaming, MAC AND KATIE KISSOON, State STAT 70 (W).  
 SURE ENOUGH AND YES I DO, Electricity, CAPTAIN BEEFHEART, Buddha BDS 466 (A).

## TW

TAKE A CHANCE ON ME, I'm A Marionette, ABBA, Epic EPC 5950 (C).  
 THE MAGIC'S FINE, Hallowed Be Thy Name, GEG LAKE, Atlantic K 11061 (W).  
 THE NEXT HUNDRED YEARS, After The Loving, AL MARTINO, Capitol CL 15965 (E).  
 (WHAT A) WONDERFUL WORLD, Wooden Planes, ART GARFUNKEL, CBS 6061 (C).  
 WHEN WINTER KEPT US WARM, The Girl Next Door, CENTRAL PARK, Pye 7N 46040 (A).  
 WISHING, Love's Made A Fool Of You, BUDDY HOLLY, MCA 344 (E).

## Y

YES HE LIVES, Good On The Sally Army, CLIFF RICHARD, EMI 2730 (E).  
 YOU'RE MY (SOUL & INSPIRATION), Now We're Together, DONNY AND MARIE, Polydor 2066 879 (F).  
 YOU'RE SO RIGHT FOR ME, Over Please, EASTSIDE CONNECTION, Creole CR 149 (C/CR).  
 YOU'VE REALLY GOT A HOLD ON ME, You Could Be Right This Time, SUZANNE, Ring 0 2017 111 (F).

## TOTAL ISSUED

Singles notified by major manufacturers for week ending 27th January 1978.

|           | This Week | This Month | This Year |
|-----------|-----------|------------|-----------|
| EMI       | 7 (5)     | 25 (18)    | 25 (33)   |
| EMI (LRD) | 7 (4)     | 22 (25)    | 22 (-)    |
| DECCA     | 1 (0)     | 1 (0)      | 1 (1)     |
| PYE       | 8 (7)     | 23 (15)    | 23 (13)   |
| POLYDOR   | 6 (7)     | 23 (17)    | 23 (22)   |
| CBS       | 5 (7)     | 21 (16)    | 21 (21)   |
| Phonogram | 3 (4)     | 11 (8)     | 11 (13)   |
| RCA       | 2 (3)     | 10 (8)     | 10 (16)   |
| WEA       | 8 (9)     | 25 (18)    | 25 (7)    |
| OTHERS    | 16 (15)   | 50 (34)    | 50 (63)   |
| TOTAL     | 63 (61)   | 211 (149)  | 212 (190) |

## MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING JANUARY 28

| TITLE/Artist LABEL/Number/Distributor  | RELEASE DATE | UK CHARTING Highest (or last) entry                 | US Charting (W/E January 21) | PROMOTION   | COMMENTS by TONY JASPER   |
|--|--------------|---|------------------------------|---|---|
| JIM CAPALDI Daughter Of The Night Polydor 2383 490 (Phonodisc)                                 | JAN. 20      | It's All Up To You (27, 1974), Love Hurts (4, 1975) | None                         | Music press interviews. Current UK tour.  | Legendary rock drummer with Traffic, also guitar player, vocalist and composer. Currently heads new band Contenders. Track from album, The Contender (2383 490) and has definite hit feel with strong rhythm and catchy melody.   |
| SUPERCHARGE I Think I'm Gonna Fall In Love Virgin VS 202 (Virgin)                              | JAN. 13      | None  | None                         | Special bag. Group playing club scene.  | Termed funk 'n' fun combo, now reconvened by founder member Albie Donnelly after obvious temporary disbandment last summer. Fine distinctive single with tight-throated vocalist plus original backing sound. Not new wave but should appeal to that music's buyers. Calls for programming by dj and producer who like making hits rather than rest with obvious. Good to see it chart. |
| MILLIE JACKSON If You're Not Back In Love By Monday Millie Jackson Spring 2066 843 (Phonodisc) | SEPT. 23     | My Man A Sweet Man (50, 1972)                       | None                         | Music press interviews. Current British tour.   | Cut from last album, Feelin' Bitchy (2391 301) issued 10/77, also 2/77, LP, Lovingly Yours (2391 252) with four others in current catalogue. 45 re-issued in-view of artist's visit. Slow soulful ballad in Gladys Knight style. Excellent programming material for late-night programmes or disco smooth time.   |
| JENNY DARREN Too Many Lovers DJM DJS 10824 (DJM)   | JAN. 13      | None  | None                         | Features in music and general press. Half-page rock press ads, posters, badges, radio and special dealer activities.                                  | From album, Jenny Darren (DJF 20523). Ordinary song with heavy production and more LP taster than hit single material. Too slow and plodding for most radio programming.  |
| RICH KIDS Rich Kids EMI 2738 (EMI)   | JAN. 13      | None  | None                         | Music press interviews. Red vinyl disc in red bag.  | Band disc produced by Mick Ronson of previous David Bowie, Mott associations. Extra attention to Rich Kids because of ex-Sex-Pistol member, Glen Matlock. No credits on red bag, presumably devious way of drawing attention. Clean production, tame song, band sounding pleasant rather than music destructive. Presumably chart chance with considerable media attention.             |
| SAD CAFE Hungry Eyes RCA PB 5062 (RCA)   | JAN. 20      | None  | None                         | First 10,000 in special colour bag with group pic. Consumer press advertising on album from which comes single. Radio One sessions. General concerts. | Second cut from album, Fanx Ta-Ra (PL 25101), previous, I Believe (Love Will Survive) reviewed September 3 and major 1977 chart omission. Not so commercial as last but deserving at least lower end of 50. Talented band from Manchester.  |
| BILLY JOEL Just The Way You Are CBS 5872 (CBS)   | JAN. 12      | None  | (eleven)                     | Special bag. Recent massive, approving coverage in Melody Maker, Hit-pick, Johnny Moran, Hallam, BBC Medway, first with disc.                         | Elton John sounding Billy Joel in ballad mood with clear 10cc backing ideas. Nevertheless, beautiful song, delightfully arranged, lovely sax and Joel sings well. Edited version, 1.23 minutes less than album cut on The Stranger (82311) and could be too good for our charts. Worth pushing!   |
| FREDA PAYNE Love Magnet Capitol CL 15959 (EMI)   | JAN. 20      | 3 hits, 1970-71 including Band Of Gold (1, 1970).   | None                         | Disco servicing.  | Very catchy hook line allied to familiar disco feel gives artist chance of recapturing her early 1970's fame. Must for disco-party record buyers and ideal for in-store play. Definite chart chance if well promoted. From album Stares And Whispers (EST 11700).   |
| STARGARD Theme Song From Which Way Is Up MCA 346 (EMI)   | JAN. 20      | None  | 9 (soul)                     | Film due for screening early this year, stars Richard Pryor.  | Another Norman Whitfield album based, disco smash to rival success of Car Wash. Stargard three-girl vocal group. Disco chart cert. and should easily cross over.  |
| ERUPTION I Can't Stand The Rain Atlantic K 11068 (WEA)   | JAN. 13      | None  | None                         | Disco servicing. Band recent tour with Boney M. 1975/76. Record Mirror sponsored English Soul Band contest winners.                                   | Five-piece band with debut single, extremely good version of old Ann Peebles hit (41, 1974). Obvious disco - soul charting and strong general contender. Band to watch.   |
| YELLOW DOG Just One More Night Virgin VS 195 (Virgin)  | JAN. 6       | None  | None                         | Special bag. Radio One, Paul Burnett, Record of the Week. Radio One, featured Top 40.   | Kenny Young (ex-Fox) - Herbie Armstrong composition for Young's latest band. Very catchy and much more commercial than previous debut cut, Stood Up. Should chart. Yellow Dog title of album (V2083).   |



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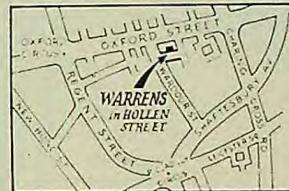
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| 5. NEVER MIND—THE SEX PISTOLS               | £2.20 |
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 RE-ENTRY

| This Week | Last Week | Wks. on Chart | TITLE/ARTIST/PRODUCER  | LABEL & NO./DISTRIB.        | This Week | Last Week | Wks. on Chart | TITLE/ARTIST/PRODUCER   | LABEL & NO./DISTRIB.         |
|-----------|-----------|---------------|--|-----------------------------|-----------|-----------|---------------|---|------------------------------|
| 1         | 3         | 48            | ⊕ RUMOURS<br>Fleetwood Mac (Fleetwood Mac/Dashut/Callat)                                   | Warner Bros. K 56344 (W)    | 31        | 14        | 14            | ⊕ 40 GOLDEN GREATS<br>Cliff Richard   | EMI EMTVS 6 (E)              |
| 2         | 1         | 12            | ⊕ THE SOUND OF BREAD<br>Bread (David Gates)  | Elektra K 52062 (W)         | 32        | -         | 1             | NEW BOOTS AND PANTIES<br>Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)    | Stiff SEEZ 4 (E)             |
| 3         | 2         | 9             | ⊕ DISCO FEVER<br>Various   | K-Tel NE 1014 (K)           | 33        | 19        | 42            | ⊕ A STAR IS BORN<br>Soundtrack (Phil Ramone)                                  | CBS 86021 (C)                |
| 4         | 5         | 4             | ● GREATEST HITS<br>Donna Summer  | GTO GTLP 028 (C)            | 34        | 29        | 12            | GET STONED<br>Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones) | Arcade ADEP 32(D)            |
| 5         | -         | -             | ● REFLECTIONS<br>Andy Williams   | CBS 10006 (C)               | 35        | 39        | 2             | ⊕ SLOW HAND<br>Eric Clapton (Glyn Johns)                                      | RSO 2479 201 (F)             |
| 6         | 7         | 6             | 20 COUNTRY CLASSICS<br>Tammy Wynette   | CBS/Warwick PR 5040 (M)     | 36        | 27        | 2             | WE MUST BELIEVE IN MAGIC<br>Crystal Gayle (Allen Reynolds)                    | United Artists UAG 30108 (E) |
| 7         | 8         | 2             | THE BEATLES LOVE SONGS<br>The Beatles  | Parlophone PCSP 721 (F)     | 37        | 40        | 8             | ⊕ RED STAR<br>Showaddywaddy (Showaddywaddy)                                   | Arista SPARTY 1023 (F)       |
| 8         | 6         | 13            | ● GREATEST HITS VOL. 2<br>Elton John   | DJM DJH 20520 (C)           | 38        | 45        | 2             | RUNNING ON EMPTY<br>Jackson Browne (Jackson Browne)                           | Asylum K 53070 (W)           |
| 9         | 4         | 10            | ⊕ FOOT LOOSE AND FANCY FREE<br>Rod Stewart (Tom Dowd)                                      | Riva RVLP 5 (W)             | 39        | 30        | 13            | HEROES<br>David Bowie (David Bowie/Tony Visconti)                             | RCA PL 12522 (R)             |
| 10        | 11        | 18            | ⊕ 20 GOLDEN GREATS<br>Diana Ross & The Supremes  | Motown EMTV 5 (E)           | 40        | 57        | 2             | BEST FRIENDS<br>Cleo Laine & John Williams                                    | RCA RS 1094 (R)              |
| 11        | 18        | 11            | ● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS<br>Sex Pistols (Chris Thomas/Bill Price) | Virgin V 2086 (C)           | 41        | 56        | 5             | COME AGAIN<br>Derek & Clive   | Virgin V 2094 (L)            |
| 12        | 17        | 96            | ⊕ GREATEST HITS<br>Abba (B. Andersson/B. Ulvaeus)  | Epic EPC 69218 (C)          | 42        | -         | 1             | BY REQUEST<br>Salvation Army  | Warwick WW 5038 (M)          |
| 13        | 16        | 12            | ● MOONFLOWER<br>Santana  | CBS 88272 (C)               | 43        | 35        | 2             | ● THUNDER IN MY HEART<br>Leo Sayer (Richard Perry)                            | Chrysalis CHS CDL 1154 (F)   |
| 14        | 25        | 11            | ⊕ FEELINGS<br>Various  | K-Tel NE 1006 (K)           | 44        | 49        | 10            | ● ROXY MUSIC GREATEST HITS<br>Roxy Music                                      | Polydor 2302 073 (F)         |
| 15        | 15        | 8             | ● GREATEST HITS<br>Paul Simon  | CBS 10007 (C)               | 45        | 26        | 2             | ● ONCE UPON A TIME<br>Donna Summer (Summer/Moroder/Bellote)                   | Casablanca CALD 5003 (A)     |
| 16        | 33        | 2             | ● I'M GLAD YOU'RE HERE WITH ME TONIGHT<br>Neil Diamond (Bob Gaudio)                        | CBS 86044 (C)               | 46        | 51        | 2             | ⊕ THEIR GREATEST HITS 1971-75<br>The Eagles (-)                               | Asylum K 53017 (W)           |
| 17        | 10        | 11            | ● NEWS OF THE WORLD<br>Queen (Queen)   | EMI EMA 784 (E)             | 47        | 32        | 2             | ● THE MUPPET SHOW<br>Muppets (Jim Henson)                                     | Pye NSPH 19 (A)              |
| 18        | 55        | 2             | ⊕ THE JOHNNY NASH COLLECTION<br>Johnny Nash  | Epic EPC 10008 (C)          | 48        | 53        | 2             | ALL 'N' ALL<br>Earth Wind & Fire  | CBS 86051 (C)                |
| 19        | 13        | 11            | ⊕ 30 GREATEST<br>Gladys Knight & The Pips  | K-Tel NE 1004 (K)           | 49        | 31        | 2             | 40 NUMBER ONE HITS<br>Various   | K-Tel NE 1008 (K)            |
| 20        | 47        | 2             | ● DON JUAN'S RECKLESS DAUGHTER<br>Joni Mitchell (Joni Mitchell/Henry Lewy)                 | Asylum K 63003 (W)          | 50        | 38        | 13            | ● SECONDS OUT<br>Genesis (David Hentschel/Genesis)                            | Charisma GE 2001 (F)         |
| 21        | 9         | 11            | ● OUT OF THE BLUE<br>Electric Light Orchestra (Jeff Lynne)                                 | United Artists UAR 100 (E)  | 51        | 50        | 2             | ELVIS IN CONCERT<br>Elvis Presley   | RCA PL 02587 (R)             |
| 22        | 12        | 59            | ⊕ ARRIVAL<br>Abba (B. Andersson/B. Ulvaeus)  | Epic EPC 86018 (C)          | 52        | -         | 1             | GREATEST HITS<br>Showaddywaddy  | Arista ARTY 145 (F)          |
| 23        | 23        | 9             | ● ROCKIN' ALL OVER THE WORLD<br>Status Quo (Pip Williams)                                  | Vertigo 9102 014 (F)        | 53        | -         | 1             | DARTS<br>Darts (Richard Hartley/Tommy Boyce)                                  | Magnet MAG 5020 (C)          |
| 24        | 24        | 2             | GREATEST HITS<br>Olivia Newton John  | EMI EMA 785 (E)             | 54        | 34        | 2             | ⊕ SEASONS<br>Bing Crosby  | Polydor 2442 151 (F)         |
| 25        | 54        | 2             | ● EXODUS<br>Bob Marley & The Wailers (Bob Marley & The Wailers)                            | Island ILPS 9498 (E)        | 55        | -         | 1             | ⊕ ELTON JOHN'S GREATEST HITS VOL. 1<br>Elton John                             | DJM DJH 20442 (C)            |
| 26        | 20        | 7             | ● LIVE AND LET LIVE<br>10cc (Eric Stewart)   | Mercury 6641 698 (F)        | 56        | 37        | 2             | ⊕ STAR WARS<br>Soundtrack - London Symphony Orchestra                         | 20th Century BTD 541 (A)     |
| 27        | -         | -             | THE FLORAL DANCE<br>Brighthouse & Rastrick Band  | Logo 1001 (T)               | 57        | 43        | 2             | ● GOING FOR THE ONE<br>Yes (Yes)  | Atlantic K 50379 (W)         |
| 28        | 21        | 2             | ● THE JOHNNY MATHIS COLLECTION<br>Johnny Mathis  | CBS 10003 (C)               | 58        | -         | -             | RAW MEAT FOR THE BALCONY<br>Billy Connolly                                    | Polydor 2383 463 (F)         |
| 29        | 36        | 52            | ⊕ ENDLESS FLIGHT<br>Leo Sayer (Richard Perry)  | Chrysalis CHR 1125 (F)      | 59        | 41        | 2             | ⊕ HOTEL CALIFORNIA<br>Eagles (Bill Szymczyk)                                  | Asylum K 53051 (W)           |
| 30        | 22        | 19            | ● PLAYING TO AN AUDIENCE OF ONE<br>David Soul (Tony Macaulay)                              | Private Stock PVLP 1026 (E) | 60        | 42        | 2             | ⊕ THE DARK SIDE OF THE MOON<br>Pink Floyd (Pink Floyd)                        | Harvest SHVL 804 (E)         |

| ARTIST'S                    | ALB    | 12 | 22 | 32 | 42 | 52 | 62 | 72 | 82 | 92  | 102 |
|-----------------------------|--------|----|----|----|----|----|----|----|----|-----|-----|
| ABBA                        | 12     | 22 | 32 | 42 | 52 | 62 | 72 | 82 | 92 | 102 |     |
| BEATLES                     | 7      |    |    |    |    |    |    |    |    |     |     |
| BOWIE, David                | 39     |    |    |    |    |    |    |    |    |     |     |
| BRIGHOUSE & RASTRICK BAND   | 27     |    |    |    |    |    |    |    |    |     |     |
| BREAD                       | 2      |    |    |    |    |    |    |    |    |     |     |
| BROWNE, Jackson             | 38     |    |    |    |    |    |    |    |    |     |     |
| CLAPTON, Eric               | 35     |    |    |    |    |    |    |    |    |     |     |
| CONNOLLY, Billy             | 58     |    |    |    |    |    |    |    |    |     |     |
| CROSBY, Bing                | 54     |    |    |    |    |    |    |    |    |     |     |
| DARTS                       | 53     |    |    |    |    |    |    |    |    |     |     |
| DEREK & CLIVE               | 51     |    |    |    |    |    |    |    |    |     |     |
| DIAMOND, Neil               | 41     |    |    |    |    |    |    |    |    |     |     |
| DISCO FEVER                 | 3      |    |    |    |    |    |    |    |    |     |     |
| DURY, Ian                   | 32     |    |    |    |    |    |    |    |    |     |     |
| EAGLES                      | 46     |    |    |    |    |    |    |    |    |     |     |
| EARTH WIND & FIRE           | 48     |    |    |    |    |    |    |    |    |     |     |
| ELECTRIC LIGHT ORCHESTRA    | 21     |    |    |    |    |    |    |    |    |     |     |
| FEELINGS                    | 14     |    |    |    |    |    |    |    |    |     |     |
| FLEETWOOD MAC               | 1      |    |    |    |    |    |    |    |    |     |     |
| 40 NUMBER ONE HITS          | 49     |    |    |    |    |    |    |    |    |     |     |
| GAYLE, Crystal              | 36     |    |    |    |    |    |    |    |    |     |     |
| GENESIS                     | 50     |    |    |    |    |    |    |    |    |     |     |
| JOHN, Elton                 | 8, 55  |    |    |    |    |    |    |    |    |     |     |
| KNIGHT, Gladys & The Pips   | 19     |    |    |    |    |    |    |    |    |     |     |
| LAINE, Cleo & John Williams | 40     |    |    |    |    |    |    |    |    |     |     |
| LONDON SYMPHONY ORCHESTRA   | 56     |    |    |    |    |    |    |    |    |     |     |
| MARLEY, Bob & The Wailers   | 25     |    |    |    |    |    |    |    |    |     |     |
| MATHIS, Johnny              | 28     |    |    |    |    |    |    |    |    |     |     |
| MITCHELL, Joni              | 20     |    |    |    |    |    |    |    |    |     |     |
| MUPPETS                     | 47     |    |    |    |    |    |    |    |    |     |     |
| NASH, Johnny                | 18     |    |    |    |    |    |    |    |    |     |     |
| NEWTON JOHN, Olivia         | 24     |    |    |    |    |    |    |    |    |     |     |
| PINK FLOYD                  | 60     |    |    |    |    |    |    |    |    |     |     |
| PRESLEY, Elvis              | 51     |    |    |    |    |    |    |    |    |     |     |
| QUEEN                       | 17     |    |    |    |    |    |    |    |    |     |     |
| RICHARD, Cliff              | 31     |    |    |    |    |    |    |    |    |     |     |
| ROLLING STONES              | 34     |    |    |    |    |    |    |    |    |     |     |
| ROSS, Diana & The Supremes  | 10     |    |    |    |    |    |    |    |    |     |     |
| ROXY MUSIC                  | 44     |    |    |    |    |    |    |    |    |     |     |
| SALVATION ARMY              | 42     |    |    |    |    |    |    |    |    |     |     |
| SANTANA                     | 13     |    |    |    |    |    |    |    |    |     |     |
| SAYER, Leo                  | 29, 43 |    |    |    |    |    |    |    |    |     |     |
| STATUS QUO                  | 19     |    |    |    |    |    |    |    |    |     |     |
| SEX PISTOLS                 | 11     |    |    |    |    |    |    |    |    |     |     |
| SHOWADDYWADDY               | 37, 52 |    |    |    |    |    |    |    |    |     |     |
| SIMON, Paul                 | 15     |    |    |    |    |    |    |    |    |     |     |
| SOUL, David                 | 30     |    |    |    |    |    |    |    |    |     |     |
| STAR IS BORN                | 33     |    |    |    |    |    |    |    |    |     |     |
| STEWART, Rod                | 9      |    |    |    |    |    |    |    |    |     |     |
| SUMMER, Donna               | 4, 45  |    |    |    |    |    |    |    |    |     |     |
| 10cc                        | 26     |    |    |    |    |    |    |    |    |     |     |
| WILLIAMS, Andy              | 5      |    |    |    |    |    |    |    |    |     |     |
| WYNETTE, Tammy              | 6      |    |    |    |    |    |    |    |    |     |     |
| YES                         | 57     |    |    |    |    |    |    |    |    |     |     |

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 375 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS.

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# 32 &

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# TOP SINGLES

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**KATE BUSH**



**BETHANKFUL**

CL15961

**NATALIE COLE**



**MISS BROADWAY**

HAR5146

**LA BELLE EPOQUE**



**LOVE MAGNET**

CL15959

**FREDA PAYNE**



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 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 = SALES INCREASE  
 OVER LAST WEEK  
 MUSIC WEEK, JANUARY 28, 1978

# TOP 50 SINGLES

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

| This Last Wks. on Week Chart |           | TITLE | ARTIST   | LABEL & NO.                    | PUBLISHER               | PRODUCER                                | STAR BREAKERS                  |   |
|------------------------------|-----------|-------|--|--------------------------------|-------------------------|---|--------------------------------|---|
| 1                            | 1         | 9     | MULL OF KINTYRE/GIRLS SCHOOL                       | Wings                          | Parlophone R 6018       | McCartney/ATV                           | Paul McCartney                 | ZODIACS, Roberta Kelly, Oasis/Hansa 3                 |
| 2                            | 2         | 5     | UP TOWN TOP RANKING                                | Althia & Donna                 | Lightning LIG 506       | Carlin/Lightning                        | Joe Gibson                     | WORDS, Rita Coolidge, A&M AMS 7330                    |
| 3                            | 3         | 8     | LOVE'S UNKIND                                      | Donna Summer                   | GTO GT 113              | Heath Levy                              | Moroder/Bellotte               | GONE DEAD TRAIN, Nazareth, Mountain MAZ 002           |
| 4                            | 14        | 3     | FIGARO   | Brotherhood of Man             | Pye 7N 46037            | ATV Music/Tony Hiller                   | Tony Hiller                    | CHOOSING YOU, Lenny Williams, ABC 4198                |
| 5                            | 8         | 5     | NATIVE NEW YORKER                                  | Odyssey                        | RCA PB 1129             | Chappells                               | Linzer/Calello                 | EMOTIONS, Samantha Sang, Private Stock PVT 128        |
| 6                            | 4         | 8     | IT'S A HEARTACHE                                   | Bonnie Tyler                   | RCA PB 5057             | Mighty Music/RAK                        | Makay/Scott/Wolfe              | SWEET SWEET SMILE, Carpenters, A&M AMS 7327           |
| 7                            | 6         | 11    | DON'T IT MAKE MY BROWN EYES BLUE                   | Crystal Gayle                  | United Artists UP 36307 | United Artists                          | Allen Reynolds                 | UP WITH THE COCK/BIG PUNK, Judge Dread, Cactus CT 110 |
| 8                            | 17        | 3     | LOVELY DAY   | Bill Withers                   | CBS 5773                | Copyright Control/Chappell              | B. Withers/G. McDonald         | JUST ONE MORE NIGHT, Yellow Dog, Virgin VS 195        |
| 9                            | 9         | 9     | DANCE DANCE DANCE                                  | Chic                           | Atlantic K 11038        | Warner Bros. Music                      | Rodgers, Lehman, Edwards       | ZOOM, Commodores, Motown TMG 1096                     |
| 10                           | 27        | 3     | IF I HAD WORDS                                     | Scott Fitzgerald/Yvonne Keeley | Pepper UP 36333         | B.U. Music/RAK                          | Jonathan Hodge                 | JOURNEY TO THE MOON, Biddu Orchestra, Epic EPC 5910   |
| 11                           | 11        | 7     | JAMMING/PUNKY REGGAE PARTY                         | Bob Marley & The Wailers       | Island WIP 6410         | Rondor                                  | Bob Marley & The Wailers       |   |
| 12                           | 5         | 11    | FLORAL DANCE                                       | Brighthouse & Rastrick Band    | Transatlantic BIG 548   | Chappell                                | Ivor Raymonde                  |   |
| 13                           | 10        | 6     | LET'S HAVE A QUIET NIGHT IN                        | David Soul                     | Private Stock PVT 130   | Macaulay                                | T. Macaulay                    |   |
| 14                           | 26        | 3     | GALAXY   | War                            | MCA 339                 | Carlin                                  | J. Goldstein                   |   |
| 15                           | 12        | 8     | ONLY WOMEN BLEED                                   | Julie Covington                | Virgin VS 196           | Warner Brothers                         | Joe Boyd/John Wood             |   |
| 16                           | 24        | 3     | ON FIRE  | T. Connection                  | TK TKR 6006             | Sunbury T. Connection/A. Sadkin/C. Wade |                                |   |
| 17                           | 21        | 3     | THE GROOVE LINE                                    | Heatwave                       | GTO GT 115              | Rondor/Tincabell                        | Barry Blue                     |   |
| 18                           | 16        | 7     | I LOVE YOU   | Donna Summer                   | Casablanca CAN 114      | Heath Levy                              | Giorgio/Moroder/Bellotte       |   |
| 19                           | 15        | 6     | WHO PAYS THE FERRY MAN                             | Yannis Markopoulos             | BBC RESL 51             | BBC                                     |                                |   |
| 20                           | 19        | 3     | AS TIME GOES BY                                    | Dooley Wilson                  | United Artists UP 36331 | Chappells                               | Alan Warner                    |   |
| 21                           | 22        | 4     | FLORAL DANCE                                       | Terry Wogan                    | Philips 6006 592        | Chappells                               | Mike Redway                    |   |
| 22                           | 33        | 3     | SORRY I'M A LADY                                   | Baccara                        | RCA PB 5555             | Louvigny Marquee                        | Rolf Soja                      |   |
| 23                           | 29        | 3     | WHO'S GONNA LOVE ME                                | Imperials                      | Power Exchange PX 266   | Gunga Din/April                         | Tony 'Champagne' Sylvester     |   |
| 24                           | 7         | 13    | HOW DEEP IS YOUR LOVE                              | Bee Gees                       | RSO 2090 259            | RSO/Chappell                            | Bee Gees/Richardson/Galquten   |   |
| 25                           | 25        | 3     | DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH | Muppets                        | Pye 7NX 8004            | Various                                 | Various                        |   |
| 26                           | 13        | 12    | I WILL   | Ruby Winters                   | Creole CR 141           | April                                   | S.J. Prod./Keyseven Music      |   |
| 27                           | 32        | 8     | RUN BACK   | Carl Douglas                   | Pye 7N 46018            | ERM Int.                                | K. Rossiter/S. Elson           |   |
| 28                           | 34        | 3     | WISHING ON A STAR                                  | Rose Royce                     | Warner Brothers K 17060 | Warner Brothers                         | Norman Whitfield               |   |
| 29                           | NEW ENTRY |       | RICH KIDS  | Rich Kids                      | EMI 2738                | Mews/Rich Kids                          | Mick Ronson                    |   |
| 30                           | 36        | 3     | HEARTSONG  | Gordon Giltrap                 | Electric WOT 19         | Essex                                   | J. Miller/R. Edwards/R. Hand   |   |
| 31                           | 35        | 3     | COCOMOTION   | EI Coco                        | Pye 7N 25761            | Bocu                                    | W. Michael Lewis/Laurin Rinder |   |
| 32                           | 18        | 12    | DADDY COOL/THE GIRL CAN'T HELP IT                  | Darts                          | Magnet MAG 100          | Jewel/UA                                | T. Boyce/R. Hartley            |   |
| 33                           | 37        | 2     | MORNING OF OUR LIVES                               | Modern Lovers                  | Beserkley BZZ 7         | Modern Love Songs/WB                    | Matthew/King/Kaufman/Laguna    |   |
| 34                           | NEW ENTRY |       | DRUMMER MAN  | Tonight                        | TDS 1                   | G.O.A.L.                                | Andy Arthurs                   |   |
| 35                           | NEW ENTRY |       | HOT LEGS/I WAS ONLY JOKING                         | Rod Stewart                    | Riva 10                 | Riva                                    | Tom Dowd                       |   |
| 36                           | 49        | 2     | QUIT THIS TOWN                                     | Eddie & The Hot Rods           | Island WIP 6411         | Rock Music/Island                       | Ed Hollis                      |   |
| 37                           | 20        | 7     | MY WAY   | Elvis Presley                  | RCA PB 1165             | Shapiro Bernstein                       | Elvis Presley                  |   |
| 38                           | NEW ENTRY |       | FOR A FEW DOLLARS MORE                             | Smokie                         | RAK 267                 | Chinnichap/RAK                          | Mike Chapman                   |   |
| 39                           | NEW ENTRY |       | MR. BLUE SKY                                       | Electric Light Orchestra       | Jet UP 36342            | United Artists/Jet                      | Jeff Lynne                     |   |
| 40                           | 50        | 2     | BEAUTY AND THE BEAST                               | David Bowie                    | RCA PB 1190             | Bewley Brothers Music/Fleur             | D. Bowie/T. Visconti           |   |
| 41                           | 41        | 3     | DESIREE  | Neil Diamond                   | CBS 5869                | ATV Music                               | Bob Gaudio                     |   |
| 42                           | 40        | 2     | JAM JAM JAM  | People's Choice                | Philadelphia PIR 5891   | Carlin                                  | Kenneth Gamble/Huff            |   |
| 43                           | NEW ENTRY |       | COME BACK MY LOVE                                  | Darts                          | Magnet MAG 110          | Carlin                                  | R. Hartley/T. Boyce            |   |
| 44                           | NEW ENTRY |       | BLUE BAYOU   | Linda Ronstadt                 | Asylum K 13106          | Acuff-Rose                              | Peter Asher                    |   |
| 45                           | 28        | 13    | EGYPTIAN REGGAE                                    | J. Richman & The Modern Lovers | Beserkley BZZ 2         | Modern Love Song/WB                     | Kaufman/Kolotkin               |   |
| 46                           | 39        | 3     | LAY DOWN SALLY                                     | Eric Clapton                   | RSO 2090 264            | Throat Music                            | Glyn Johns                     |   |
| 47                           | 45        | 2     | ISN'T IT TIME                                      | Babys                          | Chrysalis CHS 2173      | Carlin                                  | Ron Nevison                    |   |
| 48                           | NEW ENTRY |       | LOVE IS LIKE OXYGEN                                | Sweet                          | Polydor POSP 1          | Sweet/Carlin                            | Sweet                          |   |
| 49                           | 38        | 3     | HOLLYWOOD  | Boz Scaggs                     | Epic EPC 5836           | Heath Levy                              | Joe Wissert                    |   |
| 50                           | NEW ENTRY |       | THEME FROM WHICH WAY IS UP                         | Stargard                       | MCA 346                 | Leeds/Warner Brothers                   | Mark Davies                    |   |

ZODIACS, Roberta Kelly, Oasis/Hansa 3  
 WORDS, Rita Coolidge, A&M AMS 7330  
 GONE DEAD TRAIN, Nazareth, Mountain MAZ 002  
 CHOOSING YOU, Lenny Williams, ABC 4198  
 EMOTIONS, Samantha Sang, Private Stock PVT 128  
 SWEET SWEET SMILE, Carpenters, A&M AMS 7327  
 UP WITH THE COCK/BIG PUNK, Judge Dread, Cactus CT 110  
 JUST ONE MORE NIGHT, Yellow Dog, Virgin VS 195  
 ZOOM, Commodores, Motown TMG 1096  
 JOURNEY TO THE MOON, Biddu Orchestra, Epic EPC 5910

DISTRIBUTORS A-Z

|                                   |        |
|-----------------------------------|--------|
| As Time Goes By                   | 20E    |
| Beauty And The Beast              | 40R    |
| Blue Bayou                        | 43W    |
| Cocomotion                        | 31A    |
| Come Back My Love                 | 43C    |
| Daddy Cool/The Girl Can't Help It | 32E    |
| Drummers Jam                      | 34W    |
| Dance Dance Dance                 | 9W     |
| Desiree                           | 41C    |
| Don't Dilly Dally On The Way      | 25A    |
| Don't It Make My Brown Eyes Blue  | 7E     |
| Egyptian Reggae                   | 45S    |
| Figaro                            | 4A     |
| Floral Dance                      | 12S    |
| Floral Dance                      | 21F    |
| For A Few Dollars More            | 38E    |
| Galaxy                            | 14E    |
| Heartsong                         | 30A    |
| Hollywood                         | 49C    |
| Hot Legs/I Was Only Joking        | 35W    |
| How Deep Is Your Love             | 24F    |
| I Love You                        | 18A    |
| If I Had Words                    | 10E    |
| Isn't It Time                     | 47F    |
| It's A Heartache                  | 6R     |
| I Will                            | 26CR/C |
| Jam Jam Jam                       | 42C    |
| Lay Down Sally                    | 46F    |
| Let's Have A Quiet Night In       | 13E    |
| Love's Like Oxygen                | 48F    |
| Love's Unkind                     | 3C     |
| Lovely Day                        | 8C     |
| Jamming/Punky Reggae Party        | 11E    |
| Morning Of Our Lives              | 33S    |
| Mr. Blue Sky                      | 39E    |
| Mull Of Kintyre/Girls School      | 1E     |
| My Way                            | 37R    |
| Native New Yorker                 | 5R     |
| On Fire                           | 16C    |
| Only Women Bleed                  | 15C    |
| Quit This Town                    | 36E    |
| Rich Kids                         | 29E    |
| Run Back                          | 27A    |
| Sorry I'm A Lady                  | 22R    |
| The Groove Line                   | 17C    |
| Theme From Which Way Is Up        | 50E    |
| Up Town Top Ranking               | 21W    |
| Who Pays The Ferryman             | 19A    |
| Wishing On A Star                 | 28W    |
| Who's Gonna Love Me               | 23LHR  |

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TOP WRITERS  
 1 Paul McCartney/Denny Laine, 2 E. Thompson / A. Forest, 3 Summer / Bellotte / Moroder, 4 Lee Sheriden / Tony Hiller / Martin Lee, 5 Linzer / Randell, 6 Scott / Wolfe, 7 R. Leigh, 8 Bill Withers / Skip Scarborough, 9 Lehman / Edwards / Rodgers, 10 Saint-Saens, 11 Bob Marley, 12 Katie Moss, 13 Tony Macaulay, 14 Various, 15 Alice Cooper / Dick Wagner, 16 Deutscher / Menka / Billsbury, 17 Rod Temperton, 18 Giorgio / Moroder / Bellotte / Summer, 19 Y. Markopolos, 20 Herman Humpfeld, 21 Katie Moss, 22 Soja / Dostral, 23 A. Davison, 24 Bee Gees, 25, Various, 26 D. Glasser, 27 S. Elson / D. Stevenson, 28 Billy Calvin, 29 Matlock, 30 Gordon Giltrap, 31 Lewis / Riner / Ross, 32 Blay / Crews, 33 Jonathan Richman, 34 Chamen / Arthurs, 35 Stewart / Grainger, 36 Ed Hollis, 37 Anka / Reveaux / Francois, 38 Chin/Chapman, 39 Jeff Lynne, 40 David Bowie, 41 Neil Diamond, 42 L. Ruff/S. Brunson, 43 Mansfield, 44 Orblison / Melson, 45 Jonathan Richman, 46 Levy / Clapton / Terry, 47 Conrad / Kennedy, 48 Scott-Griffin, 49 Boz Scaggs / M. Omartian, 50 Norman Whitfield.

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.

|                                       |                 |               |                                     |                |              |
|---------------------------------------|-----------------|---------------|-------------------------------------|----------------|--------------|
| I WANNA SHARE A DREAM<br>Leif Garrett | K11059 Atlantic | Atlantic (CW) | BLUE BAYOU<br>Linda Ronstadt        | K13106 Asylum  | Asylum (CW)  |
| BUSINESS AS USUAL<br>Orleans          | K13104 Asylum   | Asylum (CW)   | LISTEN TO THE MUSIC<br>Candi Staton | K17080 Warners | Warners (CW) |

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 records. Clean Driving Licence.  
 Good sense of direction. Keen to  
 work hard. Phone: 021-327 2577

## POSITIONS

### SALESPERSON WANTED

Record Sales Rep. with  
 experience in handling non-top 40  
 lines. £300-£350 + commission  
 per month. Apply, giving full  
 details to:  
 Box No. MW470

## ASSISTANT MANAGER/MANAGERESS Copyright/Royalties

Are you bright, organised, aged about 25, with a persistent personality and  
 experience of Computer Input and Copyright and Royalties?

The selected candidate for this responsible position will be based initially at our  
 head office in W.1., moving later in the year to new premises at Alperton. You  
 will report to the Departmental Manager, but will require the ability to work on  
 your own initiative and to supervise 2 copyright clerks.

The salary and prospects are excellent: our benefits include a lively and friendly  
 office atmosphere, Record Discount, 4 wks holiday and company gym, solarium  
 and sauna.

For further information please telephone or write to:—

**MRS. FELICITY RADCLIFFE-BRINE**

Personnel Officer, 20 Broadwick Street,  
 London W1V 2BH. Tel: 734 4129.



## PROPERTY

Easily run, well equipped

### RECORD SHOP

on busy Colchester High Street; taking  
 £35,000 p.a. Lots of potential.

Ideal for young couple; could live  
 above.

Lease 11 years to run. Rent £1,200 p.a.  
 could leave any amount of stock.

Bargain price at **£7,500.**

Box No. MW469.

## MANAGER & STAFF

required for busy record shop in High  
 Wycombe. Experience essential.

Apply Mrs. Lucas — Oxford 46835 or Great  
 Missenden 5231.

### ENGINEER

With experience and enthusiasm required for  
 recently re-equipped

### RECORDING STUDIO

in the West End.  
 Please ring Peter Cox on 01-836 6699

### RECORD BUSINESS

the music industry's new weekly paper requires a

### RESEARCH ASSISTANT

to work as part of the paper's Research Department providing  
 charts and information services for the industry.

You will be bright, young, outgoing, hardworking, possess  
 initiative, be able to type (passably) and work quickly with figures.  
 Some knowledge of statistics useful but not vital. Salary  
 negotiable. Prospects tremendous for the right person.

Apply in writing giving all relevant details to: **GODFREY  
 RUST, Research Manager, Record Business, 6 Langley  
 Street, London WC2.**

# MARKET PLACE

## DISCS



**CHARMDALE LTD**

ALL TITLES IN STOCK

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All prices inc. Royalty, add VAT

**ABBA GOLDEN DOUBLE**  
(2 LP) Best of  
With all top hits ..... £3.90

**THE MOTOWN STORY**  
5LP Box Set  
Very best of Motown... £4.50

**THE FREE STORY (2LP)**  
Best of Free..... £3.45

**ELVIS**  
40 Greatest Hits (2LP) .£3.30  
also available on  
cassette..... £3.30

**DEREK & CLIVE**  
Come Again ..... £2.40  
**DEREK & CLIVE**  
Live ..... £2.05

**MILLIE JACKSON**  
Hurt So Good ..... £1.25

**THE PUNK COLLECTION**  
Sampler..... £2.25

**SPACE**  
Deliverance ..... £3.25

45s  
**THE STRANGLERS**  
4-Track/Red Vinyl Pic.  
sleeve EP 60p.  
**IGGY POP**  
Sick of You - 3-track pic.  
sleeve EP..... 80p.

**STARS NEW SEEDS**  
featuring Sky Saxon  
4-Track LP..... £1.25

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Top Selling  
Elvis Presley  
Catalogue  
Top Selling 12" Singles  
TV Advertised LPs

No carriage charge on  
orders of 25LPs or more

**AND MANY MORE**  
IMPORTS  
DELETIONS  
OVERSTOCKS  
LPs AND CASSETTES

Visitors Welcome  
Cash/Quantity discounts available

Write or telephone for our  
latest lists

**CHARMDALE LTD.**  
182 ACTON LANE,  
LONDON N.W.10

Phone: 01-961 2866

Telex: 931 945 HETREC

## Merchandising Administration Assistant

c £3,000 after probationary period

We are looking for an important addition to the Merchandising department. A numerate person (male or female) to assist with the preparation of statistics and the general operation of the Merchandising & Display Team.

Reporting to the Merchandising Manager, you would be based at our new head office in London and would liaise closely with field personnel in the Merchandising, Sales and Promotion teams. Our benefits include 4 wks. holiday, record discount, L.V.'s, and company gym, solarium and sauna.

If you have a good standard of education, preferably with A level maths, if you get on well with people and are looking for a career in a fast growing and lively company then write, with brief career details to:—

Mrs. Felicity Radcliffe-Brine  
Personnel Officer  
WEA Records Ltd.  
20 Broadwick Street  
London W1V 2BH



## Songwriters

### YOUR BIG CHANCE!

New Songs required for major production co. Songs already released on RCA, Pye, Polydor etc. Must be on cassette for listening convenience.

Please send your tape with telephone number and address to:

### MAJESTIC RECORDING STUDIOS,

146 Clapham High Street,  
London S.W.4.

For further details phone 01-622 1229 strictly between 11-12 a.m. and ask for WENDY BOWMAN

## Accommodation

### RESIDENCE/OFFICE Dean St. W.1.

Flat in modern serviced purpose-built building, comprising 3 rooms, kitchen and bathroom c.h. c.h.w. low outgoings. 3-yearly lease renewable. Parking available.

£ + £5,500 o.n.o.

Telephone: 01-439 6754 (10am-6pm)

## ROYALTY ACCOUNTANT EMI MUSIC PUBLISHING require an

Accountant experienced in computerised systems and preferably from a music industry background.

The position includes supervision of a small staff, reconciling the receipt of payments and royalties with the ledgers of the companies in the group.

Salary c£4,000 p.a. according to age and experience. Apply in writing giving full details of qualifications and experience to:

TERRY KEY,  
EMI Music Publishing Ltd.,  
138/140 Charing Cross  
Road, London WC2H 0LD.

## Change of Address

### CHARMDALE LTD.

have moved to  
182 Acton Lane,  
London N.W.10.

Tel: Sales Desk  
01-961 2866  
Office  
01-961 3133.

## POSITIONS

### Disco Promotion

Following their recent label signings the Licensed Repertoire Division of EMI Records Limited have created a new team within their comprehensive national promotion force. This team will be concentrating on disco promotion throughout the country.

We are looking for a good organiser with previous experience of the disco scene to help our newly appointed Disco Promotion Manager to set up this project. The person appointed will have to help out with the typing etc., but must also have a clean driving licence.

We are offering a competitive salary plus all the usual big company benefits.

To apply, write to:—  
Martin Norwood, Senior Personnel Officer,  
EMI RECORDS LTD.,  
Seymour Mews House,  
Seymour Mews,  
London W1A 1ES



(This appointment is open to male and female applicants).

### ENTHUSIASTIC WAREHOUSE MANAGER

required for busy Import/Export Record & Tape Distributors.

5-day week. 9.00am-5.30pm

apply: Jeffrey Collins,  
SCARLET BAND RECORDS LTD.,  
61 Bideford Avenue, Perivale, Middx.  
Telephone: 01-998 0911.

### HMV Record Shops

require a

### MANAGER

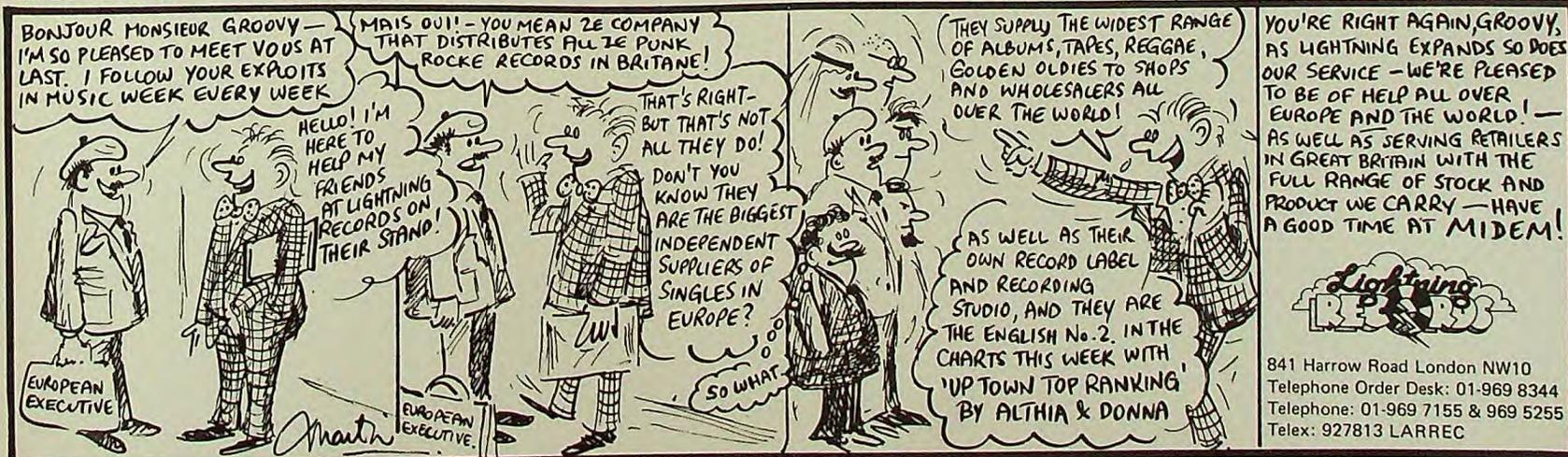
for their shop in Stockton.

Good product knowledge and previous retailing experience essential. Salary range £3,500-£4,000 p.a. according to age and experience.

For further details please ring Pamela Edwards 01-437 0444 Ext. 308.

## GROOVY AT MIDEM

By MARTIN STUDIOS



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Telephone: 01-969 7155 & 969 5255  
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