

MUSIC WEEK



Europe's Leading Music Businesspaper • A Morgan-Grampian Publication • FEBRUARY 18, 1978 • 65p

Mail-order Mouskouri: surprise dealer bonus

by VAL FALLOON
INDEPENDENT DEALERS have been benefiting from the efforts of a new TV mail-order company whose offer of a Nana Mouskouri package has resulted in two Philips catalogue albums by the singer entering the lower regions of the chart.

Passport (9101 061) already a gold album and the subject of a Phonogram TV campaign in mid-1976, now re-enters the album chart this week at Number 60; while Spotlight On . . . (6641 197) is hovering outside the Top 60. The albums, both selling at £3.99, contain some tracks which are duplicated on the exclusively mail-order 24-track compilation (£4.95 including postage).

This TV album, The Magic Of Nana Mouskouri, was test-marketed last summer by independent merchandising firm Gateway Projects, on behalf of Britannia Music which compiled the set. Sales were good, so the firm stepped up the campaign and is now advertising nationally.

CBS '76-'77: 'best in our history'

by CHRIS WHITE
AN OPTIMISTIC Maurice Oberstein, CBS managing director addressed his sales force at last week's conference, when he was able to report that the last financial year — November 1976 to October 1977 — had been the biggest ever in the history of the UK company. "In the last five years we have had a compound growth in sales annually of around 30 per cent, and during the last year alone there was a sales growth of 40 per cent over the preceding one," he stated.

"Such sustained growth has been remarkable, but record sales don't come by chance," he added. "We should remember that no-one in a record company ever really knows where the next hit record is coming from."

He reported that there had been and would continue to be developments in the distribution system, where more investment would be made. The CBS studios had been brought up to 24-track capability, and April Music was expanding under the new leadership of Len Beadle. The publishing arm is soon to move into its own new offices, away from Soho Square.

Oberstein talked of CBS' policy of signing artists as long-term prospects, and mentioned recent additions to the roster such as Cafe Jacques, the Vibrators, Mary Mason and Key-West in that category.

The first quarter of the current financial year, he added, had been the biggest in CBS history, and followed a year when there had been no fewer than 29 albums which went silver, gold or platinum, while the week of the conference had seen five singles in the Top 50.

However, the initial impression that the current success of the two Philips albums was an example of a TV mail-order campaign backfiring — an event that would cause independent dealers to jump for joy — is misleading.

Phonogram has helped retailers by mailing them at the start of the national campaign and enclosing a special order form for other Mouskouri titles. But Britannia Music is a division of the Polygram group, and sales of the mail-order set — which as a condition of the

TO PAGE 4



A BOOTED and be-tasseled Dusty Springfield in line for the camera at a reception in her honour last week at Les Ambassadeurs Club with (left to right) Polygram executive vice-president Stephen Gottlieb, Lulu, Elton John, Madeline Bell, Phonogram TV promotion manager, Don Percival, and managing director Ken Maliphant.

Sales drop blamed on artists

HOLLYWOOD: KEY Capitol recording artists are rapped by label chief Bhaskar Menon this week for contributing to the company's disappointing results for the last quarter of 1977 and the first six months of fiscal 1978. "Sales were adversely affected in the record music division mainly as a result of rescheduling new album releases by a number of key artists," says Menon, president and chief executive of Capitol Industries-EMI Inc.

Capitol's net income for the last quarter compared to 1976 was down by 795,000 dollars, and net income for the first six months of fiscal 1978 was down by over 2 million dollars. "The first six months of the

current fiscal year have been difficult and disappointing to Capitol," admitted Menon, blaming increases in recording and talent development and higher marketing expenses as well as the non arrival of major albums which could have contributed greatly to the company's profits if they had been delivered on time.

Menon does not name the artists whose product failed to meet release dates but it is well known that Capitol was banking on new albums by Wings and Bob Seger before Christmas.

However Menon goes on to praise the label's performance in the development of new talent, "as evidenced by the remarkable

successes of Be-Bop Deluxe, Gentle Giant, Sammy Hagar, Klaatu, Kraftwerk, Little River Band, Maze, Mink DeVille, Pousette-Dart Band, Starz and Bob Welch."

Referring to EMI America, EMI Inc's new separate label formed last December, Menon said he expected it to be "a dynamic second music operation in parallel with Capitol Records to enhance our overall market share."

Decca's figures for the six months to December declared last week, also showed a decline of 5 per cent in pre-tax profits and a loss on the consumer side of £555,000 against a £750,000 profit last time. The problems were mainly in the area of television manufacturing, but the records results were also "uninspiring" and the company declared its intention to improve its pop music catalogue.

Ireland's new radio station

by KEN STEWART
DUBLIN: RTE Radio will launch a new music-orientated broadcasting channel here on March 16. Its tentative name is Radio Dublin, and interviews are still in progress for the post of station manager.

This development adds further piquancy and possible complication to the current Irish radio scene, particularly in the Dublin locality, as there is a pirate radio operating already under the name of Radio Dublin, and another illegal breakaway station called ARD (Alternative Radio Dublin).

The pirate activity is exerting an adverse effect on record sales in the Dublin area, according to Polydor Ireland managing director John Woods whose company enjoyed a successful 1977 largely through its

advertising sales campaigns over the national RTE Radio. But the advent of the two pirate stations is apparently taking listeners away from RTE and depressing record sales in Dublin area.

"The facts are really startling," said Woods. "With two major campaigns booked on RTE to begin immediately after Christmas, each costing several thousand pounds, the immediate results were as anticipated. But as soon as the publicity built up on the pirate stations in mid-January, Dublin sales dropped drastically, although the demand in the rest of the country continued as forecast."

"As Dublin represents as much as 60 per cent of our business, we're seriously concerned about this development".

Tartan army breaks out

by IAN McFADDEN
GLASGOW: A regional breakout is happening here with a World Cup song, Ally's Tartan Army, by comedian Andy Cameron, which the Glasgow-based Klub label claims has already sold over 150,000 copies.

The single is selling so fast that the local independent distributors Musac have had difficulty in keeping shops supplied and they now have three plants supplying product.

The single is only the third release on the Klub label which was set up last November by Peter Shipton and Clem Dane.

"It is outselling every single we have," said Kate Crampton at Sleeves in Partick. "It is selling at least ten times more than any other single," said Adrian Whiteman of Europa Music in Alloa. "And we have only ever had another one like that and that was Mull Of Kintyre."

Klub's Peter Shipton commented: "If nothing else we have proved that the majors do not have a total monopoly. There has always been plenty of talent here and now we are able to exploit it on a national scale without heading for London."

Gala night at the Savoy

MUSIC WEEK inaugurates its Dooley Awards this week at a glittering charity gala at the Savoy Hotel when the cream of the music industry gather for the presentation of awards in 47 categories including companies, labels, artists, sleeve designers, press advertising and for the first time this year radio and TV commercials and below the line campaigns. Read the background in a special supplement inside.

ALSO this week Music Week begins a new service for readers — THE TIPSHEET — an invaluable guide to what's happening and about to happen in the music business compiled by SUE FRANCIS. Take a tip from us and read The Tipsheet now — on page six.

On other pages: Classicscene pp 53-55. International news 8-12. Talent 18. Performance 20&75. Women in the music business 23. Disc charts 56. Radio 58. Singles fact sheet 64. Singles releases 66. Top 50 73. Top albums 71. Pull-out charts centre. Dealer guide to airplay action 37&40.

DOOLEY AWARDS 1977
Souvenir Supplement
pp 25-52

THE ROYAL PHILHARMONIC ORCHESTRA
with RICK WAKEMAN
A SYMPHONIC ARRANGEMENT OF A MODERN COMPOSER'S MOST POPULAR WORKS.
On A&M Records and Tapes AMLH/CAM 68447

NEWS

Jay, Cepcor link in new company

A NEW artist management company has been formed, backed by the international financial group Cepisa, with the aim of becoming "a major European and international factor in music management". The company follows an amalgamation between Laurie Jay and his artists and Cepcor Ltd which is headed by Ian Miller a former music business lawyer in Southern Africa and director of Teal Records there.

Artists now managed by Cepcor include Duncan MacKay (Pepper/UA recording artist) Catherine Howe (just signed with Ariola), the Phil Ram Band, (currently recording an album for Polydor), Nigel Martinez (recording an album for State), Roy Phillips' Peddlers, and Joker.

Cepisa is a financial group of companies with operations and offices in the UK, USA, Germany, Africa and Latin America. Its music division, Cepcor Ltd, was originally formed under the leadership of Ian



CATHERINE HOWE, writer and singer of the award-winning song Harry, has been signed to a new long term, worldwide recording contract by Robin Blanchflower, managing director of Ariola Records (UK). Her first single for the label, Sit Down And Think Again, has been produced by Mike Batt and will be released on March 16. Catherine is pictured with Mike Batt, Robin Blanchflower and her manager Laurie Jay, who has just merged his management interests with Cepcor Ltd. (See adjacent story.)

Miller mainly to provide financial and management advice for producers and other professionals.

Now the company has in-house legal and accountancy experts together with an artists' management and promotion team under the guidance of Laurie Jay.

"Cepcor looks for a planned build-up of artists with the aim of becoming a major European and international factor in music management," said a spokesman.

Cepcor UK is located at 15 Embassy Court, Wellington Road, London, NW8 (01 586 1315).

Happy Days are here at last

AFTER WAITING over nine months for release Warwick's album Fonzie Favourites is being given a top-weight £215,000 campaign, which started in the Harlech and Westward areas on Feb 8, and goes national from March 6 to 31.

Ian Miles, managing director of Warwick/MSD said that the company had held back the release because the tv show Happy Days and its main personality the Fonz had never been seen in some parts of the country. But beginning last month the show is being screened in 13 parts, once or twice-weekly, in every commercial tv area in Britain, except Ulster.

Warwick last May acquired the rights to the Fonz image and songs from the series from Bill Gilliland of Ahead Records of Canada — a company which has achieved great success there and in some US states with product based on the show.

The Warwick album carries 20 tracks, including the Happy Days theme, the Fonz song, and late Fifties/early Sixties pop hits which are heard on the Happy Days shows. The last track aims to train would-be young Fonz impressionists in how to say the now famous phrases such as Cool It, Aaay!, and Sit On It, correctly.

The album sleeve itself has a press-out tab at the back so that it can be stood up for display, and the first 75,000 albums sent out will contain a free promotion pack of colour picture, Fonz comb, and badges. All other albums will have a slip inviting buyers to apply direct to Warwick for the pack, at a cost of £1. Miles pointed out that cost price was 75p, and with mailing this left Warwick little or no profit on these.

The cost of the campaign is split between tv (£187,000) and radio (£28,000), which will be used simultaneously.

DONNA SUMMER will be battling it out with herself again when both Casablanca, her current recording company, and GTO, her previous label, release rival singles. The official Summer release will be Rumour Has It, taken from her Casablanca 2LP set Once Upon A Time, and backed by the Album's title track. Release date is this Friday

CAMPAIGNS

(17). Only a week later however, GTO issues a three track single with the first 20,000 copies pressed as a 12-inch disc. The A-side will be Back In Love Again from the I Remember Yesterday album, with Try Me I Know We Can Make It and Wasted from the Greatest Hits LP on the B-side.

A MARKETING campaign which Arista and its parent company Columbia Pictures is describing as "of unprecedented magnitude" is being mounted in support of the release of Close Encounters of the Third Kind — film and soundtrack music. Complementing Columbia's promotion for the film, Arista has already begun its campaign for the records (original soundtrack LP which is released on March 10, and two singles of the theme, one a disco arrangement, which were released on February 3). Full-page advertisements are going into the music press for the singles, and colour posters are available for dealers. A further campaign, including advertising, and retail outlet and local cinema displays, will be mounted around the LP release.

POLYDOR IS backing Tell Us the Truth, the first LP by its new wave band Sham '69, with full-page trade advertisements, badges and posters. Release date is February 17, and the spot colour advertisement appears next week in four music papers, with repeats in March. Posters will be available for in-store display, and poster sites have been taken in London, Manchester, Leeds, Newcastle, Liverpool, Nottingham, Sheffield, Birmingham and Glasgow. Details of the band's current tour dates will be included in advertising.

TO LAUNCH actor/singer Leif Garrett in the UK WEA is promoting his Runaround Sue single (released February 24) heavily, with a 12" format in special bag, containing a colour poster of the 16-year-old Shaun Cassidy rival. A competition with a trip to meet the singer in Hollywood as a prize is on the bag, and radio announcements will publicise this. Garrett stars in Skateboard, a film opening in London on March 16.

DAVID ESSEX

new single 'Stay With Me Baby'

6063



Records

YESTERDAYS

10 YEARS AGO

5 YEARS AGO

February 21, 1968

UA RECORDS goes independent and changes licensing deal with EMI to p&d only from March 1 ... Philips launches Fontana budget label retailing at 12s 6d with material by Manfred Mann, and Dave Dee as first in series of bi-monthly releases ... MCA introduces UNI label ... EMI scoops Talk Of The Town Live LP by The Supremes, the first time a Motown group has recorded live outside the US ... Rolling Stones drummer Charlie Watts designing logo for band's own Mother Earth label, scheduled for launch in Spring ... 1967 sales figures show all-time record of almost 12 million discs produced in UK in November alone, worth £3.27m in sales ... a 36 per cent jump over previous year ... Philips singles release sheet shows Elton John title, I've Been Loving You ... Fleet Street in a tiz over revelation that Love Affair did not record their own hit single Everlasting Love ... Spark label debuts with Cuddly Toy by the Fruit Machine ... 12s 6d sampler kicks off Atlantic's This Is Soul promotion.

February 17, 1973.

CAPITOL RADIO, due for launch at the end of the year, hints at a Radio 2 format ... ATV Music introduces Bradleys label on sale-or-return basis ... A&M prunes catalogue and states that deleted titles will stay deleted ... Larry Yaskiel, two-week-old general manager of Warner/Reprise moves to job as international director of Warner US ... Syd Gillingham and Brian Gibson Enterprises partnership split as Gibson joins Pye as press officer ... CBS increases number of quadraphonic titles to 60 ... EMI may buy out Gerry Ord's remaining 40 per cent interest in Bovema ... disc comeback planned by Twinkle ... Gladys Knight and Pips leave Motown stable and sign to Buddah ... Electra head Clive Selwood to join CBS as general manager, marketing ... Sweet tops singles chart with Blockbuster as Roberta Flack's Killing Me Softly enters at number 47 ... Elton John has No 1 Album with Don't Shoot Me, I'm Only The Piano Player.

First Motown internationale

MORE THAN 60 participants from 26 countries attended the Motown international conference, where a major point of discussion was the continued need for emphasis on cross-frontier co-operation. Motown licensees and Jobete sub-publishers gathered at the Chewton Glen Hotel in Hampshire, and were welcomed by a filmed greeting from company chairman Berry Gordy. The conference was chaired by international vice-president Ken East and Motown president Barney Ales. They were accompanied by Mike Lushka, executive vice-president and general manager of marketing; Derek Church, director of creative services; and Lee Armstrong and James Fisher of Motown International.

Forthcoming product previewed for licensees included the Stevie Wonder LP *The Secret Life of Plants*; tracks from a new signing, Cuba Gooding; and records by Fifth Dimension, Fresh, Fantasy Hill, 21st Creation, and Switch. East announced a European tour in April by the Commodores and a new



Motown signing, Three Ounces of Love, and material from new albums by Jermaine Jackson, Tata Vega and Smokey Robinson.

After presentations from Scandinavia, the rest of the Continent, the UK, Brazil and Australia, Jay Lowy, vice-president and general manager of Jobete, spoke on the planned expansion and

continuing success of the company as top publisher in the US.

PICTURE SHOWS Ken East (right) and Barney Ales presented a special award to Wilfrid Jung (left) md of EMI Europe to mark the European sales of Stevie Wonder's Songs in the Key of Life LP.

CBS unveils its War strategy

AN ALL-STAR recording of H.G. Wells' *War Of The Worlds*, produced by Jeff Wayne and with a narration by Richard Burton, was amongst product unveiled by CBS at its mini sales conference held last Friday. The 2LP set will feature music inspired by Wells' novel and amongst the artists included in the line-up are David Essex, Julie Covington, Justin Hayward of the Moody Blues and Phil Lynott of Thin Lizzy.

Marketing director Tony Woolcott said that the project was probably the most ambitious undertaken by CBS UK, and in fact work on the recordings has been in progress for more than two years. The two albums are being scheduled for spring release and there will be a 16-page booklet included. From CBS soon comes the soundtrack album for the new animated film *Watership Down*, featuring the voice of Art Garfunkel. Mike Batt, creator of the *Wombles'* music, has written some of the score.

● CBS' mid-price line, Embassy, which was re-activated last year, is to be expanded during the next few weeks with a release schedule which includes Argent's *Hold Your Head Up*, a compilation *Instrumental Country*, Harold Melvin and the Blue Notes' *Don't Leave Me This Way*, Raw Power by Iggy and The Stooges, and Dr. Hook's *Sylvia's Mother*.

Other imminent releases from CBS and its associated labels include albums by Joe Tex, Lynn Anderson, *The Manhattanans*, Mahogany Rush, a compilation called *New York New Wave*, the *Wombles*, Russ Ballard and the *Vibrators*. Following the company's recent licensing deal with TK Records, there will also be more product from that source including titles by the *O'Jays* and *Chi Coltrane*.

● CBS IS re-releasing 25 singles which reached the number one spot between 1957 and 1976, as a follow-

up to its two previous singles series, *Hall Of Fame* and *Disco Hits*. Amongst the artists featured are Paul Anka with his first hit *Diana*, Roy Orbison, The Byrds, *Georgie Fame*, *Marmalade*, *Love Affair*, *Simon and Garfunkel*, *Abba*, *Tina Charles* and *Chicago*.

Many of the singles have not been commercially available for several years, and others have remained catalogue items long after their original success. However, CBS has given the records special B-side couplings, different to the original issue of the singles, and the catalogue numbers have been changed to avoid confusion.

The records will retail at 80p each and dealers are being supplied with in-store promotional material including counter browsers, posters, and window/door stickers. Each browser will hold packs of 50 singles, two of each title. However the singles will all be available individually.

DOOLEY

SUNDAY TIMES critic Desmond Shawe-Taylor claims that one-fifth of the 241 sides in EMI's prestigious box set *The Record Of Singing* have been wrongly pitched on transfer to LP and urges the company to call in the issue and replace with corrected versions Vladimir Vodka the Varrington distillers threw Valentine's Day party for local band *Poacher* "to wish them success in their new recording career" **Kid Jensen** hired by Tea Council to find Britain's top young disc jockey **Nat Joseph** writing a book about his life and times in the record business.

ED STEWART to star as a half-man half-beast Centaur in the Albert Hall pop musical extravaganza *Jason And The Golden Fleece* in aid of *Help the Aged* CBS president **Walter Yetnikoff** has a cameo performance in the Dylan film *Renaldo and Clara* Africa wedding for EMI a&r man **Mark Rye** and Big O's **Jill Hart** **Roddy Llewellyn** meeting the press this week on first day in Air Studios making recording debut Capitol sending new signing **Freda Payne** to Europe for promotion tour for new album *Stares And Whispers* CBS has produced a memorial album dedicated to "the wit, wisdom and inspiration" of the late **Goddard Lieberson**.

COMMISERATIONS TO State Records' **Maggie Ross**, victim of vicious mugger who also took her address book — she asks contacts to call her so she can compile new book, and also to tell police if anyone gets any strange phone calls **Gil Scott-Heron's** new *Arista 12'* claimed to set up a record with 13 minutes on B side Unrehearsed highlight of last Saturday's Variety Club annual dinner — Radio Clyde's **Andy Park** conducting Phonogram's **Ken Maliphant** in spirited vocal version of the *Floral Dance*.

DEATH ANNOUNCED of **Turner Layton** of famous pre-war act *Layton and Johnstone* Yvonne Elliman, the *Walker Brothers* and *Dan McCafferty* all failed with it but now **David Essex** revives *Stay With Me Baby* for his next single To promote new disc *Opium For The People* by **Planet Gong**, Charly Records offering DJs homemade rolled cigarettes filled with Gong mixture, allegedly a tobacco-like substance grown on tea farms in the Himalayan foothills.

PRIVATE STOCK md Mike Beaton challenged his promo man **Winston Lee** to get *Robin Nash*, *Teddy Warrick*, *Derek Mills*, *Johnny Beerling*, *Dave Tate*, *Dave Prince*, *Brian Penders*, *Stan Appel*, *Dave Hillier*, and *Ted Beston* of *BBC and Capital's Aidan Day* and *Tim Blackmore* round same table — and he did, last Thursday at *Burke's Club* Current tour by **Chris de Burgh** promoted by *Andrew Miller* must be one of best bargains in several years with ticket prices from 50p to £2 Rumours that both *Hammersmith Odeon* and *Rainbow Theatre* will be closing their doors with *New Victoria* becoming only major London rock venue Previously a freelancer for *Blues and Soul*, **Graham Betts** joins *Brian Gibson* in *Pye press office* Welcome to *Music Week* — **Julie Horlock**, previously with *Decca* classical marketing department, who joins this week as editor's secretary.

PUBLISHING

Street Music's aim is true

STREET MUSIC has finalised a number of foreign sub-publishing deals in recent weeks, for representation of its catalogue with *Nada Music* for Holland and Belgium; with *Musiepiece Publishers* for South Africa; with *RCA* for Italy, Spain, Portugal, Mexico and South and Central America; with *Melodie de Welt* for Germany, Austria and Switzerland; with *Intersong* for Scandinavia and Finland; and with *Mushroom Music* for Australasia.

Product initially covered by these agreements includes *Elvis Costello's* UK hit *45 Watching The Detectives* and album *My Aim Is True*. To follow are the debut LP by *Stiff* artist (and *Street* writer) *Wreckless Eric*, and singles by *Stiff's* new signing *Ernie Graham*. Other writers with material published by *Street* include the *Subs*, the *Yachts* and *Larry Wallis*. *Street* also administers the catalogues of *Graham Parker* and of the *Rumour* for most territories.

Street Music was formed recently by *Clive Calder* and *Stiff Records* md *Dave Robinson* to offer a creative and administrative service to emerging new wave songwriters.



HANK MARVIN was one of nine British writers and publishers to receive awards in London last week from *ASCAP* for their success in the US country music charts in the past year. *Paul Adler* (left) *ASCAP* director of membership, and *Lawrie Ross*, *ASCAP's* permanent representative in the UK (right) gave *Marvin* the award for his song *Sam*. Photo by *Sylvan*.

Office boy makes good

CARLIN MUSIC has concluded negotiations for the publishing rights of all existing unpublished *Steve Marriott* music and all future product for the next five years. *Marriott*, an original member of the *Small Faces* and *Humble Pie*, recently re-formed the *Faces* and the *Carlin* deal will cover all material composed by *Marriott* and released by the group for the contract period. The group's first album under the

deal will be recently completed *78 In The Shade* which is scheduled for worldwide release in March.

For *Marriott* the *Carlin* deal means he is returning to the company which gave him his first break as a singer 15 years ago and it was through his early recordings for *Decca*, instigated by *Carlin*, that he became involved with the original *Small Faces*.

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

'PULSTAR'

PX268

PAUL MAURIAT

BLASTS OFF WITH THIS GALACTIC SMASH

May The Force Be With You

AVAILABLE NOW ON POWER EXCHANGE RECORDS
DISTRIBUTED BY SELECTA



NEWS

Hill emphasises world market

EMI'S AIMS and ambitions in the global music market to be supervised by Leslie Hill in his forthcoming role as director of group music have been further emphasised by the first marketing and repertoire conference to be held by EMI Records international division. It took place on January 31 and February 1 at London's Montcalm Hotel.

Hill's introductory speech and the one that followed from international division general manager Paul Watts underlined the importance of the global market to the 34 delegates representing 23 countries.

EMI Records A&R general manager Nick Mobbs outlined the range of new artists and recordings on the company's enlarged talent roster, and introduced the members of his department, including A&R commercial manager Freddie Cannon who explained the growing international orientation of the department.

Pop repertoire senior artists development manager John Bagnall spoke about the co-ordination effected by his team between the various EMI departments and artist

managers as well as the managerial advice and services offered to artists who do not have personal management arrangements of their own.

M.o.r. division general manager Vic Lanza gave a slide presentation on current m.o.r. artists and product, and sales and promotion general manager Peter Hulm and national promotions manager Terry Walker explained their joint efforts in reaching and convincing the media. Group pop repertoire general manager Peter Buckleigh and marketing manager Ian Groves gave details of campaigns currently operating such as Queen's News Of The World and forthcoming ones like the Kate Bush album *The Kick Inside*, and the final presentation was by commercial development managers John Cavanagh and Brian Burg on TV-promoted albums.

During the two-day conference delegates heard cuts from forthcoming albums by the Rolling Stones and Wings, and were entertained in cabaret following a White Elephant Club dinner by Kate Bush.



THE ELEKTRA TV LP *The Sound Of Bread* was awarded a double platinum album for UK sales at a celebration dinner party thrown by WEA. The four man group was in London to tape a BBC 2 hour-long TV special, for transmission March 10. Pictured (centre) are WEA md John Fruin with marketing manager Dave Clipsham and David Gates, with Dean Parks, Mike Botts and Larry Knechtel.

Consumer spending upsurge predicted

THE PREDICTED upsurge in consumer spending following recent tax and mortgage repayment cuts may not necessarily be reflected in record sales for 1978, according to industry opinion.

Treasury forecasts of a three per cent increase in spending (representing £6-7000 million) for the last six months of this year are based on these cuts and hopes for a budget which should provide for even more tax cuts and a levelling out of inflation, as salary increases and price increases start to catch up with each other.

A Treasury spokesman said: "The last quarter of 1977 showed real growth in consumer spending — one per cent. If that sort of trend is carried forward into this year we expect to see a two per cent increase by mid-1978 which, depending on the budget, should increase further as the year continues."

He added that following the relatively stagnant consumer demand in the past two years the prospect for this year was most encouraging. Naturally such predictions cannot specify which sectors of the trade are to benefit. However, the last available figures for family expenditure (1976) show that goods such as records and tapes, when grouped with audio equipment, television sets and the like, represent 1.2 per cent spending.

EMI marketing director Bob Mercer agrees with the predictions. He told *Music Week*: "We are expecting an improvement on sales compared to the past two years."

Maurice Oberstein, CBS md, was also optimistic. "I feel the first six months of 1978 will be as difficult as the previous year, but I believe the

following six months will be substantially better."

But John Fruin, WEA md, disagreed totally with the Treasury predictions. "According to other people in the business, particularly retailers, the first six weeks of this year have been down on the same period in 1977, though our own business has been exceptionally good. I have increased the WEA sales target, but I don't anticipate that any increases we show will be part of a general consumer spending upsurge."

Doug D'Arcy, Chrysalis m.d. said that how much the consumer boom would be reflected in record sales was debatable. He added, "If people use their extra spending power to buy large items such as cars, there should be some spillover into the record market. Providing the price of albums does not rise dramatically, then we should see increased album business, possibly to the detriment of singles sales. Chrysalis is targeting for a very strong percentage growth this year and I have every confidence that we will be able to achieve it."

Strummers

In *Music Week* February 11, in a feature on Strummers Record shop in Penge S.E. London, it was stated that the two owners of the shop Paul Manzi and Carli Gibbons, told *MW* that they had purchased the shop from its previous owner "as an empty shell with no stock." Messrs Manzi and Gibbons wish it to be made clear that the previous owner had sold them the shop inclusive of stock.

Denis Lopez found dead at St John's Wood home

DENIS LOPEZ, well known-session musician specialising in Latin percussion, was found dead at his St. John's Wood flat last Thursday. Friends became concerned when he failed to appear at a recording session earlier that day, and asked the police to force an entry. Exact cause of death is not yet known. It is believed he suffered a heart attack.

Lopez, 44, started his music career during his National Service days when he played flute and saxophone in a Royal Air Force Band. Later he took up music full-time as a percussionist, working with Don Carlos at the old Astor Club and then leading his own groups at the Condor and the Embassy Clubs.

Lopez formed his own broadcasting and recording group called Liquid Latin, which has been participating in the current Radio 2 series *Let's Go Latin*. He recorded during his career for EMI, Pye and DJM.

Morris appoints Cook and Crane to Polydor board

TONY MORRIS has appointed two new company directors at Polydor — financial controller John Crane and a&r general manager Jim Cook. Both men join Morris and deputy managing director Tom Parkinson on the Polydor board.

Crane (35) joined Polydor ten years ago as office accountant and became chief accountant in 1973. He was appointed financial controller last year. Cook (32) joined the

Polygram Group from EMI in 1971 as assistant legal adviser, becoming Polydor's business affairs manager in May 1974.

Following the departure of Wayne Bickerton in November of the same year, he was appointed head of a&r, and since then his signings to the company have included Jam, Steve Gibbons, Pat Travers, Sham '69 and Maggie Ryder.

B&C's folk talent contests

B&C RECORDS in conjunction with *Folk News* is organising a series of nationwide talent contests to find new folk music talent with its "eyes on the nineteen eighties" in the words of B&C product manager Jon Donaldson.

The contests are being staged at venues on the British folk club circuit and the first was held last week at the University College Union crypt Folk Club in London as part of a folk weekend.



AT AN RCA reception to welcome home James Galway after the Swiss road accident which put him in hospital for five months, Cleo Laine presented the flautist with a silver disc for sales of his album *Showpieces*. RCA claims the LP is "the fastest selling classical record to reach silver disc status". Galway will be introducing Radio 3's new record hour for the next three months and also begins a BBC2 tv series. (See radio page 58.)

Motown's first 12-in

MOTOWN RELEASES its first 12 inch single shortly to support a forthcoming tour by the Commodores. The double A side is titled *Zoom* backed with *Too Hot To Trot*, with a special catalogue number of 12TMG 1096. The Commodores will be touring Europe and the UK in April.

Stiff's 10-in brown LP

STIFF'S NEW album by Wreckless Eric is to be released in two formats simultaneously — a normal 12-in version and a special 10-in on brown vinyl. The extra novelty version is aimed at collectors but the company expects a healthy sale despite having two less tracks than the original. The album, released March 3, is *The Wreckless Eric Album* (SEEZ 6).

GRRC resumes annual conference

AFTER A year's gap the GRRC is resuming its annual conference, and agendas are being sent to MTA members now. The Discatex 78 disc and tape exhibition and the conference, under the title *Into The Second Century*, will be held in the Cumberland Hotel, London W.1; the exhibition starts on March 6 in the Carlisle Suite, and the conference follows on March 7 and 8.

Scheduled for discussion are topics including retail security; credit cards in retailing; the value of tv advertising (the speaker is Ian Miles of MSD/Warwick); and the chart system.

There will also be a forum and talk-in with a panel of record company chief executives comprising John Fruin of WEA, Walter Woyda of Pye, Maurice Oberstein of CBS, and Leslie Hill, director of group music for EMI. All retailers and their members of staff may visit the exhibition, which is free and open throughout the conference period.

Tickets for the conference and for the MTA record awards dinner which closes it can be obtained both by MTA members and non-members, on application to the Association at 5 Denmark Street, London W.C.2.

Mouskouri dealer bonus

FROM PAGE 1

deal is unavailable through retail outlets — expected to be far in excess of the current sales achieved by Phonogram through the usual methods.

David Shrimpton, Phonogram's m.o.r. product manager, explained: "As a result of the Gateway campaign last summer we had some demand from dealers, following requests by members of the public interested in the set. Many viewers, used to LPs being available in shops, did not realise it was mail-order only. As we had two very similar LPs available — they are steady sellers anyway — we naturally wanted to assist the trade."

Phonogram pressed up more Mouskouri titles, and has now shipped almost 5,000 Passport titles since Christmas, and about 4,000-plus Spotlight On...

Phonogram offers product to its sister firm Britannia Music for marketing by direct response mailing only, either via tv commercials or press advertising, such as with Audio Club product (another Britannia division). There is currently a Harry Secombe set being test-marketed in the West of England and West Scotland, which may go national if sales warrant it.

Continued Shrimpton: "We use mail-order because it is an additional outlet for catalogue product. I feel we do our part by letting dealers know what other product by the artists is available."

Phil Hodson, marketing manager of Britannia Music, agrees with Phonogram's view. "We have promoted Nana Mouskouri as an artist" he said, "which has helped sell the Phonogram catalogue product. The Gateway set cannot be sold through the trade, and we have obviously tapped a huge market that would otherwise not have been reached at all, so it is all good for the Group."

Qualifying this statement, Hodson added that though final sales figures were not available until the campaign ended in two or three weeks' time, the marketing of the set had so far been cost-effective. Meanwhile dealers will doubtless see continued sales of Nana Mouskouri product as an unexpected bonus.

DIANA'S

gonna hit the charts with a
new single.

'Top Of The World' is her new
single from the album 'Baby It's Me'.

A number full of the typical
Ross energy and style.

And as it's from the lady
that's topped the bill more
times than most other
artists, it's got to be a
number worth stocking.

Because topping
the charts is only
natural when
you're...

ON TOP OF THE WORLD



LICENSED REPERTOIRE DIVISION, EMI Records Limited, 1-3, Uxbridge Road, Hayes, Middlesex Tel: (01) 7594532/4611 & 8489811



TIP SHEET

AVAILABLE FOR subpublishing in the UK is the North Carolina-based Nelson Brothers' catalogue. Paul Nelson writes lyrics and his brother Gene the music and also plays guitar and sings. They have a regular slot on the national US TV show Downtown USA, and Judy Collins numbers among artists who have picked up their songs.

The catalogue is represented worldwide by Filmways Music and vice president Terri Fricon told me: "We have signed them for five years and they are writing some great songs. There was tremendous interest in them at Midem but we are still not committed for the UK."

Contact: Terri Fricon, Filmways Music Publishing, 1800 Century Park East, Suite 300, Los Angeles 90077, California. (213 552 1133).

AMERICAN SINGER — songwriter Chili Wilkerson is due in London shortly following up Midem discussions for a recording and publishing deal. After a recent appearance at the Troubador in LA a critic commented: "He demonstrates a fine sense of rock rhythm and continuity... his material runs a wide amount from easy listening to some loose and gutsy rockers."

Chilli has an affinity for England and knows that a start in Europe has worked well for a lot of Americans and thinks it could work for him too. He has a well-produced demo tape to back up his claims. Contact Chili through his business manager Jeffrey Miles on 01-546 9784.

MICHAEL STEWART'S Interworld Music Group opened its London office last week at 15 Berkeley Street, London, W1 (01-

Music Week's new service

THIS WEEK *Music Week* begins a new regular feature — *The Sue Francis Tipsheet* — which will provide a unique service for writers, producers, a&r men, publishers, managers and agents. Sue Francis (pictured right) publisher and editor of the privately circulated industry insight magazine *Sheet*, will be bringing you tips on publishers and producers looking for songs, news of unsigned artists worth listening to and a wealth of inside



information about what's happening or about to happen in the music business. (Sue Francis can be contacted through the Music Week office or on 01-439 9756).

493-8933) headed by John Velasco who is looking for contemporary new writers.

THE PASADENA Roof Orchestra, now in their third year as full-time

professionals, signed with CBS this week. Manager David Curtis is looking for stylised nostalgia material, as well as a producer, to give this popular eleven-piece period orchestra a hit Contact: David Curtis, 23 The Pines, Woodford, Essex. (504 0259).

Forthcoming song contests

CASTLEBAR INTERNATIONAL SONG CONTEST is set for Monday, October 2 to Saturday, October 7, with a prize fund of more than £7,000.

This is its 13th year and is open to amateur and professional composers throughout the world. Entry forms from: Mrs Gisela O'Connor, International Liaison Officer, Castlebar International Song Contest, 10 St Helens Road, Booterstown, Co Dublin, Ireland 881008.

THE 9th WORLD POPULAR SONG FESTIVAL will be held in Tokyo on November 10, 11 and 12. Last year's festival sponsored by the Yamaha Music Foundation drew nearly 32,000 entries from 61 countries and was won by British group Rags with Can't Hide My Love by David Most and Richard Gillinson, published by Martin-Coulter. Deadline for this year's entries in July 15. Information from: Yamaha Music Foundation, 24-22 Shimomemeguro 3-chome, Maguro-Ku, Tokyo, Japan.

Diamond looks for material

JOEL DIAMOND, producer, publisher and self-confessed "workaholic" will be in London next month looking for material for a long list of name artists including Engelbert Humperdinck, New Seekers, Marie Osmond, Gloria Gaynor, Paul Anka, Telly Savalas and Al Martino.

Joel will also be here to plan follow-through promotion for Engelbert's new single *Loving You, Losing You*, due for release on Nems next month. Joel wants to see the new image and success Engelbert has achieved in the States projected here in the UK.

"I am looking for new songs for Engelbert but I warn anyone with material to listen to his new single first," says Joel. "I personally listen to every tape that comes into the office. I have a great capacity for songs. No one can take the place of your own ears."

Joel has his own label Silver Blue Records of mainly disco and R & B music distributed by TK, and publishing companies Silver Blue and Ocean Blue Music. "In addition to looking for material I am interested in and negotiating with several major publishers, through my lawyer Walter Hofer, for affiliation with my publishing companies," he added.

Joel has a tremendous capacity for work and claims never to take holidays or weekends off and feels deprived if he is not constantly in reaching distance of a telephone. He came into the business selling the songs of his friend Arnold Capitanelli and on the way to Midem one year met Bob Renco, then head of MRC Music, who gave him much help and advice.



Joel Diamond

"Later when Bob resigned his job he recommended me as his successor and in 1971 I moved to CBS and ran their publishing and was involved in A & R for Columbia Records. The first group I ever brought in was Dr Hook."

Now, as a successful producer, Joel's method is to follow through from song selection right into promotion and career planning of the artist. And that's why he'll be back in London next month for the launch of Engelbert's new single. Meanwhile he can be contacted at Silver Blue, Penthouse, 220 Central Park South, New York, NY 10019 (212-586 3535), or through Walter Hofer, 221 West 57th Street, New York NY 10019.

NEWS

POLYDOR RECORDS has announced several new appointments Dennis Munday has been promoted to succeed Malcolm Jones as senior product manager at Polydor, handling the full American catalogue, including CTI and Kudu. He has been jazz product manager for the past three years, and jazz product will now be managed by Gordon Gray in addition to his mor roster.

Maurice Gallagher is the new artist liaison officer, responsible to John Howson, head of promotion.

Barry Barnes has been promoted to field display manager, reporting to advertising manager Gareth Harris. Barnes has been with Poldor's sales team for three years, and replaces Ron Drew who has left the company. David Bower has joined from Thompson regional newspapers as assistant advertising manager.

MARTIN MAYHEAD has joined the WEA promotion team as junior promotion representative for London. He has been with the company for three years, initially in the press office. Replacing Brian Munns, who has left the company, Jackie Chaimo has been appointed regional press officer — a move upward from the position of assistant. Jim Bench, a member of the merchandising team for a year, has been appointed area merchandising manager for WEA north, and Steve Osborn has joined the company as merchandising and display representative for East Anglia and the home counties. He was previously with the display division of Cambridge co-operative stores.

TOM BRADLEY, financial controller of the Air group of companies, is moving from Air Chrysalis next month to Air-Edel, the group's commercial jingle wing



of which he is already a director.

Bradley is moving to promote Air-Edel music in terms of commercial recording. The company scored a big success in this respect with *Jeans On* by David Dundas, originally written and recorded as a jingle for Brutus Jeans.

Sally McClean is joining Air-Edel as a general assistant, and formerly worked for the Wasey and McCann Erickson advertising agencies.

LESLIE LEWIS, Assistant Managing Director of the Ember Record Division, has been appointed Executive Personal Assistant to Jeffrey Kruger, Chairman of the Ember Concert Division. This is in addition to his usual duties. Dorothy Jantschewsky is promoted to Artists Tour Co-Ordinator and replaces Lesley Hamilton, who has left the company. Her first project is the current Martha Reeves and the Vandellas tour.

PAT TRUNDLE, administrator, Polydor Ireland, has moved to Carlton Production after seven years with the Polydor group. The company's new administrator is Terry Clarkin, who comes to Polydor from Loctite, a chemical engineering company.

JACK WOOD, head of creative services at RCA is leaving the company to become general manager of Earl Reprographics, a Litho plate making company. He previously held similar positions at Phonogram and Music for Pleasure.

Concert sponsors: 'nothing new'

REGARDING six-figure talent coup (*Music Week* January 28), while this may be the biggest deal of its kind to date in the UK, it is certainly by no means "the first time a commercial company has waded into the live appearance industry".

There have been several sponsorship classical concerts by companies (eg John Player & Sons, Hitachi etc.) On the light entertainment front, our own involvement has embraced several ventures, including Motor Circuit Developments "Grand Prix Night of the Stars" in 1976 with artists including Shirley Bassey, and Bruce Forsyth at the Albert Hall;

Renault's sponsorship of Bruce Forsyth's Own One-Man Show in 1977 to celebrate Renault's 75 year Jubilee in Great Britain plus a similar event with Sacha Distel;

We certainly would not dispute that the Townsend Thoresen deal involves far more money than any of the above. However, our ventures have certainly involved considerable investment, it is hardly fair to them to state that "commercial concert sponsorship has not previously been exploited here". **GRAHAM BRIDGWATER** Championship Sporting Specialists, 83 Gloucester Place, London W1.

Music Week replies

WHILE IT is true that the Townsend-Thoresen concerts are not the first sponsored by industry, this is as far as can be ascertained,

LETTERS

the first occasion when tickets will — initially at least be available only to buyers of the sponsors' product (i.e. a Townsend Thoresen ferry fare). Only seats not taken up by this method will go on sale to the general public — Editor.

THE DISTINGUISHED music critic and PRS member Arthur Jacobs, has now spoken out (*Music Week* of January 28) against the conduct of the PRS Council in continuing to withhold the voting list from PRS members despite wholesale protestations from the press and MP's of all parties.

May we now expect the Composers' and Songwriters' Guild — who are supposed to be representing the interests of the 86 per cent of PRS members, who are composers or lyricists — to end their silence by stating clearly and unequivocally whether they approve of the PRS Council's conduct in this affair. **TONY POOLE** (Songwriter), London NW10

IN YOUR issue dated February 4, Michael Freegard, General Manager of the PRS, writes that my report in *Time Out* on November 25 was untrue. He denies having said that, if the PRS wins its Appeal, the Society will "seek a more authoritative decision elsewhere". In fact my published words were as follows:

"But General Manager Michael Freegard has confirmed that if the Council wins its appeal against a court order to hand over the voting list to Trevor Lyttleton, it will seek an authoritative decision elsewhere as to whether they are 'authorised' to disclose members' names." **ADRIAN JACK**, London W12.

JUKE BOX 20

- 1 (6) MR. BLUE SKY, Electric Light Orchestra
- 2 (5) STAYIN' ALIVE, Bee Gees
- 3 (11) JUST ONE MORE NIGHT, Yellow Dog
- 4 (19) JUST THE WAY YOU ARE, Billy Joel
- 5 (2) COME BACK MY LOVE, Darts
- 6 (1) TAKE A CHANCE ON ME, Abba
- 7 (9) LOVE IS LIKE OXYGEN, Sweet
- 8 (4) I WAS ONLY JOKING, Rod Stewart
- 9 (—) WUTHERING HEIGHTS, Kate Bush
- 10 (—) EVEN THOUGH YOU'RE GONE, Jacksons
- 11 (3) EMOTIONS, Samantha Sang
- 12 (—) 5 MINUTES, Stranglers
- 13 (—) FANTASY, Earth Wind & Fire
- 14 (10) WHICH WAY IS UP, Stargard
- 15 (14) FOR A FEW DOLLARS MORE, Smokie
- 16 (—) WISHING ON A STAR, Rose Royce
- 17 (—) DRUMMER MAN, Tonight
- 18 (7) FIGARO, Brotherhood Of Man
- 19 (8) IF I HAD WORDS, Scott Fitzgerald & Yvonne Kealey
- 20 (13) HERE YOU COME AGAIN, Dolly Parton

Courtesy of Laren for Music

HAVE YOU BOUGHT YOUR MUSIC YEARBOOK
Phone: 855 7777

'Whenever you want my love'

ask for the new single by

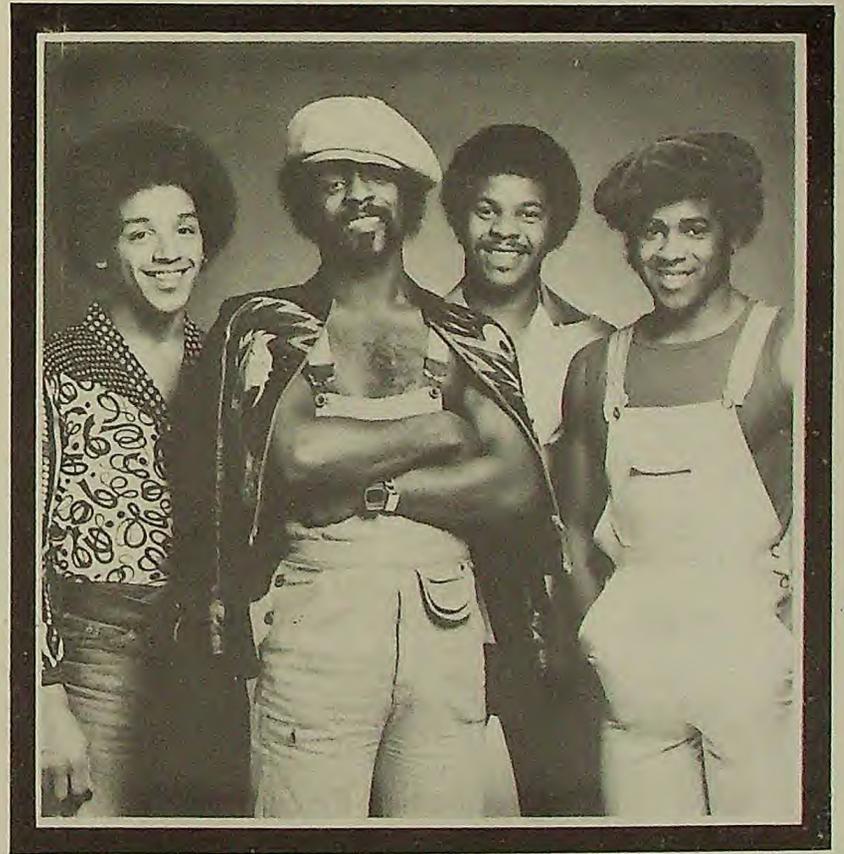
Real Thing.

Real,

Real,

Real,

Real Thing.



Tear along the perforation...and you will have an instant sales aid.



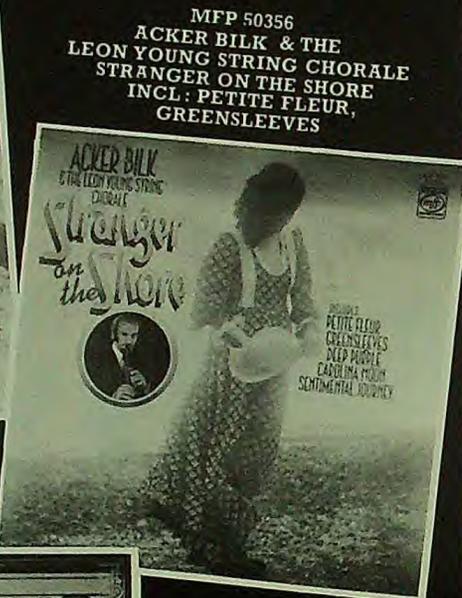
7N46045

You'll love to want it.

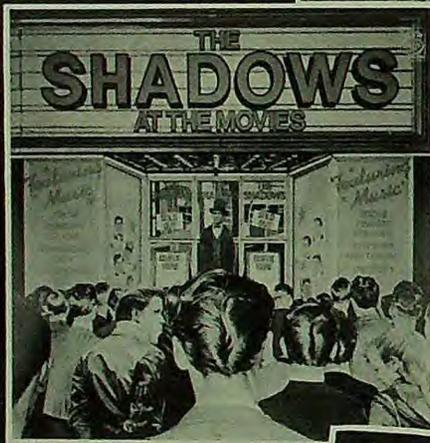
FORTHCOMING ATTRACTIONS FOR YOUR RACKS FROM



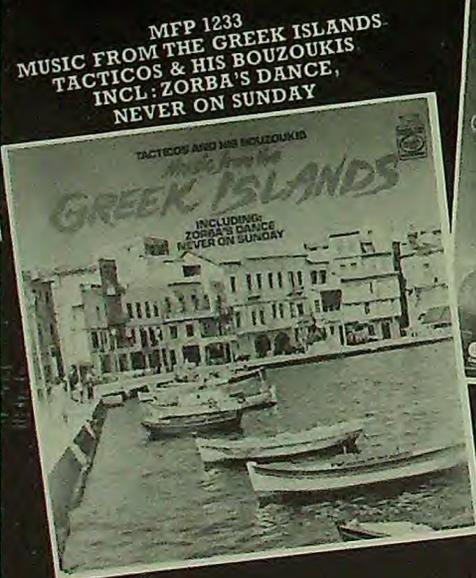
MFP 50338
MOIRA ANDERSON
SOMEONE WONDERFUL
INCL: I WISH YOU LOVE,
ONE NIGHT OF LOVE



MFP 50356
ACKER BILK & THE
LEON YOUNG STRING CHORALE
STRANGER ON THE SHORE
INCL: PETITE FLEUR,
GREENSLEEVES



MFP 50347
THE SHADOWS AT
THE MOVIES
FEATURING:
SUMMER HOLIDAY
FINDERS KEEPERS



MFP 1233
MUSIC FROM THE GREEK ISLANDS
TACTICOS & HIS BOUZOUKIS
INCL: ZORBA'S DANCE,
NEVER ON SUNDAY



MFP 50357
BUCK OWENS & HIS BUCKAROOS
12 GREAT No 1 COUNTRY HITS
INCL: I'VE GOT A TIGER BY THE TAIL,
TOGETHER AGAIN,
ACT NATURALLY



Your kind of music **£1.25**

MUSIC FOR PLEASURE LIMITED, 80 BLYTH ROAD, HAYES, MIDDLESEX, UB3 1AY, TEL. 01-561 2126
EMI TELEPHONE SALES, 1-3 BRIDGE ROAD, HAYES, MIDDLESEX UB3 1AY, TELEPHONE 01-561 4333

INTERNATIONAL Larsen moves up the CBS ladder



Jorgen Larsen

PARIS — Jorgen Larsen, 36, has been appointed CBS Records International area vice president at the company's regional headquarters here with effect from March 1.

The post results from the continuing growth and development, and CBS Records affiliates in Germany, Holland, Switzerland and Austria will report to Larsen.

Larsen joined CBS in Paris in 1971, and moved to Stockholm a year later as area director to take over and build up the CBS organisation in Scandinavia and Finland. He holds a degree in marketing from the Copenhagen School of Business Administration

and an arts degree from the University of Wisconsin.

He will continue to exercise a supervisory role over Scandinavia during a transitional period, and Austria will report to Max Wyngaard until his retirement later this year.

Deutsche achieves Abba record with 250,000 sales

HAMBURG — A unique achievement in its entire sales history for international product is reported by Deutsche Grammophon Gesellschaft here with the news that inside a month more than 250,000 units of Abba — The Album were sold in German retail outlets.

This achievement gains added strength when viewed against the background of a sizeable number of imports from neighbouring countries plus usual problematic aspects of the festive season in Germany.

When Deutsche Grammophon started to sell The Album on December 12, the target was to go gold by January 23, the UK release date. In fact, the 250,000 target was reached a full week before.

A special competition was run

with the DGG sales force awarding one representative, selected by lucky draw, a weekend trip to Stockholm at the end of February, provided the gold target was hit in the prescribed time. Axel Krausser was picked from the lucky dip and Stig Anderson and Abba will receive the gold discs from him.

Says Rainer Schmidt-Walk, manager of DGG's international product division: "We've obviously proud of this remarkable achievement by the sales force, and it underlines just how strong this Abba product really is."

"With the upcoming promotion Abba has agreed to do on German TV, and linked with the launch of Abba — The Movie, prospects for future sales of the LP must be more than encouraging."

Piracy at 20 percent

BRUSSELS — One major record company executive here claims that pirated product accounts for some 20 per cent of the total sales on discs and for cassettes he believes the figure is nearer 40 per cent.

In financial terms, this points to a piracy plundering in the region of 12 million dollars. Of that 25 per cent would go in taxes, so that the government is losing 3 million dollars in revenue.

A new-to-Belgium form of piracy now is that import of several less-known singles from the US and putting them into a pirate album package with a symbolic sleeve and with no group or artist named. Sales pitch for this product is to disc-jockeys searching for "exclusive" material to play and the albums sell at anything from 15 to 22 dollars.

Main Belgian piracy centres are Antwerp, Dendermonde and Ghent.

The price of crime in Belgium

BRUSSELS — Research here shows that record retailers lose an average of 17.5 per cent of stock to thieves. One immediate result has been that two stores now are protected by Knogo record detection systems, which each cost around 11,000 dollars for the detection panels and electronic appliances, plus 2,000 dollars for the special entrance and exit doors.

Additionally there is a cost of some 12 cents for the detection strip on each record. Whole cost for a stock of 3,000 records would therefore be around 13,500 dollars.

The system has a strip for each disc. Anyone passing the detection panels with a stripped record hears an immediate "peeping" sound reaction. This in turn causes the exit barriers to be blocked instantly.

Audiotronic to buy King?

PARIS — Audiotronic, a new British group run by Lasky's as holding company, is expected to buy up King Musique which failed, in trading terms, last July. King marketed hi fi equipment and with a turnover of around 20 million dollars had some 10 per cent of the

total French market in the field.

Following its failure, Lasky's moved in to manage its affairs and is now expected to accept its debts and take it over completely. The aim is said to be for a 1978 turnover of around 25 million dollars, with a concentration on video equipment.

Boney M's US breakthrough

BERLIN — Hansa group Boney M, produced by Frank Farian, sold three million albums and five million singles worldwide last year, claims Peter Meisel, Hansa chief. One million LP units were sold in Germany alone.

Meisel says he now looks for a breakthrough in the US in 1978. The company's new hope for success worldwide is Farian group Eruption, which has had round-Europe chart reaction in recent weeks.

KATE BUSH

HER ALBUM

THE KICK INSIDE

EMC 3223 also available on cassette



Featuring her current
chart single.

WUTHERING HEIGHTS



Kate Bush - the face you'll be seeing everywhere

NEW WAVE CHART

This Week	Last Week	
1	(**)	BLONDIE — Denis (12'')
2	(2)	ELECTRIC CHAIRS — Fuck Off
3	(**)	BUZZCOCKS — What Do I Get?
4	(1)	BLITZKREIG BOP — Let's Go
5	(10)	CHINA STREET — You're a Ruin
6	(5)	MIRRORS — Cure For Cancer
7	(**)	MAGAZINE — Shot By Both Sides
8	(25)	NATCHBAND — Cadillac (Made in U.S.A.)
9	(3)	LUXURY ITEM — Trade
10	(6)	ADVERTS — No Time To Be 21
11	(4)	THE DOLL — Don't Tango On My Heart
12	(**)	ELTON MORTELLO — Jet Boy Jet Girl
13	(26)	J.C. CLARK — Psycle Sluts
14	(**)	THE FLYS — Love and a Molotov Cocktail
15	(**)	9 9 9 — Emergency
16	(7)	PUMPHOUSE GANG — Motorcity Fantasy
17	(9)	THE FLYS — Bunch of Five (E.P.)
18	(12)	THE JERKS — Get Your Woofin' Dog Off Me
19	(17)	THE UNWANTED — Withdrawal
20	(20)	THE REZILLOS — (My Baby does) Good Sculptures
21	(23)	CANNIBALS — Good Guys Don't Wear White
22	(24)	NEON HEARTS — Regulations
23	(**)	LANDSCAPE — U2 x ME1 x 2 MUCH
24	(27)	RIKKI + LAST DAYS ON EARTH — Loaded
25	(14)	THE CORTINAS — Defiant Pose
26	(16)	THE MANIACS — Chelsea 77
27	(**)	STRANGLERS — Five Minutes
28	(28)	THE YOUNG BUCKS — Get Your Feet back on Ground
29	(15)	METAL URBAIN — Paris Maquis
30	(**)	PATRIK FITZGERALD — Safety Pin Stuck in my heart

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

LIMITED EDITIONS STILL AVAILABLE ONLY WHILE STOCKS LAST!

- ELVIS COSTELLO — Allison
- DAMNED — Neat Neat Neat
- ELVIS COSTELLO — Less Than Zero
- STANLEY FRANK + THE SAINTS — E.P.
- 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

Cut along the above line and insert chart into window display

ORDER YOUR FREE NEW WAVE WINDOW DISPLAY BOARD NOW!



NEW WAVE DEPARTMENT
841 Harrow Road, London, NW10 5NH.
Telephone Order Desk: 01-969 8344 (4 lines)
Telephone: 01 969 7155 (7 lines) & 969 5255
Telex: 927813 LARREC

To receive stock send remittance to

Order Form

(50p per record + VAT (8%) — includes Post/Pack)
minimum order 50 assorted records

NAME

ADDRESS

INTERNATIONAL German firms fight back in import battle

by WOLFGANG SPAHR

HAMBURG — The West German record industry, long plagued by the problem of direct imports lopping off an estimated 15 per cent share of their sales of licensed product, is fighting back by stepping up the activity of its own import services.

In most cases the record companies' import services can offer product to dealers at prices even lower than those of wholesalers who import direct from the UK and France.

The import service of EMI-Electrola, which was founded in Berlin in the early fifties, is one of the most experienced of such operations in Germany. The service has operated out of Cologne for the past 20 years and is managed by Friedrich Deeg. The EMI ASD (Ausland-Sonderdienst) department carries a stock of 20,000 albums produced by sister companies.

"The service strengthens our relationship with the dealers and wholesalers, whose managers are regularly invited to visit the department," says EMI sales director Dr. Bernhard Krajewski. "It is not the main concern of ASD to complete with the direct importer, but obviously the more rapidly and efficiently ASD operates, the less opportunity there is for the direct importer to sell to the record shops. We therefore plan to expand the service still further and to organise a number of product presentations which will be attended by all important dealers, wholesalers and record chain operators."

Wolfgang Arming, deputy managing director of Deutsche Grammophon says that DGG's international music service provides a full range of international product, mostly derived from Polydor sister companies, to those German dealers who have a particular interest in international product and who are alive to new trends and developments in international music.

At present DGG has about 2,500 titles in the international music service catalogue. The product is handled by DGG's normal 60-strong sales force and about 300 record dealers are on the mailing list for promotional and advertising material. The international music service also stages an annual sales exhibition to which these

dealers are invited.

Says Arming: "This exhibition is becoming more and more popular. It was visited by more than 500 dealers last year. So far we are not in direct competition with importers because they tend to specialise in hit material."

However, in the coming years, DGG plans to increase the international music service department, both in terms of staff and repertoire, and is looking for an annual turnover of 10 million marks. The DGG import service is headed by Ruediger Litza.

Ariola has had an import service since 1970 and is constantly increasing its turnover. Marketing chief Albert Czapski says: "Through our import service we are able to provide the consumer with current hit repertoire in the quickest possible way and this means serious competition for the direct importers."

"It is not possible to estimate our share of the total import market as there are no reliable figures available. But we shall continue to expand our import service because it is in the interests of our licensors."

Teldec's import service was created in Hamburg in October 1975 and has an annual turnover between 600,000 and 700,000 units, 90 per cent of which are LPs. The service has a catalogue of up to 6,000 titles and supplies all major German wholesalers and importers. Rolf Baehnk, who is head of the service, says: "This department is constantly expanding its catalogue in order to offer its customers the most up-to-date and wide-ranging repertoire."

Bellaphon, the Frankfurt-based company, has an import catalogue containing 3,144 titles drawn from 79 labels and 56 foreign companies. Every two or three weeks five special salesmen from the import division visit 800 dealers equipped with LPs, sleeves, catalogues and details of new releases.

Bellaphon managing director Branco Zivanovic says: "Low-price importers can generate good turnover with the dealers by providing hit material at below-normal cost. But we are finding increasingly dealers are now happy to order their import needs through us under normal trading conditions. For one thing they know they will be indemnified in the event of their receiving any faulty stock."

Matia Bazar—top spot at San Remo festival

MILAN — Ariston's Matia Bazar, one of the most popular easy-listening domestic groups over the past year or so, was top act at the 1978 San Remo Italian Song Festival, having been chosen for the finals together with singers Anna Oxa (RCA) and Rino Gaetano (IT).

With the band's previous single Sole Tu still number one on the Italian singles chart after six weeks in the top spot, it was assured of another Top 5 at least with the festival entry E Dirsi Ciao.

This, the 28th. festival, was produced again by Vittorio Salvetti, pop-event promoter who has handled the show since 1975 for San Remo council.

The latest edition, staged at the Teatro Ariston, attracted several foreign publishers and record company executives who stayed on in Europe after Midem.

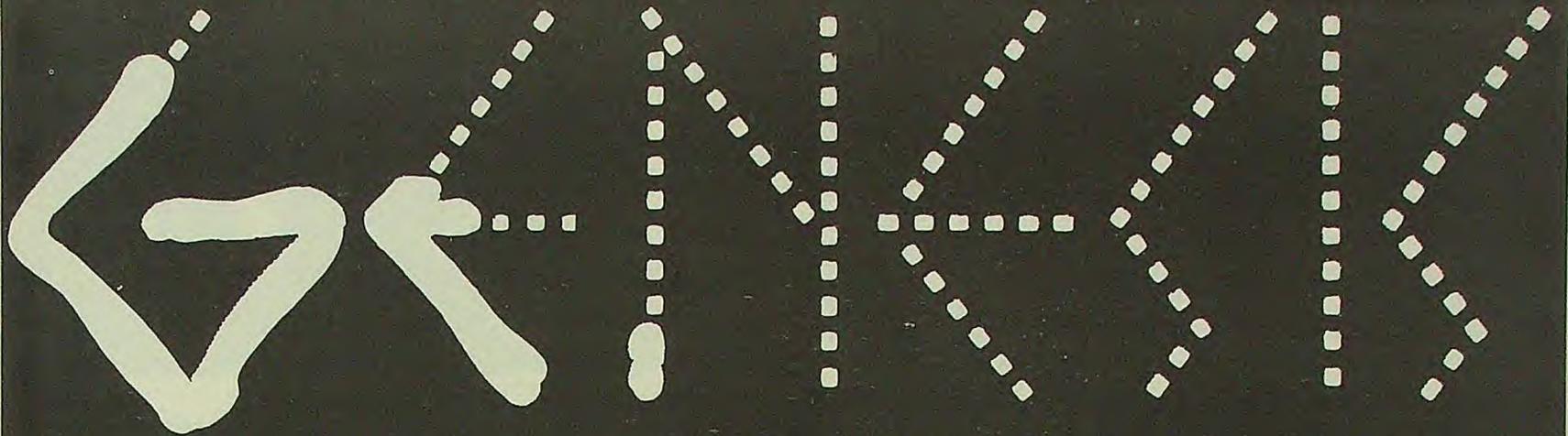
Taking part in the event, as usual, transmitted live by radio and television (RAI on the final night) were 14 acts, divided into three categories (singers, groups, singer-

composers) plus a number of international guest attractions.

The opening show was a kind of dress rehearsal, in front of an audience mainly of music business and press representatives, for the acts, most appearing for the first time in the series, though Matia Bazar and Daniel Santacruz Ensemble (EMI) had both taken part in the 1977 festival.

Other established acts featured were groups Schola Cantorum (RCA) and Beans (CGD) and singer-writer Rino Gaetano (IT). Completing the bill were singers Laura Luca (Ricordi), Donato Ciletti (WEA), Dora Moromi (Ri-Fi), Santino Rocchetti (Fonit-Cetra) and Anna Oxa (RCA), and singer-writers Anselmo Genovese (Carosello), Marco Ferradini (Spaghetti), Ciro Sabastianelli (CGD) and Roberto Carrino (Ariston), mostly unknown to the general public.

Young girl artists Anna Oxa and Laura Luca were particularly well received by the audience.



NEW SINGLE
'FOLLOW YOU FOLLOW ME'
C/W BALLAD OF BIG
CB 309

RELEASED 24th FEBRUARY
PRODUCED BY DAVID HENTSCHEL & GENESIS
FIRST 50,000 IN SPECIAL PRESENTATION SLEEVE

THE SINGLE IS TAKEN FROM THEIR NEW ALBUM



...AND THEN THERE
WERE THREE... CDS 4010
RELEASED 31st MARCH



Marketed by Charisma Records
AVAILABLE THROUGH PHONODISC

INTERNATIONAL

Spain's tops for '77

from FERNANDO SALVERRI
MADRID — the Spanish magazine *El Gran Musical* has compiled a list of top-selling records in Spain through 1977, the statistics coming from the Superventas sales list, made up weekly as a result of enquiries from retail outlets.

Singles: Biggest seller, Boney M (Ariola); Longest stay in number one position, PABLO ABRAIRA (Movieplay); Longest stay in chart: Chicago (CBS).

Spanish artists: Best-selling singer, Pablo Abraira (Movieplay); group, Jarcha (Zafiro).

Album sales: Top-seller, Donna Summer (Ariola); Longest stay at number one, Eagles (Hispanox); Longest stay in chart, Eagles (Hispanox); Top-selling Spanish artist, Lluís Llach (Movieplay); Spanish group, Jarcha (Zafiro); Spanish girl singer, Mari Trini (Hispanox); Top-selling Spanish instrumental act, Bebu Silvetti (Hispanox).

Foreign acts: Best album sellers: Peter Frampton (CBS-Epic) (male-singer); Pink Floyd (EMI); Jean-Michel Jarre (instrumentalist); Donna Summer (girl singer).

Spanish Top 10 best-selling singles: 1, Gavilan O Paloma, Pablo Abraira (Movieplay); 2, Rockollection, Laurent Voulzy (RCA); 3, Linda, Miguel Bose (CBS); 4, Cuentame, Manhattan Transfer (Hispanox); 5, Libertad Sin Ira, Jarcha (Zafiro); 6, Daddy Cool, Boney M (Ariola); 7, Son Tus Perjumes Mujer, Carlos Mejia Godoy Los De Palacaguia (CBS); 8, Don't Go Breaking My Heart, Elton John and Kiki Dee (EMI); 9, Fiesta, Raffaella Carrà (CBS); 10, If You Leave Me Now, Chicago (CBS).

Best-selling albums: 1, Hotel California, Eagles (CBS) 2, Animals, Pink Floyd (EMI); 3, Evita, Various Artists (Movieplay-Fonogram); 4, Chicago X, Chicago (CBS); 5, Coming Out, Manhattan Transfer (Hispanox); 6, Beautiful Noise, Neil Diamond (CBS); 7, Songs In The Key Of Life, Stevie Wonder (Ariola); 8, The Year Of The Cat, Al Stewart (RCA)

MORE INTERNATIONAL NEWS
PAGES 8 and 10

Smokie tops Austria list for 1977

VIENNA — Following votes from listeners, Austrian pop radio station "Oe 3" has produced a list of the most popular singles of 1977.

Top came Smokie and Needles And Pins, followed by Baccara's Yes Sir, I Can Boogie; Umberto Tozzi's Ti Amo; Boney M's Belfast; Santa Esmeralda's Don't Let Me Be Misunderstood; Abba and The Name Of The Game; Donna Summer's I Feel Love; Bay City Rollers' Its A Game; Sailor's Down By The Docks; and Sorrows, by Mort Schuman.

No Austrian artist received sufficient votes to register in the radio poll. But the most successful local act of the year, based on the charts of the main Austrian daily newspapers, were: Wolfgang Ambros, Georg Danzer, Goldie Ens, Andre Heller, Udo Juergens, Magic, Misthaufen, Novaks Kapelle, One Family, Schmetterlinge, Springtime, Turning Point and Waterloo and Robinson.



TRADITIONAL IRISH folk band De Danaan who recently returned from a successful tour of the US, have been signed to Decca and had their first album, called De Danaan, released — recently the group have also been playing UK dates. Michael McDonagh, Decca's head of press and promotion, presented them with a finished copy of the LP during a visit to Galway — left to right, Sean Murphy (De Danaan's agent), Frankie Moynihan (mandolin), Alec Finn McDonagh, Phil Dexter (Decca pop marketing manager), Alec Finn (bouzouki), Ringo McDonagh (bodhran) and Charlie Piggot (tenor banjo).

Europe's top sellers

West Germany

- 1 MULL OF KINTYRE, Wings, Capitol/EMI Electrola.
- 2 TI AMO, Howard Carpendale, EMI Electrola.
- 3 LOVE IS IN THE AIR, John Paul Young, Ariola.
- 4 UND DABEI LIEBE ICH EUCH BEIDE, Andrea Juergens, Ariola.
- 5 BLACK IS BLACK, Belle Epoque, Carrere/Polydor.
- 6 LADY IN BLACK, Uriah Heep, Bronze/Ariola.
- 7 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips/Phonogram.
- 8 MISS BROADWAY, Belle Epoque, Carrere/Polydor.
- 9 FREE ME, Uriah Heep, Bronze/Ariola.
- 10 IT'S A HEARTACHE, Bonnie Tyler, RCA.
- 11 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram.
- 12 SIEBEN FASSER WEIN, Roland Kaiser, Vertigo/Phonogram.
- 13 SURFIN' USA, Leif Garret, Atlantic/WEA.
- 14 TANZE SAMBA MIT MIR, Tony Holiday, Polydor DGG.
- 15 IM WAGEN VOR MIR, Henry Valentino and Uschi, Crystal Magazine.

LP

- 1 SANTA ESMERALDA, Leroy Gomez, Philips/Phonogram
- 2 HEIMAT DEINE LIEDER, Various Artists, K-Tel.
- 3 HIGH LIFE, Various Artists, Polydor/DGG.
- 4 AUF LAST GEHT'S LOS, James Last, Polydor/DGG.
- 5 20 TRAUM MELODIEN, Anthony Venture Orch, K-Tel.
- 6 HIT ROCKET, Various Artists, Arcade.
- 7 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram.
- 8 DISCO FIRE, Various Artists, K-Tel.
- 9 BRIGHT LIGHTS AND BACK ALLEYS, Smokie, Rack/EMI Electrola.
- 10 SEINE 20 GROSSEN HITS, Harry Belafonte.

Italy

- 1 BURATTINO SENZA FILI, Edoardo Bennato, Ricordi.
- 2 ONCE UPON A TIME, Donna Summer, Durium.
- 3 L'ORO DEI MATIA BAZAR, Ariston-Ricordi.
- 4 MOON FLOWER, Santana, CBS-MM.
- 5 LA PULCE D'ACQUA, Angelo Branduardi, Polydor-Phonogram.
- 6 MINA CON BIGNE'/MINA

- QUAST JANNACCI, Mina, PUD-EMI.
- 7 SAMARCANDA, Roberto Vecchioni, Phonogram.
- 8 STORIO O LEGGENDA, Le Orme, Phonogram.
- 9 SUPERNATURE, Cerrone, WEA-MM.
- 10 RESPIRO, Franco Simone, Rifi.

Holland

- 1 IF I HAD WORDS, Yvoone Keely/Scott Fitzgerald, EMI.
- 2 MULL OF KINTYRE, Wings, EMI.
- 3 IT'S A HEARTACHE, Bonnie Tyler, RCA.
- 4 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere.
- 5 SMURFENBIER, Vader Abraham, Elf Provincien.
- 6 TAKE A CHANCE ON ME, Abba, Polydor.
- 7 LAILOLA, Jose y Los Reyes, Injection.
- 8 IS JE MOEDER NIET THUIS, Nico Haak, Philips.
- 9 SHE'S NOT THERE, Santana, CBS.
- 10 BLACK BETTY, Ram Jam, Epic.

Spain

- 1 CREDO, Elsa Baeza, CBS
- 2 UNLIMITED CITATIONS, Cafe Creme, EMI.
- 3 BELFAST, Boney M, Ariola.
- 4 OXYGENE, Jean Michel Jarre, Polydor.
- 5 GIVE A LITTLE BIT, Supertramp, Epic/CBS.
- 6 EL ULTIMO GUATEQUE, Laredo, CBS.
- 7 YES SIR, I CAN BOOGIE, Baccara, RCA.
- 8 SORRY, I'M A LADY, Baccara, RCA.
- 9 POLVORA MOJADA, Pablo Abraira, Movieplay.
- 10 STAR WARS, Meco, RCA.

SPAIN (LPs)

- 1 EVEN IN THE QUIETEST MOMENTS, Supertramp, Epic/CBS.
- 2 SUS 40 MAYORES EXITOS ORIGINALES, Elvis Presley, K-Tel
- 3 STAR WARS, Bands Original Pelicular, Movieplay.
- 4 LOVE FOR SALE, Boney M, Ariola.
- 5 I ROBOT, The Alan Parsons Project, EMI.
- 6 LOS SUPER-30, Varios Intépretes, CBS.
- 8 OXYGENE, Jean Michel Jarre, Polydor.
- 8 A MIS 33 ANOS, Julio Iglesias, Columbia.
- 9 SUPER ESTRELLAS, Varios Intépretes, Movieplay.
- 10 HERE... AT LAST... BEE GEES... LIVE, Bee Gees, Polydor.

IN YOUR SHOP?

CLASH CITY ROCKERS

802 DYE

new single
CBS 5834

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

'I SAID, BETHNAL'S NEW SINGLE IS CALLED WE'VE GOTTA GET OUT OF THIS PLACE!'



'Pardon?'

From a classic first album,
a classic first single.

**DANGEROUS
TIMES
AHEAD**

From this year's most
talked about new band.
Released at the start of a massive
press campaign - as if it needed one.
Stock it.

 marketed by
phonogram
Phonogram Limited
129 Park Street London W1Y 3FA



BET 1
Released
Feb 24th.

Bethnal and Phonogram would like to thank the anonymous people without whose help this ad would not have been possible

*Nobody got big by acting small**

*(*The fastest growing record company in the U.K. for both singles and albums)*

wea

ROZ
tra

ATLANTIC

David, Curton, Riva, GM, Rolling Stones, Manticore, Antic, Cotillion, Enigma, Curb, Lightning, Radar Records (Trading name of Cladhurst Ltd.), Damont.

Warner Bros., Elektra, Asylum, Atlantic, Reprise, Ta
Swan Song, Whitfield Records, Brother Records, D

'I SAID, BETHN SINGLE IS CAL WE'VE GOTTA OF THIS PLAC



'Pardon?'

From a classic first album,
a classic first single.

**DANGEROUS
TIMES
AHEAD**

From this year's most
talked about new band.
Released at the start of a massive
press campaign - as if it needed one.
Stock it.

marketed by
phonogram

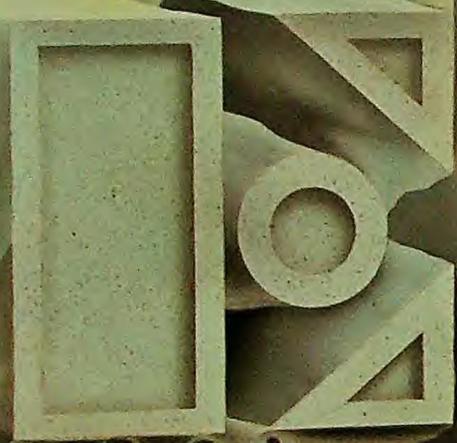
Phonogram Limited
129 Park Street London W1Y 3FA

Bethnal and Phonogram would like to thank the anonymous people without whose help this ad would not have been possible



e, Target, TDS Label, Bearsville, Pacific, Nemporor, Discreet, Little David, Curtom, Riva, GM, Rolling Stones, Manticore, Antic, Cotillion, Enigma,
ds, Dark Horse, Big Tree, Pogo, Satril, Contempo, Nonesuch, State, Curb, Lightning, Radar Records (Trading name of Cladhurst Ltd.), Damont.

wea



elektra



FEATURE

Coury's feverish success



AL COURY (centre), president of RSO Records, with the newly appointed UK managing director Brian O'Donoghue (left) and Mike Hutson, managing director of international operations.

by NIGEL HUNTER

THE RSO Records story over recent months has been an example of amazing growth without the aid of bagpipes. The label is enjoying a formidable run of success in the American charts, and the focal point is the John Travolta movie *Saturday Night Fever*, with its music by the Bee Gees and others, which has been festooning the American charts in single and album form.

RSO Records president Al Coury, passing through London last week on his way back to the States from Midem, is naturally extremely happy about it all, and appreciative of the degree of luck which always figures in such equations of success, no matter how careful the planning.

Primary reason for his stop-off in London was to appoint Brian O'Donoghue managing director of RSO Records UK and Mike Hutson managing director of RSO Records international operations. These appointments mark RSO Records' wish to establish itself on an international scale from a London base. *Saturday Night Fever*, due for UK release at the end of March, should prove to be a first-class springboard.

"Things fell into a groove," remarked Coury, talking about the sequence of success for the songs from the film in America. "We endeavoured to get the next release ready for issue one week before its predecessor reached the number 1 spot in the chart."

"We thought at one stage that the Bee Gees might be over-exposed, but we were deluged with requests from major and secondary radio stations in the States, and control sort of moved out of our hands."

Opportunity

The *Saturday Night Fever*, disc version, began just over a year ago when Coury was in Europe for the 1977 Midem. Afterwards he went to Paris, where the Bee Gees were recording the hit songs in question at Le Chateau studio.

"Even in the roughest stages we clearly felt we had major hits in the making. You get a gut feeling about a good song, and we thought we had two major hits and perhaps a third with a marginal chance."

Coury utilised Midem as "a perfect opportunity" to showcase the *Saturday Night Fever* movie and its music to assembled CIC film distributors and Polydor managing

directors from around the world. He emphasises the strength of the music in its own right away from the film context.

"The soundtrack album was a major seller before the film was even shown in the States. It's a two-LP set, and sold over a million units before the movie was screened. The Bee Gees' single *How Deep Is Your Love* went to No.1. As well as having five new Bee Gee songs, the album has cuts by KC and the Sunshine Band, Walter Murphy and others, and is a complete entertainment programme for listening, parties, dancing and whatever."

Resurgence

Coury sees the current plurality of Bee Gee hits as a "significant resurgence" in the fortunes of the group which will continue to grow.

"They have the pulse of happy, good time contemporary music, and they relate in their music and words to what people want to hear. The group will do a worldwide tour this year, starting in the States this summer, and Robert Stigwood told me that the advance money offered by promoters is unbelievable. The Sergeant Pepper music which features them will be out in America at the end of the summer and in the fall elsewhere, and the Bee Gees start their next studio album at the end of this month. Their world tour will be over six months, with Europe and the Far East following their American dates."

The world is going to be Coury's main focus over the next 18 months as he seeks to emulate the RSO label's outstanding success in America in other territories.

"We're beefing up our staff here with these new appointments, and we are setting our sights on the UK, Europe and the rest of the world. I started RSO Records as an independent, separate company as opposed to a production unit about a year and a half ago, and it took a certain amount of time to build a significant operation for it in America. Now we have one of the best promotion and marketing organisations in the States, and we can now afford to concentrate on overseas territories."

"We want to give international artists and writers the right view of what we're trying to do, and it makes the most sense to do it from London. My people here will be

looking for talent that will strengthen and make the company grow in the selective way we feel is right for it."

Coury added that RSO Records can give any act it signs the maximum amount of exposure and promotion and a special service.

"We cherish the opportunity to do this with the right artist. We're not looking for one-shot, one hit records, but for artists with the potential to grow and develop on a long-term basis. We are selective and will remain so, but on the other hand, if I heard today six great new acts with the depth of potential we're looking for, I'd sign all six of them."

He frankly admits the perils and temptations of becoming a hit label as RSO is now.

"The temptation is to take anything that sounds halfway successful. The danger is signing more acts than the label can handle, and that's when the whole machine starts breaking down."

"I recognise that some records will be hits in only one territory, but the world of music is getting smaller and smaller with much greater cross-pollination. We're planning an overall 18-month period of building and growing the label in international terms."

To this end Coury has already become active in talent seeking terms. He has signed Alvin Lee's new band 10 Years Later for the States (Polydor has them for the rest of the world) and Phonogram's British Lions band for the States.

"They're both great rock 'n' roll bands, and I can't wait to get back to the States and play the tapes to our people there," he enthused.

Enthusiasm

"We're street-oriented at RSO, which means we get out and go places and find out what's happening and who's getting the most reaction from the public when we could be relaxing at home with our families. We listen, watch and respond to the buzzes, and there's no short cuts in that matter. I started at RSO Records with six people, and now we have 40, of whom 30 are specifically engaged in promotion. "Everybody in RSO gets very excited about the projects we're involved in, and that's probably the key to our success. The first and most important thing is the enthusiasm."

1stop

You can't
put a label
on us
(we've got 'em all!)



We had to pull a few strings to fix it...but we fixed it.

By special arrangement with the manufacturers we can now supply records on any label you want—right off the rack.

We've a comprehensive range of all manufacturers' current catalogue.

The latest top 60 albums and tapes.

The top 50 singles.

The latest TV advertised product.

And a stock of deletions that has to be seen to be believed. Big discounts and special prices everywhere you look.

You name it, we've got it.

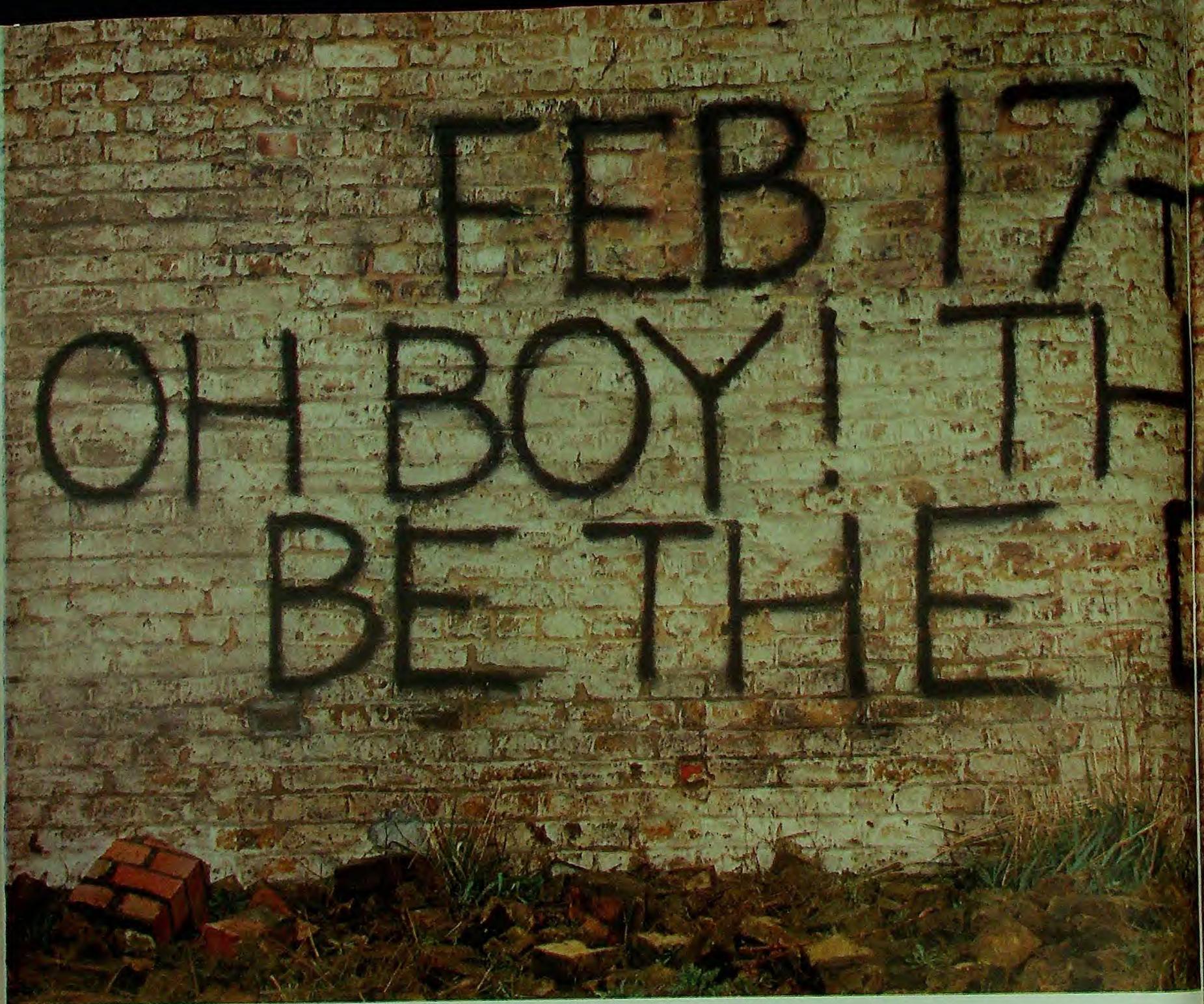
All you have to do is come and collect it.



1stop

Distribution (Records & Tapes) Ltd.

11-15 WILLIAM ROAD, LONDON NW1.
TELEPHONE: 01-388 0137



That's the day EMI releases EMTV8: Buddy Holly and the Crickets 20 Golden Greats.

The day Buddy Holly rockets back to the top of the charts.

And no-one could accuse us of sticking our necks out with a prediction like that.

For one thing the EMTV albums are fast approaching sales of 5 million.

For another there's the undying appeal of Buddy Holly:

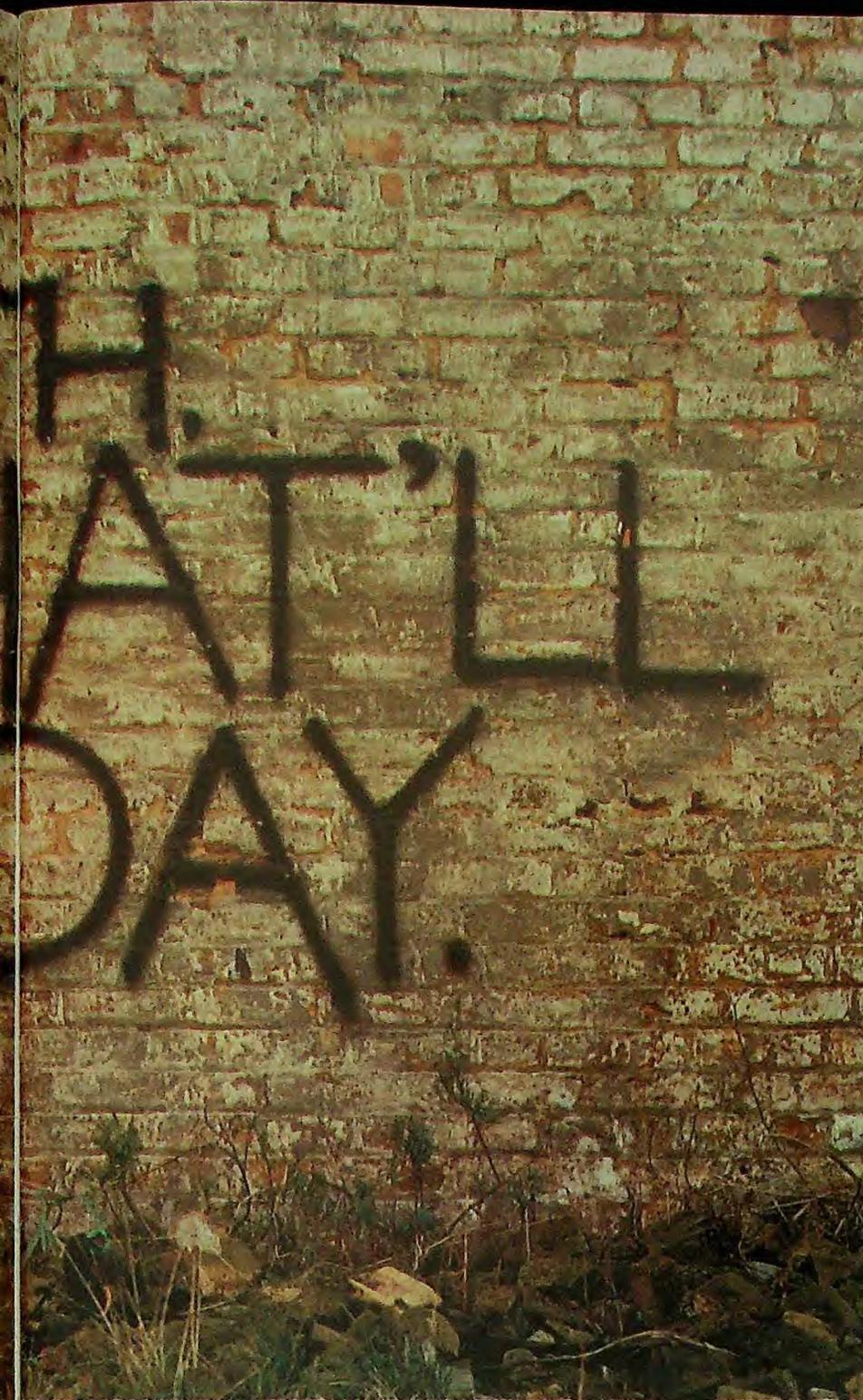
witness the success with which his songs have been recorded by other artists over the years.

And now here's the original -Buddy Holly himself with all the classic numbers on one album.

The man, the music and the mystique will be irresistible.

And so, we believe, will our promotional campaign - all £275,000 of it.

£200,000 of that is going on



TV with more peak spots than any of our campaigns to date.

In the three weeks from the day the commercial breaks (February 20th), we estimate that 85% of the adult population will see it at least five times.

We're going heavily into radio with a peak-spot campaign on all the major commercial networks.

And you can reinforce the whole campaign in-store with our merchandising display kit.

And now money: the recommended retail price for the discs is £3.89 and for the cassettes and cartridges £4.10. Sale or return until April 28th.

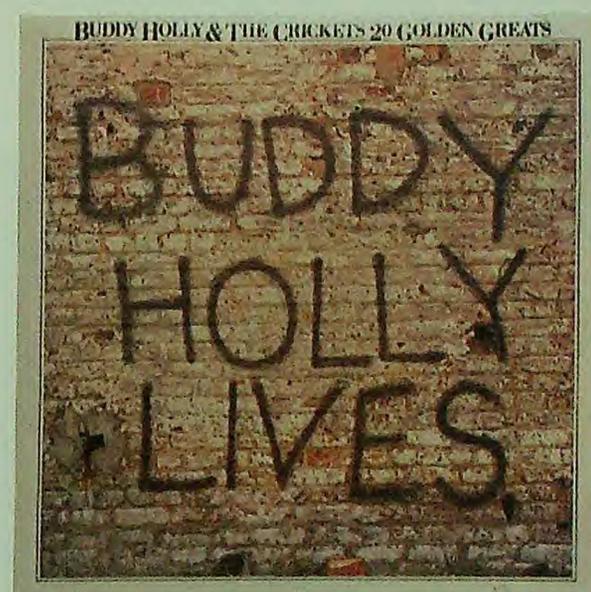
Order it now. It's going to sell. And here are twenty Golden reasons why:

Side One

That'll Be The Day,
Peggy Sue, Words Of Love,
Every Day, Not Fade Away,
Oh Boy, Maybe Baby,
Listen To Me, Heart Beat,
Think It Over.

Side Two

It Doesn't Matter Any More,
It's So Easy, Well... All Right,
Rave On, Raining In My Heart,
True Love Ways,
Peggy Sue Got Married,
Bo Diddley,
Brown Eyed Handsome Man,
Wishing.



MCA RECORDS



TALENT

Bush: dancing towards the heights of success

SEVERAL MONTHS after being signed to EMI, Kate Bush's first record released at the beginning of January, has now provided her with her first hit single. Wuthering Heights, which she composed herself, is taken from her first album, The Kick Inside, produced by David Gilmour and Andrew Powell. Bush, who is 19 years old, comes from a family of musicians and has been playing the piano and writing music for the last eight years. For the last two years she has been training as a dancer and has worked with Lindsay Kemp, one of the masters of mime and dance. She intends to put her lessons in mime and movement, in relation to music and voice, to good use when she goes out on the road with her own band. She is currently in Germany for a promotional visit and her LP is issued this week (EMI EMC 3223).



Kate Bush

19 year old Chicago native. Eight years ago as keyboards player for a group, Brown toured Miami, New Orleans, Atlantic City and Honolulu. Later he made several demo tapes which came to the attention of TK, and Do Ya Wanna Get Funky With Me was one of the results of his first recording sessions.

THE CHART entry of Billy Joel's Just The Way You Are is one that will be received with great enthusiasm and celebration by CBS. The singer/songwriter has been with the company for the last four years



Billy Joel

FIRST HIT for Henry Stone's Florida-based TK label since its new licensing deal with CBS, is Do Ya Wanna Get Funky With Me by Peter Brown. Until October last year, TK was with RCA in Britain. Brown, 24 years old and from Chicago, is a self-taught musician who plays piano, synthesisers, drums, all percussion and guitar — he also writes his own material, with the help of lyricist Robert Rans, a fellow

CHART NEWCOMERS

and had five albums released, but only now is he within striking distance of achieving mass acceptance by the UK record buyers and, as with fellow CBS signing Boz Scaggs (who had been under contract to the company for eight years before finally breaking through) he shows every sign of being able to follow up this initial success.

Joel, who was born in New York, played in local bands before joining the Hassles, a Long Island group who recorded for United Artists. Later he signed with Just Sunshine Records, a small New York company run by one of the organisers of Woodstock, but it was with another small company, Family Productions, that he made his first solo album, Cold Spring Harbour in 1971. Success was still slow in coming and it was only after playing piano in a Los Angeles bar that he was seen by a talent spotter for Columbia Records (CBS) and signed to the company.

Joel's first LP, in 1973, was Piano Man issued in the UK two years later. The title track was a Top Ten hit in the US. The succeeding album, Streetlife Serenade, was released in 1975 and again was largely ignored by the British public, although proving to be a big seller in the States. The fourth album by Joel for CBS was Turnstiles.

Although he has had hits in the US, Joel's stature had continued to grow there and his latest album The Stranger has already outsold all his previous sets within a matter of several weeks. His most recent accolades have included three sell-out concerts at New York's Carnegie Hall. He is shortly due to play several concerts in Europe which will include some UK dates.



PYE RECORDS hosted a welcoming reception for David Castle who is the first artist to be signed to Russ Regan's new Parachute label. Castle (centre) who debuts with Ten To Eight is pictured with Pye chairman Louis Benjamin (left) and Regan.

Castle aiming to fortify Parachute

EDITED
by
CHRIS WHITE

DAVID CASTLE currently has two ambitions — the first is to have a UK hit record with his song Ten To Eight, and the second is to give Russ Regan's Parachute label (see Music Week, February 11) a hit with its debut release. It is likely that he will achieve both aims as, the single, which is a haunting ballad, is already picking up heavy airplay throughout the country and has been a chart breaker for three weeks running.

Castle has already had two hits in the US, both with Ten To Eight and the follow-up single, Loneliest Man On The Moon, but he had already had success before as a songwriter. He started composing 14 years ago at the age of 11, and had his first songs published at 20. For three

years he was a house-writer for United Artists Records in Los Angeles, and had his songs recorded by such names as Helen Reddy, Bobby Vinton, The Lettermen, top Canadian singer Marilyn Jones, Lavender Hill Mob, Love Generation and The Dream Express.

He says: "My big break came when Joe Porter, Gladys Knight and the Pips' producer, asked me if I had any songs that might suit Dionne Warwick and I gave him a number called You're The Answer To This Prayer Of Mine. As it was, Dionne never did record the song but, Porter took some tapes of mine to Russ Regan who was in the process of setting up Parachute in the US. When he heard the music, Regan immediately decided that my song Ten To Eight should be the first release on the label."

Castle was signed to UA as a writer after one of his earlier songs had been published by MGM. "After that contract ran out, in the middle of last year, my publishing started going through Combat Music which is the publishing subsidiary of Parachute. The problem is that although I could quite easily sit down and write a tune very quickly, I don't like working to order like that. I believe in the craftsmanship of songwriting, and don't like just churning out material which neither I or the public believe in."

Castle has had at least 70 songs published via United Artists and Ten to Eight, which is one of them, first saw the light of day four years ago when Helen Reddy recorded it for her Ain't No Way To Treat A Lady album. "She gave it an entirely different treatment to my own recording — hers was probably more poppish," Castle says. "I always wanted to be a recording artist but I had waited so long that I thought that was the way things were destined to be. When Joe Porter called me, after hearing the demo tapes and said that he wanted to record me, I just couldn't believe the news."

For the last two weeks, Castle has been touring the radio stations, and also made his TV debut on last week's Top Of The Pops — his first major television appearance ever. Along with Russ Regan, he also met the staff of Pye Records who will be marketing Parachute product.



POLYDOR HOSTED a party for Millie Jackson at the White Elephant On The River, prior to her sell-out concerts in London, Birmingham and Manchester. The singer, who was making her first UK appearances, is pictured with (from left to right); Polydor's deputy managing director Tom Parkinson, Radio One disc jockey Paul Gambaccini, Radio producer Johnny Beerling, and executive producer Derek Chinnery, and Roy Rifkin, the boss of Spring Records, Jackson's US label.



RECENTLY SIGNED to CBS were Key-West who are currently working in the studios with Junior Campbell, the band were discovered by Graham Sclater of Tobitha Music, who is based in Exeter, Devon. Sclater has a sub-publishing deal with April Music, CBS' publishing arm, for the group's material. Left to right: Paul Bessell, April Music professional manager, Nicky Graham (CBS a&r), Dick Scarfe, lead guitarist of Key-West, Maurice Oberstein (CBS managing director), Geoffrey Isaacs (Key-West drummer), Graham Sclater, Mick Groome (Key-West bass guitarist) and Dave Sanger (lead vocals, keyboards and rhythm guitar).

RAW-N-ROLL

ROCK BOOGIE, BLUES JAZZED UP,
TRICOFSKY WOULD'VE HATED IT,
GOOD TIME ROCK-N-BOPPING MUSIC.

Danny Wild with The Wildcats RAW 12
MEAN EVIL DADDY/OLD BILL BOOGIE
(Quote: It Melted me Brylcreem)

ARRANGE AN OVERDRAFT,
SELL THE WIFE, TALK NICE TO THE SS
AND YOU COULD ALSO GET HOLD OF:

"Wild in the Country" LP

AVAILABLE BEFORE YOU KNOW IT



Distributed by CBS

74a Kensington Park Rd., London W11. Tel: 01-727 5688.

© & © Raw Publishing Co. 74a Kensington Park Rd. London W11.

ART GARFUNKEL

brand new album

'WATERMARK'

includes the single

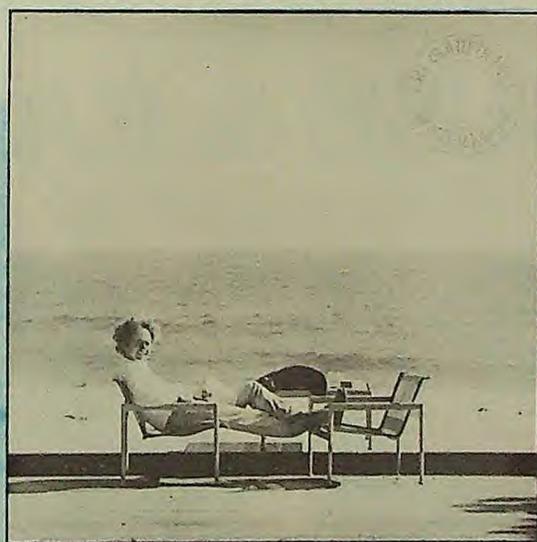
'(What A) Wonderful World'

and

'Crying In My Sleep'

Sales will reach a high watermark,
backed by comprehensive promotion.

- National press ads ● Heavy radio advertising
- Major poster campaign
- Extensive P. O. S. and display back up



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

86054
CBS
Records
& Tapes

PERFORMANCE

Claude Francois

ARGUABLY FRANCE's top male vocalist — his publicity suggests that he has topped the French charts on more than 30 occasions — Claude Francois, with the combined efforts of EMI Records, the Noel Gay Organisation and concert promoter Andrew Miller, is now making a full-blooded attempt to crack the UK market. The build-up began with several tv appearances, followed by his recent pot-boiling concert at the Royal Albert Hall, while part three will follow later this year when he returns for selected concert appearances around the country.

It is to Francois' credit that he succeeded in filling the RAH to about three quarters of its 8,000 capacity, and although there was of course a French contingent in the audience, the general impression seemed to be that the British had turned out in force to witness this French phenomenon. Onstage Francois is almost a human dynamo. He pounds his way through a 70-minute stage act which is breathtaking both in terms of the actual visual presentation and the performer's own showmanship. He has his own female dancing troupe, the Claudettes, who add to the visual excitement but never once detract from Francois' talent.

His material covers a wide range and although a lot of it springs from his own pen, he is not beyond throwing in other pop songs such as an old Motown classic, or a disco-flavoured 'I Can See Clearly Now' (worthy of single release perhaps, EMI?). One section of his act pandered clearly towards the French members of his audience, during which they called out requests and he sang brief 30-second snatches of his well-known French hits. His two best-known songs, My Way and My

Boy (a huge hit for both Richard Harris and Elvis Presley, after English lyrics were added by Phil Coulter and Bill Martin), were both performed in English and good as they were would probably have sounded even better with their original French words.

The question is whether Francois can follow in the footsteps of such other French performers as Aznavour, Becaud, Francoise Hardy and Mireille Mathieu, who have made very successful concert appearances in the UK and had some record success (particularly on albums) but have failed to achieve any sort of consistent selling chart success with singles. Maybe Francois can, as he is doubtlessly more pop-orientated than any of the prior mentioned, and it is to the pop buyers that he will mainly appeal. 1978 should be a very interesting year for him.

CHRIS WHITE

Robert Gordon and Link Wray

THE PAIRING of a comparatively new rock 'n' roll star with a first generation idol of the genre turned out to be a very suitable one when the Robert Gordon / Link Wray tour reached London's newest pop venue, the Astoria Theatre. The Astoria was an appropriate venue for an act which is currently at the forefront of the rockabilly revival; the usual attraction there is the Elvis musical but this evening the King had to be content with homage in the form of Gordon's songs and stage act.

There are several factors in Gordon's favour, most of them splendidly apparent on the debut album which preceded him to England. The first and most obvious

has been the masterstroke of recruiting the legendary Wray as his guitarist; the time lag which dates Wray as a star of the Fifties and Gordon as one of the Seventies becomes non-existent in the face of a rapport between the two which would be rare enough in any field. Secondly, Gordon, despite the fact that he prefers not to be tagged a revivalist, recalls the style and phrasing of the famous Sun rockabilly sound better than nearly all current imitators, and better even than some of the originals.

The band's material comes from a number of sources — that first album for Private Stock, a preview of songs from the next LP, a couple written by Wray and the mandatory smattering of Scott, Presley, Vincent and Cochrane tracks.

Gordon's deference to Wray's status came after versions of The Fool and I Sure Miss You when he left the stage for Wray to agonise and elongate his main hit Rumble. Wray, who had otherwise remained planted by the drums with his back towards the audience, stormed across the stage like a timeless guitar hero, turning out not only the classic rockabilly chords replete with tremolo and jangly treble, but a few lead lines that would have been equally at home in a heavy rock performance for good measure.

The evening did have its token handicaps however. The guitar was frequently too loud, and the subtler touches of Gordon's singing were occasionally lost in the mix, but such observations should only be made to keep things in their proper perspective.

Red Hot as the first encore was almost a case of playing the ace too late — it would have gone down just as well earlier on, and been needed more — but that and Blue Suede Shoes did at least leave the best possible final impression.

CHRIS SIMMONDS

Slaughter and the Dogs

THE PERFORMANCE of Slaughter and The Dogs at London's Marquee provided an opportunity to sample not only the music of this young and enthusiastic band but also the extraordinary aspects of punkdom. Of course, observing the behavioural patters of an audience Desmond Morris style should be an irrelevant pursuit but punk and its near relations have always insisted that the musical content is non-existent and therefore that the experience of a concert should come from elsewhere.

As it happens, the Decca band betrayed enough touches of competence to suggest that they are not died-in-the-wool punks, but rather one of the many groups who have changed their tack a little to accommodate the new phenomenon. Whatever the case, a busy gigging schedule has helped keep both their singles afloat and this current push will be aimed at paving the way for a forthcoming album on Decca — due in March — titled Do It Dogs Style.

The focal point of the Dogs is lead singer Wayne Michael Barrett, a music prowler who spat out his words, gesticulated and sealed equipment vigorously enough to earn the approval of the clientele although the main force is surely guitarist Michael Rossi. His cited influences — Bowie, Lou Reed and Mick Ronson — are still vaguely perceptible despite the roughening up process that has taken place, and although his main task was pumping out the characteristic New Wave chord structure at great speed, he could probably rise to more exacting work if called upon.

The Marquee certainly had its foundations tested as seldom before,

with massed pogoing rattling the floorboards. Slaughter and the Dogs don't take themselves seriously, and this could be an important asset if they are to endear themselves to a more varied audience.

CHRIS SIMMONDS

Split Enz

COMING TOWARDS the end of a British tour — itself following an extensive European trek — Split Enz's Roundhouse concert might have been expected to lack a little in verve. Indeed the band later voted it only average for the tour.

But for a sardine-tight audience it was an ecstatic event and the performance, if it was only average by the band's standards, gives further evidence that ultimately Chrysalis Records and the British music media — press and radio — are going to have to stand up and be counted where Split Enz are concerned.

The group has an undeniable spirit, a unifying bond forged long before it arrived in Britain from New Zealand. Founder member Philip Judd, after a year's absence, was welcomed back to the fold for this tour and played as integral a part in the Roadhouse performance as if he'd never been away. His new song Play It Strange is surely bound for singles' chart honours — a classic in the mould of Whiter Shade Of Pale in terms of atmospherics.

Theatrically the group is stunning with one particularly tense moment coming in the segue between Bold As Brass and Crossroads.

Britain is lucky to have a group such as this in permanent residence and the quicker the music industry realises it the better for it and for the group. Wake up, somebody out there.

PAUL PHILLIPS

BRIGHOUSE & RASTRICK

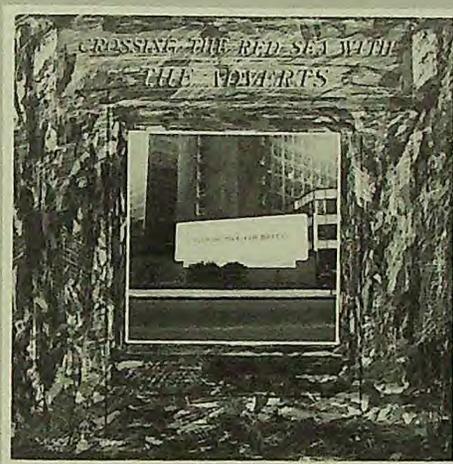


look for **LOGO** on the label

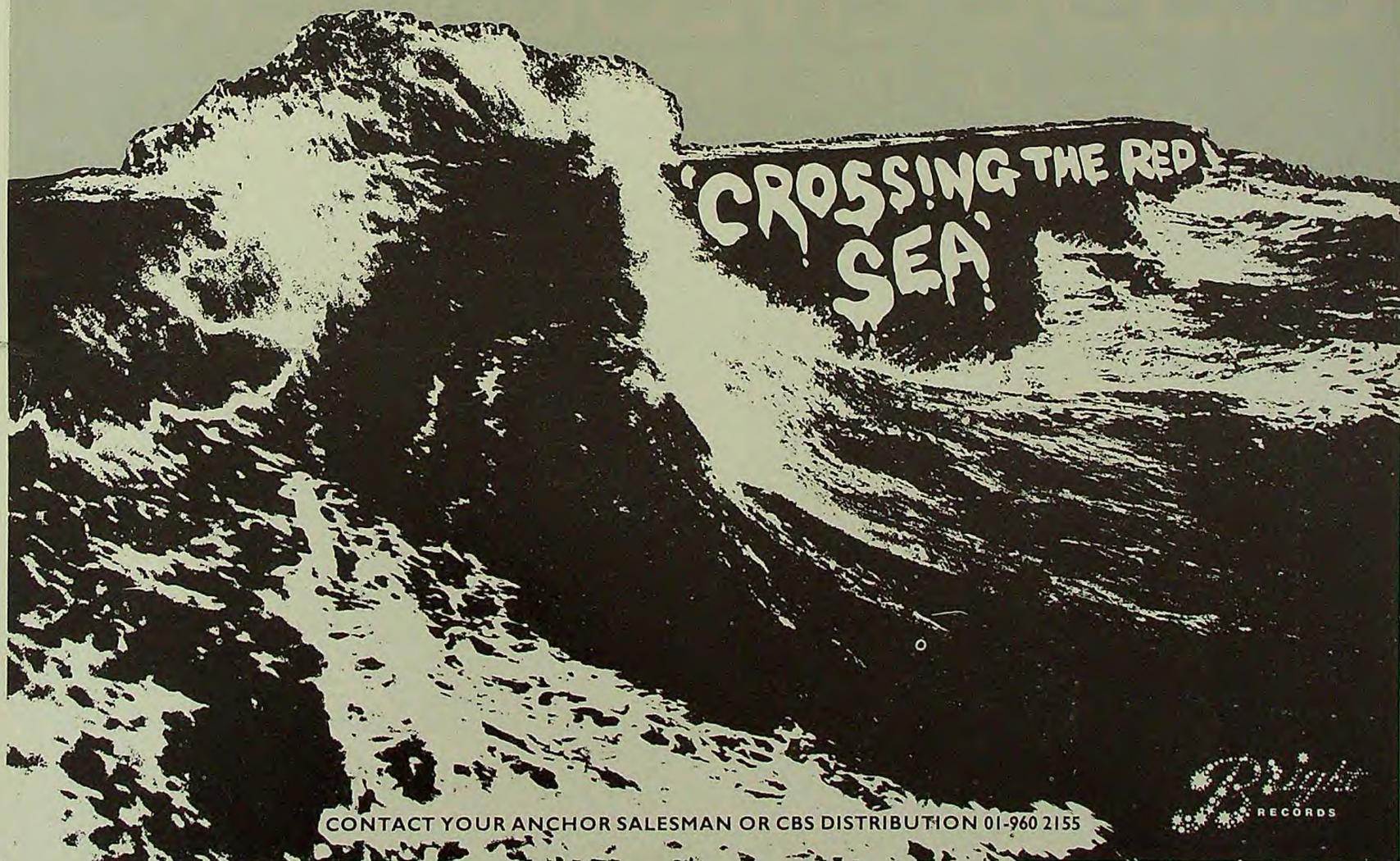
ORDER FROM YOUR SELECTA SALESMAN OR PHONE 01-852 9191 OR 061-682 9222

THE ADVEARTS

**LEAD YOU INTO
THEIR
PROMISED ALBUM**



BRL 201



CONTACT YOUR ANCHOR SALESMAN OR CBS DISTRIBUTION 01-960 2155



The first message has been received . . .

THEME FROM
"CLOSE ENCOUNTERS
OF THE THIRD KIND."

ARIST 177

THE MESSAGE ON THIS STUNNING SINGLE
IS THE MUSIC BY JOHN WILLIAMS
TAKEN FROM THE FORTHCOMING FILM.
AVAILABLE IN A FULL COLOUR BAG.

We are not alone - there are alien versions
Be careful.

2nd message just in . . .
12" ORIGINAL DISCO HIT VERSION BY
GENE PAGE
AVAILABLE NOW IN A SPECIAL COLOUR PACKAGE.
ARIST 12171

 ARISTA

A woman's work is never done?

TEN OR so years ago, when ex-pop stars were becoming a&r men or label managers, or indeed starting their own record companies, the only way for a woman to get into the business was via the secretarial grind. Nothing was promised, and for most of these women, the secretary/personal assistant tag was to remain for years, with little opportunity for advancement.

Responsibility but no authority was — and in many cases still is — the complaint of the many right-hand women and senior girl Fridays. Things have gradually changed, and for about the past two or three years, the girls have finally been given titles and are recognised as executives in what is still a very chauvinistic world.

Rock and its selling are aggressive and the music business requires many of its executives to work all the hours there are, with late gigs inevitably followed by early morning meetings. A recipe surely aimed at disrupting social life and wearing out those without above average stamina. Separating, in other words, the men from the boys.

Now the business is even more competitive, with most British companies swamped with American and European product as well as their local material, world tours now essential to sell albums, simultaneous release worldwide demands made on artists and record company personnel alike.

There are few women who can combine the heavy demands of a job like this with running a home — as women are still expected to do — and those that are doing it cannot afford to sit back for one minute, as they are surrounded by men angling for their jobs.

One such woman is Hilary Walker, International Promotions Manager for EMI Records. Unable to break into the music business here after two years as PA to ATV's casting director, she joined EMI Holland working for Capitol's European director, an American. She followed this by working in the international section of EMI Holland, marketing Dutch product abroad — still as a secretary/personal assistant. As a result of that, she was on her return to the UK offered a job working for EMI's International marketing manager — again as PA. Though that division was heavily involved with selling British product abroad, there was still no international promotion. All that was left to EMI's own companies in Europe and the US and the foreign licencees.

Hilary Walker took the initiative and began international promotion in a small way.

"Nobody told me to do it," she said "I just got on with it." She started a newsletter, and as the replacement marketing manager was happy to leave the promotion to her, she gradually built up the department from there. She got her own secretary, and after two years managed to acquire some more staff. Now she heads a department of five people, reporting directly to the International Division's GM, Paul Watts.

In every respect, Hilary Walker had to learn the job as she went along. For example, four years ago, EMI started making promotional video films, the first company to do so.

"I had to organise this," she said. "I knew nothing about making films, despite working for ATV. I had to find about MU payments, studios, miming to playbacks, everything. The film idea really took off, and it was something I was very interested in and really involved in." In those days, the International Division was a little outpost of EMI — now it is a very important section

WOMEN IN THE MUSIC BUSINESS

THE NUMBER of women executives in the music industry has grown considerably in the past few years, though is still nothing like that in related businesses. Continuing this occasional series on the topic, *Music Week* talks to Hilary Walker, International Promotions Manager, for EMI Records.

by VAL FALLOON

and vital to the success of EMI's artists. "If anything took off overseas then it was mainly by chance, and down to the work of the EMI people in other countries," she continued.

"Now that worldwide release is essential for volume sales, worldwide promotion is also vital. Timing is everything. Few people realised before that European sales can equal American sales, and as the European companies are now busy looking after their own artists, we have to push the UK talent even harder. We can't afford to miss one outlet. Acts like Pink Floyd and Smokie do upwards of 300,000 per album in Germany and France — add that to sales in other countries and you're getting towards the million figure."

EMI International looks after artists on the EMI-owned labels and on licensed labels such as RAK, MAM and the EMI International, "and much of our strength is put behind the EMI and Harvest labels", she added. EMI's wholly-owned overseas subsidiaries look after all UK licensed labels, and there is an EMI in every country in Europe, except for Portugal, where the company has a licensee. In total EMI has representation in over 30 countries of the world.

'There is always someone from this office on at least part of a foreign tour with a band'

Hilary Walker's job is to look after all of them, except the US.

This sounds a mammoth task for anyone. So what does her job involve on a day-to-day basis?

"There is no day to day basis," she says. "One job might be inviting the EMI people here to look at a promotional film, see two or three bands in concert, and listen to all our new product. They also, automatically, get all the promotional back-up material that we can supply. This has built up over the past two years — we used to bring them over only when there was something particular to see.

"For example, about four years ago when Queen was really starting to break, we brought in foreign press, radio and EMI people. Without a doubt, this helped to break Queen in Europe in a big way. We did the same with Steve Harley, Be Bop Deluxe and many others. In November we were pushing the Tom Robinson band. Ten European EMI people came in to see him, and we also took them along to see Roy Harper, Wire Advertising and Saint."

This list of names casually tripped off the tongue really means that Hilary Walker looked after the visitors herself, from making sure the hotels were booked to seeing them to concerts to arranging buses to ferry them about. Details are left to one of her five assistants but she makes a point of knowing exactly where everyone is and what they are doing for the duration of the stay.

"The organisation of such a trip is enormous," she said. "Apart from seeing who they're here to see, they all want exclusive interview with other acts, who usually aren't available."

And there are the daily phone calls, two or three a fortnight from Australia, several a day from Europe — "Why can't we interview Pink Floyd? Can Cliff Richard come over for promotional dates? When is Queen touring here?"

"We get calls from the States, South Africa and several other places, all wanting scoop interviews on the spot. Of course we can't keep everybody happy. The bigger the artist, the less accessible he is, and there are already huge demands on successful artists."

Coping with the regular work load means office hours of 9.30 to about 7.30 pm regularly for the promotion staff. Added on to this is the looking after of foreign visitors and attendance at concerts. "I don't have to go to every gig," she said, "But I think it's important that I do, if only to see how the artist is developing and to be able to promote him properly to the EMI people abroad who haven't or won't have a chance of seeing him live."

Apart from the head office work, there are also the European tours by the EMI artists.

"There is always someone from our office on tour with a band — not necessarily for all dates, but for at least part of the tour on the road. It's absolutely essential now. Of course our people abroad do their bit, but I feel it's important for the artist to have someone who knows him well with him in an unfamiliar setting."

At every gig there is the usual round of local pressmen and radio people wanting interviews, and hotels to be arranged. "I have to know every detail of a tour — the dates, the venues, the hotels, the transport arrangements. It's important to co-ordinate any promotional activity it's easier for someone from here to do that who has access to overall information and can see country-to-country requirements as well as city-to-city."

Tours she has followed herself include two by Steve Harley, two by Queen, the whole of the Pink Floyd tour, one by Cliff Richard, another by Roy Harper and, this week, Kate Bush in Germany.

Her best-remembered trip was that to Rio. EMI took a presentation out there for the first joint convention of the company's South



Hilary Walker

American national outlets.

"If I'm away, I go to every single date," she said. "There is always something to do. I think there is a need to smooth the path from place to place. However good the European people are, they cannot know our bands as well as we do, or their needs."

The reasoning behind this statement is that every country in Europe has a different attitude to the artist. Floyd, for example, is most popular in France, Cliff Richard in Holland and Queen in Scandinavia. Because of this, each country will make different demands on the band or artist and have different expectations. Hilary Walker makes it her business to know all this and so smooth out any difficulties which may arise.

EMI International has yet another role here, in which she plays a major part. Artists' management will often require cash support for a foreign tour, and they will come and ask Hilary Walker for support.

"If we feel it is worthwhile to support the artist's product abroad, we will negotiate with the management for EMI backing," she said. And negotiate she does, from step one.

For a moment, the cool executive lady was replaced by a mischievous

'Though we follow the EMI policy on promotion, we have to judge an artist's potential in various countries'

girl aware of the surprise in most artist's managers faces when they realise they have to ask a mere female for a large sum of money.

"I love being a tough negotiator," she said. "They don't expect it from a woman. I can get heavy, and the more incompetent the manager is, the tougher I get. Though I'm never rude," she adds. "I think I know how to be tough without going over the top."

How do outsiders see her, then? As tough, or hard-boiled? "I don't think so," she considered. "Any feedback I've had seems to indicate that the people I deal with see me as efficient and extremely competent — more than competent."

She has, after all, been doing a difficult job in a predominantly male company for six years, though she was only given her title less than two years ago.

"It all comes down to confidence," she suggests. "And confidence comes from knowing how to do the job and knowing what you can expect from the people you work with. I have had men bucking

for my job, of course, as it is a management position, and I'm still here. So consequently I feel I must be doing it right."

"Management" always boils down to spending money. "We have a budget and I'm given a free hand. I'm answerable to the GM, of course, but I've never yet had to go crawling to anyone or have my requests for, say, tour support, turned down."

The promotional materials are usually ordered by the International Division, because it takes much longer to get the material around Europe — five days to arrive, perhaps three days to be shuttled around Germany, compared with a day or two in the UK. "We have to plan further ahead than the UK marketing office — at least a month before release — simply because of the time involved. And again, simultaneous release of display material is essential." The same thinking applies to an album. If imports take a bite of a new LP, the local sales impetus is lost, and the imports might even be cheaper than the local price.

The International division of course works closely with the EMI UK office. There are weekly head-of-department meetings plus project meetings all the time, and promotional meetings. "We have to work very closely together," she said, "It's the only way we can operate."

How then does she see her job, with its demanding hours, frequent trips away from home, a phone that never stops ringing, the need to get to know both the artists well, and the EMI people abroad?

"It's a great job, despite all the stresses and strains," she says firmly. "The best part of it is that you are talking to different people from different countries all day. France one minute, Norway the next, Australia the next. All have such completely different tastes. And I work on the whole EMI roster, so again I'm dealing with quite different artists and their management."

The policy is the same as EMI's policy at home — when the push is on a new act here, it moves via the promotion people abroad. If it's an established artist's turn, again, EMI International puts its strength behind that product. "We are the international voice of EMI," she says. "And we follow the policy." But a great deal of judgement is required, surely, as far as pushing a particular act in a certain country? "Yes, we have to judge the artists' potential for different markets," she agrees.

So what about the personal side of things? How does this busy job, the main qualification of which seems to be multiple schizophrenia, affect Hilary Walker's home life?

She is out — especially in the autumn — on average three or four evenings a week. And she didn't have a holiday in 1977. "Apart from people I know through work and entertaining visitors, I don't have a social life," she said. "I also find it hard to make real friends outside the business — there just isn't time."

Fortunately she does love the job and is totally committed to it. And does she feel her home life is neglected? "I neglect the dogs," she said. "And I'm very sorry about that. At least they have each other for company. And domestic chores pile up of course — the ideal would be to have help in the home."

What about children? An obvious question, but one which every married working woman has to consider. The choice would, naturally have to be one or the other. Of this, she would only say: "I'll have to do a great deal of soul searching before I answer that."

'Rumour Has it' Donna Summer's Next No1.

Stock up well with the
latest single from the Top Female
Recording Artist of 1977*

(*Music Week Market Survey Oct-Dec '77)

CAN 122



**it's no rumour
this is going
to be a big one!**

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

THE MUSIC WEEK AWARDS 1977

*The
Savoy
14 February 1978*

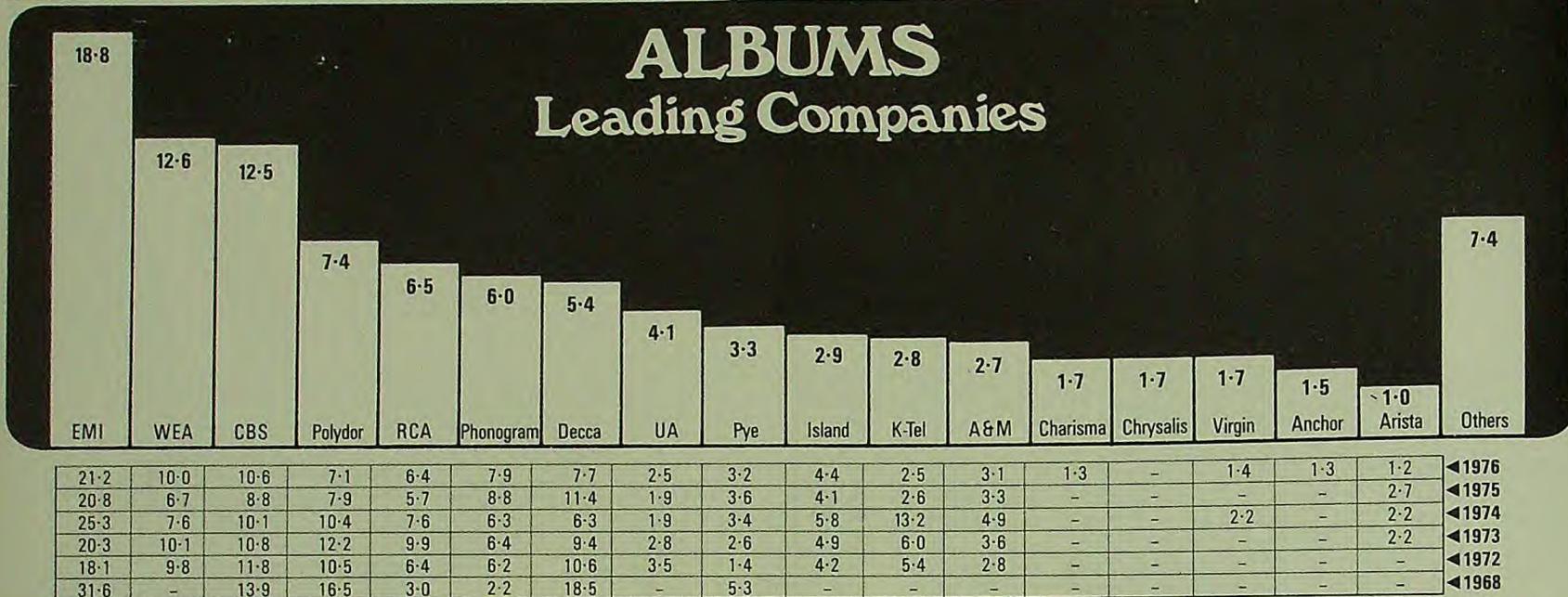


MUSIC WEEK MARKET SURVEY

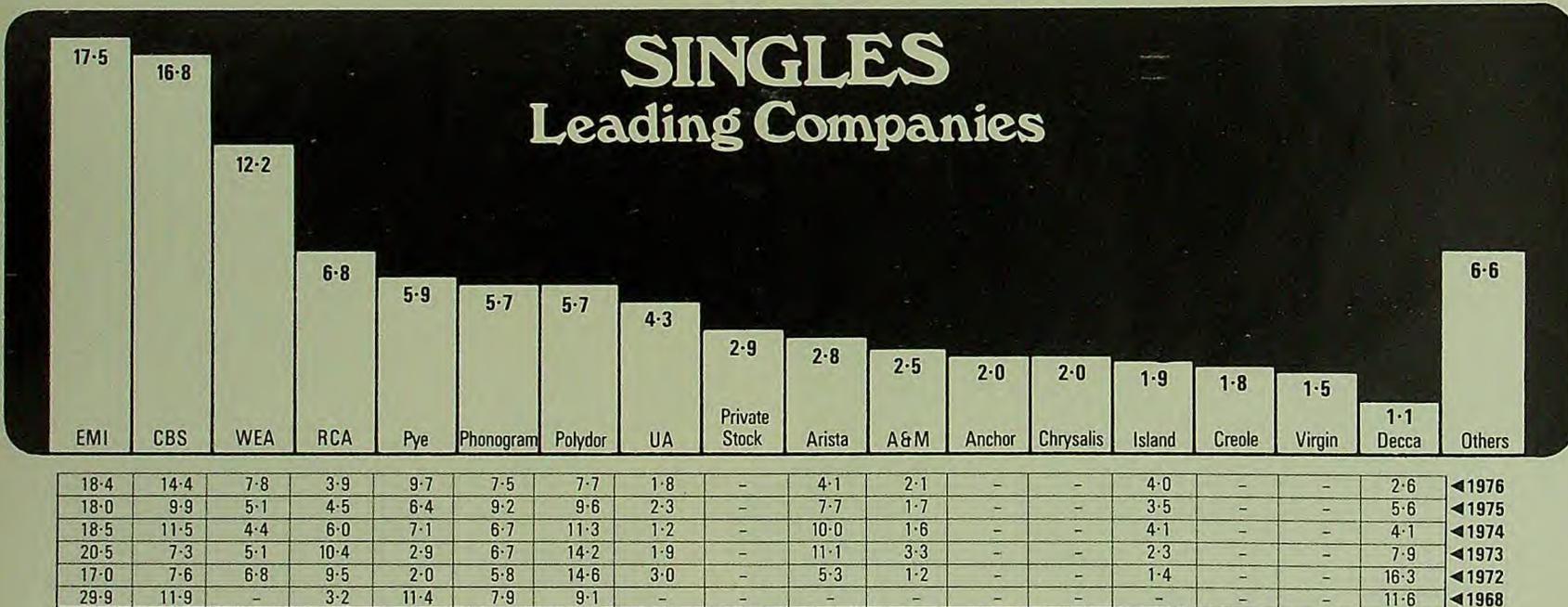
1977

THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 300 record shops in the UK. Albums are those priced at £1.49 and over. The 1977 market survey marks the sixth year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full-price albums, except in the cases of tv-merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey. The 1968 figures are a 10-year comparison.

ALBUMS Leading Companies



SINGLES Leading Companies



ALBUMS Leading Labels

SINGLES Leading Labels

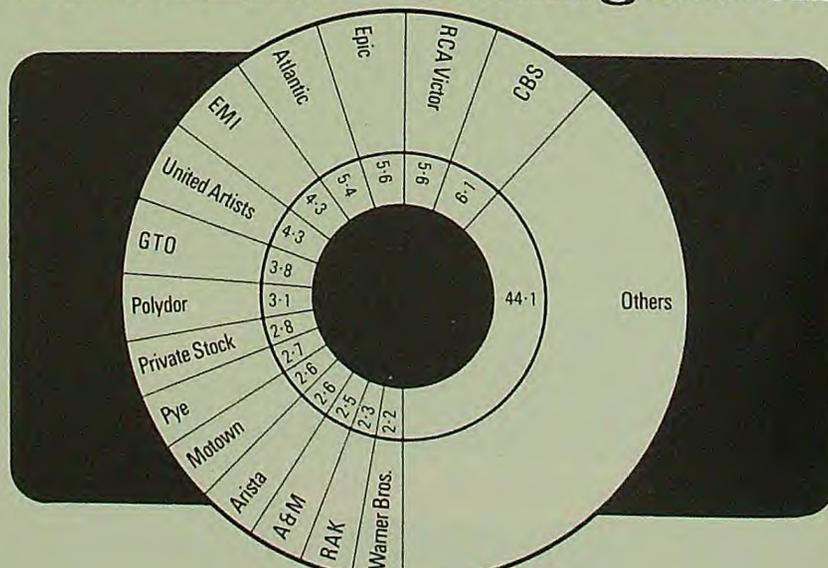
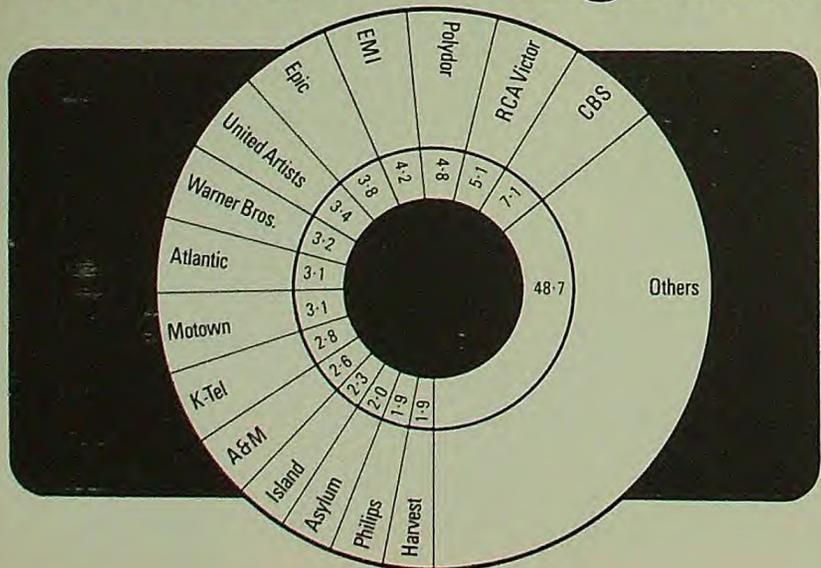


CHART PERFORMANCE SURVEY 1977

SINGLES

ALBUMS

TOP FEMALE ARTISTS

- 1 DONNA SUMMER
- 2 DENIECE WILLIAMS
- 3 BARBRA STREISAND
- 4 JULIE COVINGTON
- 5 ELKIE BROOKS
- 6 YVONNE ELLIMAN
- 7 RITA COOLIDGE
- 8 CARLY SIMON
- 9 TINA CHARLES
- 10 OLIVIA NEWTON-JOHN

TOP MALE ARTISTS

- 1 DAVID SOUL
- 2 ELVIS PRESLEY
- 3 ROD STEWART
- 4 LEO SAYER
- 5 STEVIE WONDER
- 6 BARRY BIGGS
- 7 BOZ SCAGGS
- 8 DAVID BOWIE
- 9 KENNY ROGERS
- 10 VAN McCOY

TOP GROUPS

- 1 ABBA
- 2 EAGLES
- 3 PINK FLOYD
- 4 FLEETWOOD MAC
- 5 STRANGLERS
- 6 ELECTRIC LIGHT ORCHESTRA
- 7 SHADOWS
- 8 QUEEN
- 9 BOB MARLEY & THE WAILERS
- 10 YES

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 RICHARD PERRY
- 3 PINK FLOYD
- 4 FLEETWOOD MAC/DASHUT/CAILLAT
- 5 BILL SZYM CZYK
- 6 MARTIN RUSHENT
- 7 JEFF LYNNE
- 8 PHIL RAMONE
- 9 NORRIE PARAMOR
- 10 YES

TOP GROUPS

- 1 BONEY M
- 2 SHOWADDYWADDY
- 3 ABBA
- 4 SMOKIE
- 5 ELECTRIC LIGHT ORCHESTRA
- 6 STRANGLERS
- 7 BROTHERHOOD OF MAN
- 8 QUEEN
- 9 SEX PISTOLS
- 10 STATUS QUO

TOP PUBLISHERS INDIVIDUAL

- 1 CARLIN
- 2 WARNER BROTHERS
- 3 ATV MUSIC
- 4 HEATH LEVY
- 5 CHAPPELL
- 6 CAMPBELL CONNELLY
- 7 MACAULAY
- 8 SCREEN GEMS/EMI
- 9 JOBETE
- 10 UNITED ARTISTS

TOP FEMALE ARTISTS

- 1 DONNA SUMMER
- 2 CONNIE FRANCIS
- 3 JOAN ARMATRADING
- 4 ELKIE BROOKS
- 5 LENA MARTELL
- 6 LINDA RONSTADT
- 7 DENIECE WILLIAMS
- 8 BARBRA STREISAND
- 9 EMMYLOU HARRIS
- 10 PETULA CLARK

TOP MALE ARTISTS

- 1 ELVIS PRESLEY
- 2 LEO SAYER
- 3 ROD STEWART
- 4 DAVID SOUL
- 5 STEVIE WONDER
- 6 JOHNNY MATHIS
- 7 DAVID BOWIE
- 8 NEIL DIAMOND
- 9 SLIM WHITMAN
- 10 CLIFF RICHARD

TOP PRODUCERS

- 1 RICHARD PERRY
- 2 TONY MACAULAY
- 3 FRANK FARIAN
- 4 GAMBLE/HUFF
- 5 BARRY BLUE
- 6 FREDDIE PERREN
- 7 B. ANDERSSON/B. ULVAEUS
- 8 TOM DOWD
- 9 JEFF LYNNE
- 10 MIKE HURST

TOP PUBLISHERS CORPORATE

- 1 WARNER BROTHERS
- 2 CARLIN
- 3 ATV MUSIC
- 4 HEATH LEVY
- 5 CHAPPELL
- 6 EMI
- 7 LEEDS
- 8 UNITED ARTISTS
- 9 RONDOR
- 10 JOBETE

TOP SELLING ALBUMS January to December 1977

- | | |
|--|--|
| <ol style="list-style-type: none"> 1 ARRIVAL, Abba, EPC 86018 2 20 GOLDEN GREATS, The Shadows, EMTV 3 3 20 GOLDEN GREATS, Diana Ross & The Supremes, EMTV 5 4 RUMOURS, Fleetwood Mac, K 56344 5 A STAR IS BORN, Soundtrack, 86021 6 THE SOUND OF BREAD, Bread, K 52062 7 DISCO FEVER, Various, NE 1014 8 HOTEL CALIFORNIA, The Eagles, K 53051 9 GREATEST HITS, Abba, EPC 69218 10 ENDLESS FLIGHT, Leo Sayer, CHR 1125 11 THE JOHNNY MATHIS COLLECTION, 10003 12 ANIMALS, Pink Floyd, SHVL 815 13 NEVER MIND THE BOLLOCKS, The Sex Pistols, V 2086 14 PORTRAIT OF SINATRA, K 64039 15 GOING FOR THE ONE, Yes, K 50379 | <ol style="list-style-type: none"> 16 A NEW WORLD RECORD, Electric Light Orchestra, UAG 30017 17 20 ALL TIME GREATS, Connie Francis, 2391 290 18 SONGS IN THE KEY OF LIFE, Stevie Wonder, TMSP 6002 19 OXYGENE, Jean Michel Jarre, 2310 555 20 STRANGLERS IV, The Stranglers, UAG 30045 21 RED RIVER VALLEY, Slim Whitman, UAS 29993 22 THE MUPPET SHOW, NSPH 19 23 THEIR GREATEST HITS 71-75, The Eagles, K 53017 24 40 GOLDEN GREATS, Cliff Richard, EMTVS 6 25 FOOT LOOSE AND FANCY FREE, Rod Stewart, RVLP 5 26 I REMEMBER YESTERDAY, Donna Summer, GTLP 025 27 EXODUS, Bob Marley & The Wailers, ILPS 9498 28 HEARTBREAKERS, Various, NE 954 29 THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles, EMTV 4 30 LOVE AT THE GREEK, Neil Diamond, 95001 |
|--|--|

TOP SELLING SINGLES

- 1 MULL OF KINTYRE/GIRLS SCHOOL, Wings, R 6018
- 2 DON'T GIVE UP ON US, David Soul, PVT 84
- 3 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA 260
- 4 WHEN I NEED YOU, Leo Sayer, CHS 2127
- 5 SILVER LADY, David Soul, PVT 115
- 6 KNOWING ME, KNOWING YOU, Abba, EPC 4955
- 7 I FEEL LOVE, Donna Summer, GT 100
- 8 WAY DOWN, Elvis Presley, PB 0998
- 9 SO YOU WIN AGAIN, Hot Chocolate, RAK 259
- 10 ANGELO, Brotherhood of Man, 7N 45699

TOP WRITERS

- 1 TONY MACAULAY
- 2 B. ANDERSSON/B. ULVAEUS/S. ANDERSON
- 3 STEVIE WONDER
- 4 VAN McCOY
- 5 JEFF LYNNE
- 6 STRANGLERS
- 7 GAMBLE/HUFF
- 8 BEE GEES
- 9 MIKE CHAPMAN/NICKY CHINN
- 10 SEX PISTOLS

TOP MISCELLANEOUS

- 1 A STAR IS BORN
- 2 EVITA
- 3 HEARTBREAKERS
- 4 NEW WAVE
- 5 FEELINGS
- 6 DANCE TO THE MUSIC
- 7 HIT ACTION
- 8 DISCO FEVER
- 9 DISCO ROCKET
- 10 SOUL CITY

1st

THE NUMBER 1 ALBUM LABEL

1st

THE NUMBER 1 SINGLES LABEL



1st

what else would you expect?

THE NUMBER 1 ALBUM ABBA



AWARDS

Two million sales— how much further can Mull of Kintyre travel?

Awards supplement compiled by:
Chris White, Terri Anderson, Nigel Hunter,
Paul Phillips, Nick Robertshaw, and Val Falloon

TOP SINGLE

THE MULL of Kintyre has become a very prominent landmark in the history of the British record business as well as being a prominent headland on Scotland's west coast. With sales nudging the two million mark, it is the highest selling single in the UK, easily outstripping the previous holder of that distinction, She Loves You by the Beatles, which sold 1.6 million. Needless to add, Mull of Kintyre is the top single in the *Music Week* market survey for October-December last year.

The Wings smash started its high-selling life on November 11 as a double A side proposition with the flip, Girls School. The latter song was never in the reckoning here, and meant very little in America even though most of the pundits and radio stations there chose it for programming in preference to the Mull. It is a matter for interesting speculation as to whether the Mull would have emulated the Stateside success of Amazing Grace by the

Royal Scots Dragoon Guards pipe band if those same pundits and radio stations had gone with it instead of Girls School from the start.

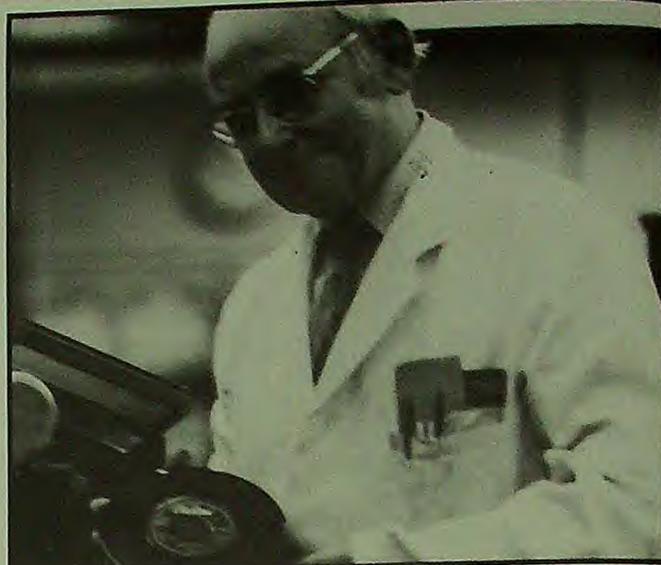
EMI regarded the Parlophone single as "a very special release" in promotion chief Terry Walker's words, and were confidently expecting hit parade honours for it. But nobody on November 11 anticipated its rocket-speed ascent and the huge demand that rapidly built up through the weeks before Christmas and continued after the holiday.

"It was strictly controlled so that all deejays received their copies simultaneously without any favouritism," recalled group repertoire division production controller Ann Robinson. "It reached No.1 by November 30, at which we were selling over 300,000 a week.

"The record extended our capabilities more than ever before. The last biggest daily pressing figure

was for George Harrison's My Sweet Lord, but Mull of Kintyre could have used the entire capacity of the factory. Few retailers ordered less than 25 copies a time, and most of them were ordering 200 or 300. One Scottish dealer, who had never ordered more than 50 of anything before, asked for a 1,000."

The record was launched on its release date with a Scottish luncheon complete with haggis and malt whiskies at the Dial 9 club near Marble Arch with Wings in attendance. A further promotion bonus occurred when the millionth copy off the EMI presses containing an invitation to the purchaser to make himself or herself known was bought by a soldier in St. Albans, where he was on fire duties. Such a fortuitous combination with Christmas looming on another flood of publicity and pictures in the media of the soldier receiving his Christmas hamper prize from Winger Denny Laine.



CHARLIE LEWIS, shift foreman at EMI's record factory, holds the millionth copy of Wings' Mull of Kintyre to come off the presses.

"The whole factory got involved in the record personally as well as in terms of working hard to keep up with the demand," said Ann Robinson. "The presses were working 24 hours a day seven days a week, and morale there was tremendous."

Terry Walker rightly regards Mull of Kintyre as the Christmas record of 1977, and it certainly proved to be the biggest seasonal seller in the shortest space of time, even if it does not become a hardy and eternal perennial like Bing Crosby's White Christmas.

"There's a Christmas record every year," Walker pointed out. "It's wither something with a simple, catchy melody or a comedy number, and in this case the bagpipes obviously played a big part in catching the public's ear."

Paul McCartney and Wings are working at EMI's Abbey Road studios on their next LP during the weeks leading up to Christmas, and

made themselves amenable and available for interviews with radio stations and other media in between takes. Walker's department had also filmed them with the Campbeltown Pipe Band performing the song at the Mull of Kintyre for slotting into Top Of The Pops and other influential small screen outlets.

Walker's sales and promotion crew on the road also contribute to the effort by personally delivering Mull orders on their calls in instant response to requests, and Walker reckons that 30,000 copies were delivered in this manner at a key time in the record's selling cycle.

"We were aware of this one right from the start," he said. "If a record's strong enough, it can do it by itself."

And if, apart from being strong it has bagpipes, is a Christmas release, and has an exceptionally propitious sequence of favourable circumstances going for it, it becomes the UK's largest selling single in record time.

Abba: the name of the game is still hits

THE SKY continues to be the limit so far as Abba are concerned and there can be no doubting that theirs is the success story of the last three or four years. Since the Swedish group arrived in Brighton in April 1974, as virtual unknowns, and performed their song Waterloo in the Eurovision Song Contest, they have gone on to crack every major record market in the world and now, less than four years later, their combined album and singles sales are rapidly approaching the 50 million mark.

Abba's last but one album, *Arrival*, released in November 1975 had been appropriately named because it heralded the new-found status of the group as the biggest-selling pop group since the hey-day of the Beatles back in the mid-Sixties. The achievement had been all the more remarkable in that Abba are the only European artists ever to have emerged victors from the contest and consolidated the success; and despite being Swedish, Abba's music has bridged all international barriers including the US, Australasia, Japan and South Africa.

Since the release of *Arrival*, the album has remained in the upper echelons of the chart for 61 weeks and naturally enough achieved platinum disc status for sales of more than £1 million (although actual sales are far in excess of that); Abba's *Greatest Hits* is now approaching its second anniversary as a chart album, and the most recent LP, *Abba - The Album*, which features music from their new film called simply *The Movie*, achieved platinum status before it had even been released, and



naturally enough came straight into the album chart at number one.

So the phenomenon of Abba shows no signs of abating and so far as album sales are concerned, the Swedish group have no peers. During 1977, *Arrival* was the best-selling album (followed by The Shadows' 20 Golden Greats and Diana Ross and The Supremes' 20 Golden Greats, which were both EMI TV-promoted albums). Their *Greatest Hits* collection also took number nine position. This style was also reflected to a great extent in the Top Singles listing with *Knowing Me Knowing You* holding fifth place, and *The Name Of The Game*, seventeenth.

It seems that there are few areas left for Abba to conquer although many people will be looking with interest to see the box-office success of their film, *Abba - The Movie*, which goes on general release in Britain next month. Last year at this time the challenge facing them had been live appearances; apart from the Eurovision appearance, the

group had never performed in the UK, but their two Royal Albert Hall concerts were not exactly the best that they might have hoped for — some reviewers accused the group of being too 'clinical' in their approach to the music.

When the two concerts were announced by the promoters, the public were informed that the 11,212 tickets would be available by mail-order only. Within days a total of three and a half million applications had been received!

Although Abba's last album was promoted via television advertising, it seems likely that the latest one will achieve the same sales without any small-box promotion. The reason of course is Abba — *The Movie* which features several of the album's tracks and which will ensure very strong sales for the next few months as the film works its way around the UK. *The Movie* has a West End premiere this Thursday (16) and goes on general London release from the weekend; it will then be spread accordingly to the Midlands,

TOP GROUP (ALBUMS)

Yorkshire and Tyne Tees areas from March 12, Scotland and Anglia from March 26, and Lancashire, the West Country and Wales from April 30.

The danger of course with such acts as Abba is that everybody involved in the marketing can become very blasé, with the result that record sales start dropping, and before anyone knows it the act can have slipped back into obscurity. Such a happening is unlikely with Abba, but CBS marketing director Tony Woollcott is quick to point out: "There's no way any record company can get over-confident about the success of an act — once you start taking them and their record sales for granted, then the general enthusiasm begins to wane. It becomes a vicious circle and then everyone loses out in the end."

Woollcott admits that it could be easy for CBS/Epic to become complacent about the phenomenal success of Abba. "Let's face it, the new album shipped platinum and that has been without the aid of TV promotion and the film hasn't even been released yet. I can't think of another LP in recent times which has gone straight into the chart at number one and held the top position, without having the benefit of television advertising. We're looking towards treble-platinum status by the end of the year.

"Abba's *Greatest Hits* is now

approaching the 2.5 million units mark, and those figures have been achieved in only two years. Even Simon and Garfunkel's *Greatest Hits* has only achieved two million units and that has taken six years. Total UK sales for *Arrival* are about 1.8 million. With these kind of figures it would be very easy for us all to sit back and become complacent but if we did that then the next LP would probably sell a little less than *The Album*, and then we would be on the path of a declining sales pattern."

Woollcott adds; "The one discipline that we have to assert very strongly is not to take either the act or the public too much for granted. It isn't simply a matter of issuing a single or an album, and then leaving it to sheer fortune and what we believe is exceptionally good demand. We have had to work every bit as hard on the marketing of this record as we did with the others — in fact, we have probably had to work harder because we have to beat the precedents set."

Woollcott says that the secret is for a record company to maximise on what the artist presents. "Abba are great to work for and with because they are so professional — obviously *The Movie* presents us with a great marketing aid, and once the film goes on general release then the sky's the limit so far as the album sales are concerned. The market is too volatile however to start taking risks — if sales start declining then people accuse the act of going cold, but it is not so much them as the entire process, including the record company's marketing. It becomes a vicious circle which is very hard to get out of."

SEEMS DIANA ROSS STILL HAS THE SUPREME BACKING.

Something old,

The best of the sixties tracks including the legendary "Baby Love," "You Keep Me Hanging On," "Touch Me in The Morning," "You Can't Hurry Love" and many more.



Something new,

In the shape of the beautiful "Theme from Mahogany" from the movie of the same name and the up tempo disco sounds of her recent hit "Love Hangover."



Something borrowed,

A breathtaking variety of superb songs selected from two delightful musicals, "The Point" by Harry Nilsson, including "Me and My Arrow," and the hit musical "A Chorus Line."



Something blue.

Classics from the great blues singers of yesteryear including Billie Holiday's "Lady Sings the Blues," Josephine Baker's "Aux Iles Hawaii," and Bessie Smith's "I Need A Little Sugar in My Bowl."



"An evening with Diana Ross"

Motown Records brings you the sensational double album "An Evening with Diana Ross" recorded live in Los Angeles in September 1976, as performed by Diana Ross at the New Victoria Theatre in London. TMSP 6005 r.r.p. £4.99 Also available on tape.



PAGE 19

You'll love Diana's new baby.

BABY IT'S ME, THE NEW ALBUM FROM DIANA ROSS.
Produced by Richard Perry
STMA 8233
Also available on tape

FIRST PLACE MONO ADS

FIRST PLACE SPOT COLOUR AWARDS.

Last year Diana had the finest backing. Lonsdale Osborne advertising agency.

They came out supreme at the Music Week awards: scooped the first prize in the mono ads and the first prize in the spot colour ads. As well as the third prize in the spot colour entries with advertising for Wishbone Ash.

All of which says a great deal about LO's knowledge of the music business.

And a great deal more about their strength and talent as an advertising agency. **Lonsdale Osborne**

LONSDALE OSBORNE LIMITED, HESKETH HOUSE, 43-45 PORTMAN SQUARE, LONDON W1H 9FG. TELEPHONE 01-486 5877.

AWARDS

IN LATE 1975, Private Stock Records signed a young singer/songwriter who cut an album called David Soul. At that time, there was no Starsky and Hutch. The TV series that was to rocket the 35-year old entertainer to fame came later. Meanwhile, the album sat in Private Stock's London office awaiting UK release.

Mike Beaton, UK managing director for the company began the story that was to result in total singles sales of over two and a half million, and album sales of half a million in just over a year.

Said Beaton: "In about the summer of '76 — a while after the TV series had started — we started getting feedback from our regional people, and from teen magazines interested in another angle to the 'Hutch' story. So we listened to the album and scheduled it for release. But we had no single (the LP was a very laid-back, West Coast type of album) and no idea of what promotional back up to expect. But, fortunately for us, Soul won the *Sun* award in October of that year, so was able to come over here for a few days. The LP was out the same week."

"Believe it or not, there was absolutely no advance publicity for him. He arrived on a Friday, and was on Swap Shop the following Saturday morning. Within half an hour, there were about 2,000 kids outside the BBC. It was phenomenal. Within a week, the David Soul album entered the *Music Week* chart at number 43. I must emphasise again — we had no advance publicity, no airplay, nothing. The album ended up at number 20 in the last week of November. We could have released any of the tracks as a single, but we realised we were dealing with a phenomenon. To break him as a recording artist successfully — not as a one hit wonder because of the TV show — we needed a real British single. As I've said, the album was West Coast style, and this was before that LA sound really broke here. Anyway, taking a cut off an album for the sake of it is not the name of the game — not our game anyway."

Then came the call from Larry Uttal to Tony Macaulay, asking for suitable songs. Macaulay popped into the office at lunchtime on a Tuesday — but there was no piano.

"So we went round to the Carlin office to borrow a piano and Tony played the chorus of Don't Give Up On Us. We knew at once that was a

Beaton: we went in with our eyes open

TOP MALE ARTIST (SINGLES)

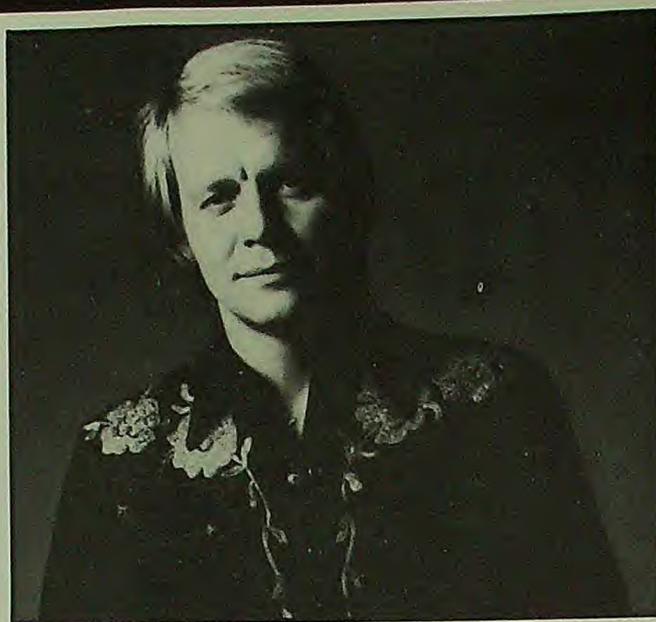
possibility for Soul. Though of course, he had no idea who Macaulay was. But Larry Uttal vouched for him, and luckily, when Tony flew over to LA the two of them hit it off at once. As a result, they put down the two tracks in two days — that plus Going In With My Eyes Open. They were both so good, we were faced with an almost impossible decision. The idea was that they should be A&B sides, but both were obvious A sides. So we cut B sides from the LP."

The decisions were made so fast it sounds like a fairy story. Arranger Tony King assessed Soul's key and quickly put down some dots. Macaulay flew to LA on the Saturday, was in the studios that evening, and came back with the tracks the next week. Don't Give Up On Us was in the shops ten days after recording.

The problem Beaton faced was launching Soul as an artist in his own right. He was already well known as Hutch, a fact that was reflected in the album's sales.

"We wanted to push the name of David Soul, singer, as much as possible. So at the end of November and beginning of December, we took space in the consumer pop press and every poster space available — tubes, buses, flyposters — there wasn't time to do it outside London. I think we were the first company to use posters that way."

"To Tony's credit, the material



was fantastic and went a long way to establishing Soul as a recording artist. As I've said the album went straight into the chart because it was Hutch. But by Christmas it was number 8 and people were paying attention to David Soul, singer.

"Four weeks later, the single sold a million, which was pretty fantastic. Of course, as everyone knows, we were caught short. We had only pressed 30,000 and ordered another 200,000 from the States to help out. But still we had complaints that there were not enough copies of the single — we had completely underestimated the demand."

"I must again state the importance of Macaulay's material — and his production. He took Soul from relative obscurity as a singer to a Number One artist. So different was the sound Tony produced, compared to that of the album, that one Fleet Street man thought that the singer was a session man — he really didn't believe it was Soul."

Then David Soul arrived for a short tour, starting at the Glasgow Apollo. At the same time, Going In With My Eyes Open was released, and had airplay for a week before release. Added Beaton: "Every one of the kids at the Apollo concert knew the words to the song. The reaction of the kids amazed me — after all, Soul is 35, divorced and living with a lady. But he is the most charismatic guy I've ever met, and this came across at the concerts. He hadn't been on a concert stage for

ten years and he got better and better as we approached London. He had an incredible reaction wherever he played, from Mums as well as kids."

Oddly, the second single did only 400,000, something Beaton can't explain, unless difficulties over ordering the first had made dealers and public wary.

"We trod very boldly with Going In," Beaton continued. "We pressed 300,000 and promoted it very heavily. We were looking for chart entry at number one. It came in at 5 — an abysmal failure."

In August, came the second album, *Playing To An Audience Of One*. This had advances of 70,000. Silver Lady was released to promote the album and boost sales — and that single sold 700,000. Can Beaton explain that? "I think it was because the song had across-the-board appeal. It's a bit country, semi-rock, definitely pop. Though it was a cut off the LP, sales of neither were affected which surprised me."

The story goes on. The sales mounted up. The next stage was in November. "We wanted a Christmas single," said Beaton. "So we asked Macaulay what he had. He hadn't written anything, but wanted to do a song about a guy by a fire in a cosy room, that sort of thing. That sounded great, so off he went and the result was Let's Have A Quiet Night In. It did 350,000 and is still selling, though the impetus has tailed off now."

To ensure maximum album sales,

Beaton did a colour bag for the first 250,000 — the first time colour bags for singles have been produced in this volume, featuring the album cover on the back.

"We've since increased the LP's sales by 70,000," he said. "So the sleeve was a good advert for the album even though that track was not on it."

Now that Starsky and Hutch is back on the screens, how does Beaton see Soul's recording career?

"As much as the series has helped promote him, Soul is definitely now established as a recording artist," Beaton emphasised. "The volume of product sold last year was staggering."

"The important thing to remember as far as UK sales are concerned, is that he was broken here as a singer. The US only took up Don't Give Up On Us after it was Number One here. The other singles have done nothing — which must quieten those critics who say it is only the series that has got him away. And it sold only a million there — much less by US standards. European sales have been nothing like ours, though Australia and New Zealand did well with him. I can't really explain the lack of European success, especially with Silver Lady, which I would think of as an automatic hit, even if they have never heard of the singer."

"The future is most exciting — Japan is opening up, and Germany will have the same next year."

The encouraging thing for Beaton is the strength of the product here. Now there is another single planned for March, and possibly another Soul tour. There will be one album a year, and three, perhaps four singles, said Beaton, "but we don't put product out just for the sake of it."

From the company's point of view, the win with Soul is vitally important.

"Private Stock has been independent from EMI since last year (Beaton has been with the company for two and a half years) and this is the label's first *Music Week* Award. "We are now established in the market place and internationally it has gone from strength to strength. The start of this year sees David Soul in the charts and our new signing Samantha Sang moving up. Though we are of course delighted with David Soul's success and the resultant increase in our standing in the industry, we are now looking forward to signing more artists and really getting known as a successful pop company."

The winning formula

ONE CAN feel nothing but admiration for the way that Donna Summer with the combined efforts of her producers and co-song writers Giorgio Moroder and Pete Bellote, has sprung from virtually nowhere two years ago to her current status as top female artist in both the singles and albums categories. Last year in the *Music Week* chart performance survey, she attained only sixth place in the top female artists singles section, and seventh in the equivalent album category.

The teaming of Summer with Moroder and Bellote is one of those winning formulas which occasionally occur with the pop world; it is similar to that of Dionne Warwick and composers Burt Bacharach and Hal David, David Soul and producer/writer Tony Macaulay, Brotherhood Of Man and Tony Hiller, and Petula Clark with Tony Hatch. It seems to be a case of the right chemistry at the right time, and so long as the partnership continues then there is every likelihood that Donna Summer will continue to make a big dent on the UK record market.

Her success story started two years ago with Love To Love You Baby which went to number three

(despite being banned by the BBC) and sold 250,000 — her two follow-ups Could It Be Magic and Winter Melody were minor hits but then in the summer of last year she re-established herself in a big way with I Feel Love which topped the charts for four weeks and became the sixth best-selling single of the year. There then followed an interesting situation — Summer and her producers switched from GTO to Casablanca, which is distributed by Pye, and the result was that the artist found herself in a situation where she was competing with older recordings in both the singles and albums charts.

Her official follow-up to I Feel Love was Down Deep Inside, a John Barry song and production which featured in the film, *The Deep*. It gave Summer her first hit on Casablanca and was a Top Ten hit, eventually winning a silver disc. However, GTO decided that although the singer was no longer under exclusive contract to the company, it would follow up with I Remember Yesterday which soon became a Top Ten hit and sold just over 200,000 copies.

The battle hotted up — Casablanca went ahead with I Love

You for Summer's third single release (taken from her double-album *Once Upon A Time*) and scored another Top Ten Hit; GTO responded with yet another Old Donna Summer album track, Love's Unkind, which has now sold 550,000 units far outselling the official Donna release. The sales fight wasn't confined to singles either because within weeks of the Casablanca 2LP set *Once Upon A Time* hitting the charts, GTO, after a legal wrangle released Donna Summer's Greatest Hits, which is still high in the chart and has won a gold disc.

GTO in fact had to go to the High Court for permission to release the hits LP — its right to do so had been challenged by Casablanca following the label's licensing deal with Pye, as a result of which GTO had lost Summer's new product but retained catalogue rights. Casablanca's argument was that if the compilation was allowed to come out in the pre-Christmas market in competition with *Once Upon A Time*, it might result in a 'flop' which could adversely affect the singer's future career. The case was eventually settled and Greatest Hits reached the market only two days later than its



original release date.

Whether Donna Summer eventually sells more records for Casablanca than for GTO remains to be seen — certainly the evidence so far has been that the Summer/Moroder/Bellote magic remains. However, Casablanca has some way to go before achieving anything like the same number of unit sales. GTO estimates that it has sold 1.5 million Summer singles and 800,000 albums. Three LPs, Love

TOP FEMALE ARTIST

Trilogy, I remember Yesterday and Greatest Hits, have gone gold and two have turned silver — Love To Love You Baby and Four Seasons Of Love.

GTO managing director Dick Leahy says that there will probably be one more single release from the company. "Obviously there is no new product coming through and there's nothing that we have the rights to, but which has never been issued — there are a couple of tracks however from her albums which have never been done as singles and I think that one of them could do quite well."

Love's Unkind had been just an LP track until Leahy spotted its potential. "And look how well that has done in the singles chart. We are near the end of the line now however and it was a fun situation while it lasted. Of course we were sorry to lose Donna, but we have had a very successful working relationship, and naturally we wish her all well with her recording career in the future," Leahy adds.

TOP MUSIC PUBLISHER U.K.

'77

'76

'75 (3rd prize)

'74

'73

'72

'71

'70

'69

'68

'67

No.1 10 years out of 11.
Nobody's perfect, but we do our best!



CARLIN MUSIC CORPORATION
14 New Burlington Street, W1X 2LR.
01-734 3251. Cables: Carlsong, London W1. Telex 267 488

DESIGN AWARDS

FULL PRICE POP

- 1 DECEPTIVE BENDS
10cc (Mercury)
- 2 GOING FOR THE ONE
Yes (Atlantic)
- = INSTANT RECORD COLLECTION
Monty Python (Charisma)

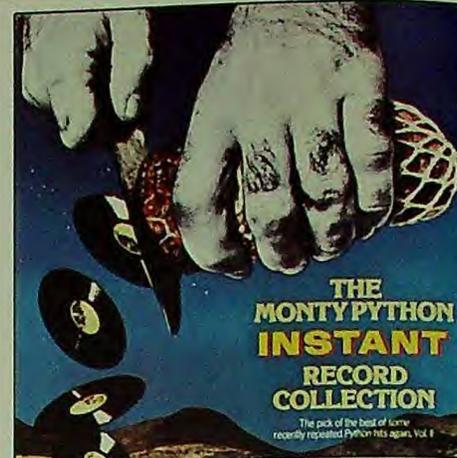
Highly commended: Life On The Line Eddie and the Hot Rods (Island), New York Dolls New York Dolls (Mercury).



Designer: Hipgnosis
Printer: Howards Printers (Slough) Ltd.



Designer: Hipgnosis
Printer: Shorewood Packaging.

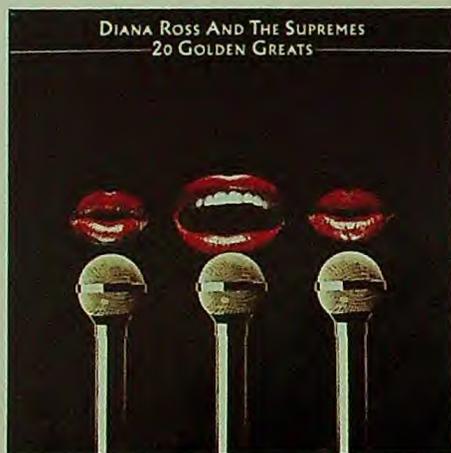


Designer: Terry Gilliam
Printer: Gothic Print.

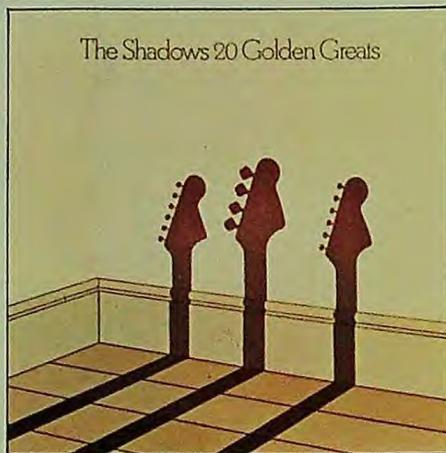
MID-PRICE & TV

- 1 20 GOLDEN GREATS
Diana Ross & Supremes (Motown)
- 2 20 GOLDEN GREATS
Shadows (EMI)
- 3 GET STONED
Rolling Stones (Arcade)

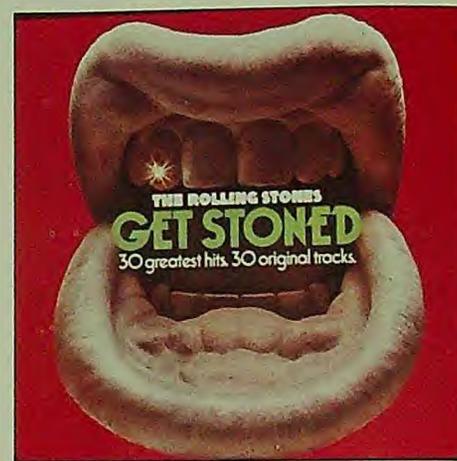
Highly commended: Livestock Brand X (Charisma)



Designer: Collett, Dickenson & Pearce
Printer: Garrod & Lofthouse.



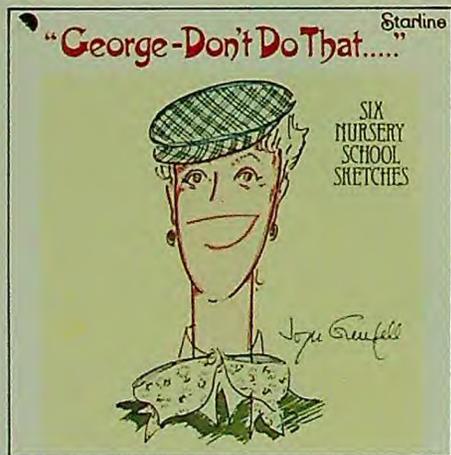
Designer: Jeffrey Edwards
Printer: Garrod & Lofthouse.



Designer: Doyle, Dane & Bernbach
Printer: Robert Stace.

BUDGET

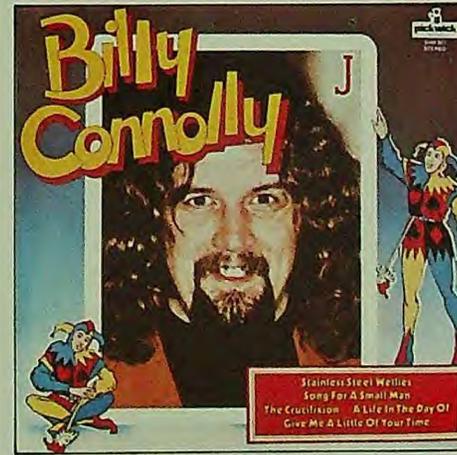
- 1 GEORGE DONT DO THAT
Joyce Grenfell (EMI Starline)
- 2 SING LOFTY
Don Estelle and Windsor Davies (MFP)
- 3 BILLY CONNOLLY
Billy Connolly (Pickwick)



Designer: Joyce Grenfell
Printer: Garrod & Lofthouse.



Designer: David Wharin & Tony Baldwin
Printer: Garrod & Lofthouse.



Designer: Brian Leamon
Printer: James Upton.

CLASSICAL

- 1 GUITAR MUSIC OF THE BAROQUE
Charles Bonell (Enigma)
- 2 BEETHOVEN PIANO SONATAS
John Lill (Enigma)
- 3 SPANISH GUITAR
John Williams (Westminster Gold)



Designer: Peter Whiteside
Printer: Gothic Print



Designer: Peter Whiteside
Printer: Gothic Print

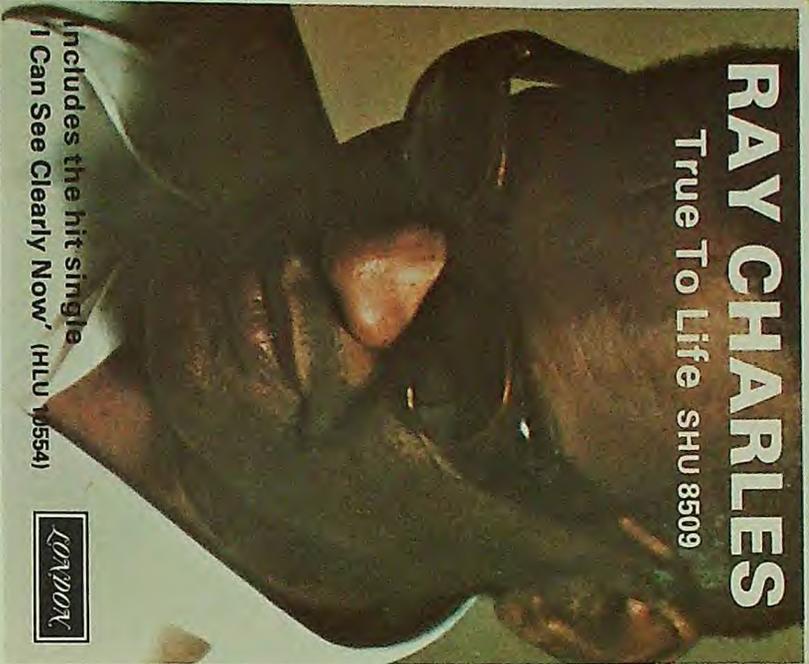


Designer: Seabrook, Graves and Aslett

MUSIC WEEK

WEEK ENDING FEBRUARY 18, 1978

1	THE ALBUM Abba	⊕	Epic EPC 86052
2	RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
3	22 VARIATIONS Andrew Lloyd Webber		MCA MCF 2824
4	3 REFLECTIONS Andy Williams	•	CBS 10006
5	4 GREATEST HITS Donna Summer	•	GTO GTLP 028
6	9 OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
7	7 DISCO FEVER Various	⊕	K-Tel NE 1014
8	5 THE SOUND OF BREAD Bread	⊕	Elektra K 52062
9	6 FOOT LOOSE AND FANCY FREE Rod Stewart	⊕	Riva RVL P 5
10	10 THE FLORAL DANCE Brighthouse & Rastrick Band		Logo 1001
11	11 EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
12	17 NEW BOOTS AND PANTIES Ian Dury		Siff SEEZ 4
13	32 ALL 'N' ALL Earth Wind & Fire		CBS 86051
14	8 THE BEATLES LOVE SONGS The Beatles		Parlophone PCSP 721
15	27 WE MUST BELIEVE IN MAGIC Crystal Gayle		United Artists UAG 30108
16	14 NEVER MIND THE BOLLOCKS, HERES THE SEX PISTOLS	•	Virgin V 2086
17	13 20 COUNTRY CLASSICS Tammy Wynette		CBS PR 5040
18	16 MOONFLOWER Santana	•	CBS 88272
19	23 GREATEST HITS Olivia Newton John		EMI EMA 785
20	19 FEELINGS Various	⊕	K-Tel NE 1006
21	28 GREATEST HITS Abba	⊕	Epic EPC 69218
22	12 GREATEST HITS VOL. 2 Eton John	•	DJM DJH 20520
23	30 ARRIVAL Abba	⊕	Epic EPC 86018
24	21 20 GOLDEN GREATS Diana Ross & The Supremes	⊕	Motown EMTV/ 5
25	52 I WANT TO LIVE John Denver		RCA PL 12521
26	26 30 GREATEST Gladys Knight & The Pips	⊕	K-Tel NE 1004
27	15 40 NUMBER ONE HITS Various		K-Tel NE 1008
28	29 RUNNING ON EMPTY Jackson Browne		Asylum K 53070
29	34 BEST FRIENDS Cleo Laine & John Williams	□	RCA RS 1094
30	24 I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond	•	CBS 86044
31	25 DON JUAN'S RECKLESS DAUGHTER Joni Mitchell		Asylum K 63003
32	35 GREATEST HITS ETC Paul Simon	•	CBS 10007
33	18 NEWS OF THE WORLD Queen	•	EMI EMA 784
34	33 ROCKIN' ALL OVER THE WORLD Status Quo	•	Vertigo 9102 014
35	44 DARTS Darts		Magnet MAG 5020



RAY CHARLES
True To Life SHU 8509

Includes the hit single
'I Can See Clearly Now' (HLU 10554)



OUTTA THIS WORLD

20 ORIGINAL DISCO HITS

DISCO

TOP 60 ALBUMS

The New Album from the
Top Female Recording Artist
of 1977
DONNA SUMMER



ONCE UPON A TIME
CAILD 5003

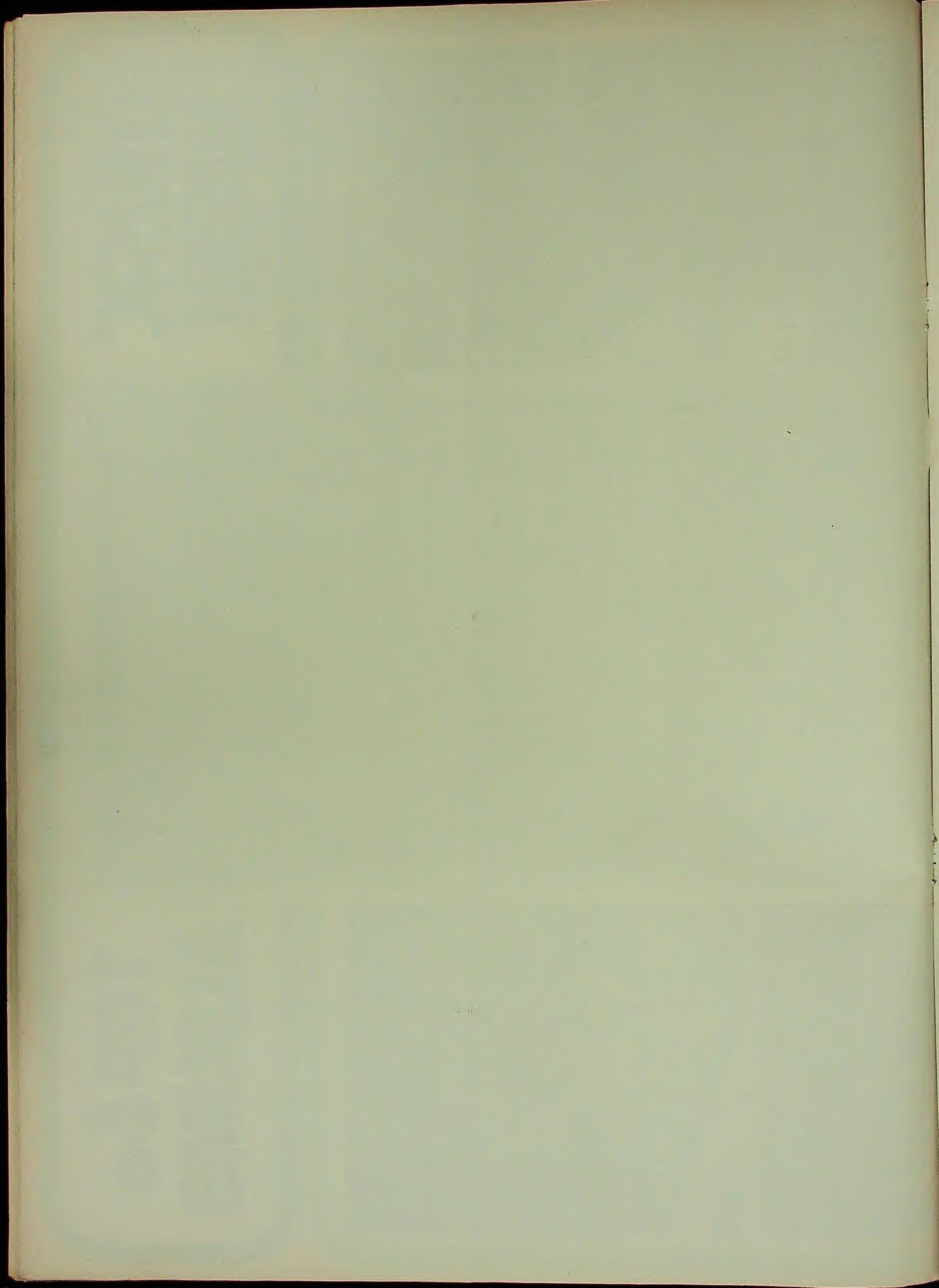
Includes the hit 'I Love You,
'Rumour Has It'



Also available on tape
Music Week Market Survey Oct-Dec '77

**VERNON MILLER'S
ZAZA**





DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO 1 FEATURED FORTY

A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
 ARIEL — Dean Friedman (Lifesong LS 45022)
 BABY COME BACK — Player (RSO 2090 254)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 COME BACK MY LOVE — Darts (Magnet MAG 110)
 DENIS — Blondie (Chrysalis CHS 2204)
 DRUMMER MAN — Tonight (TD TDS 1)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
 FANTASY — Earth Wind & Fire (CBS 6056)
 FIGARO — Brotherhood Of Man (Pye 7N 46037)
 FOR A FEW DOLLARS MORE — Smokie (RAK 267)
 HOT LEGS/I WAS ONLY JOKING — Rod Stewart (Riva RIVA 10)
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
 IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
 LOVELY DAY — Bill Withers (CBS 5773)
 MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 NERVOUS WRECK — Radio Stars (Chiswick NS 23)
 ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
 SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
 SORRY I'M A LADY — Baccara (RCA PB 5555)
 STAYIN' ALIVE — Bee Gees (RSO 2090 267)
 STAY WITH ME BABY — David Essex (CBS 6063)
 SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
 SWINGTOWN — Steve Miller Band (Mercury 6078 813)
 TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
 THE GROOVE LINE — Heatwave (GTO GT 115)
 THEME & VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)
 WORDS — Rita Coolidge (A&M AMS 7330)
 YOU REALLY GOT A HOLD ON ME — Suzanne (Ring O' 2017 111)
 YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

RECORDS OF THE WEEK

Noel Edmonds: STAY WITH ME BABY — David Essex (CBS 6063)
 Simon Bates: BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 Paul Burnett: ARIEL — Dean Friedman (Lifesong LS 45022)
 Tony Blackburn: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)

Radio 2

PASTICHE — Manhattan Transfer (Atlantic K 50444)

Luxembourg

BULLETS

STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)
 (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
 YOU CAN'T TURN ME OFF — High Energy (Motown TMG 1087)
 YOU'RE SO RIGHT FOR ME — Eastside Connection (Creole CR 149)
 DREAM DREAM — Luv (Harvest HAR 5136)
 RAG AND BONE — Steve Ellis (Ariola ARO 107)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 I'M NOT IN LOVE — Petula Clark (CBS 6013)
 BABY COME BACK — Player (RSO 2090 254)

POWER PLAY

BAKER STREET — Gerry Rafferty (United Artists UP 36346)

208 TWIN SPIN

WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)

TOP ADD ONS

- 1 TOP OF THE WORLD, Diana Ross (Motown TMG 1099) M, T, H, F, S, RT, P, V, Bb.
- 2 LONELY HEARTS CLUB, Billie Jo Spears (United Artists UP 36349), C, BR, T, H, F, B, TV, Ms.
- 3= RHIANNON, Fleetwood Mac (Reprise K 14430) CR, C, M, T, S, P, V.
- 3= ON YOU LIKE THE WIND, John Stewart (RSO 2090 274) PR, C, D, M, T, S, Hb.
- 5= I'M NOT IN LOVE, Petula Clark (CBS 6103) RL, B, RT, PS, Bb.
- 5= DARE TO BE DIFFERENT, Donovan (RAK 269) D, T, F, V, Hb.
- 7= LITTLE ITALY, Stephen Bishop (ABC 4204) CR, PR, BR, D.
- 7= I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe (Radar ADA 1) RL, CR, T, V.
- 7= BAKER STREET, Gerry Rafferty (United Artists UP 36346) R1, R., M, P.

*Indicates second week in Top Add Ons

Station abbreviations: RI Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; V Victory.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

DO YOU WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6009)
 CLOSER TO THE HEART — (Mercury RUSH 7)
 RAINBOWS POTS OF GOLD AND MOONBEAMS — Diane Solomon (EMI 2742)
 LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)
 NOTHING GOES RIGHT — Stephanie De Sykes (DJM DJS 10830)
 JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 5910)
 I'M NOT IN LOVE — Petula Clark (CBS 6103)
 LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)

BRMB

BIRMINGHAM

ADD ONS

DRUMMER MAN — Tonight (TD TDS 1)
 (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
 LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
 NOBODY HOME — Pearl (London HLU 10555)
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring O' 2017 111)
 LITTLE ITALY — Stephen Bishop (ABC 4204)
 EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
 FANTASY — Earth Wind & Fire (CBS 6656)
 SWEET MUSIC MAN — Tammy Wynette (Epic EPC 6092)

Capital Radio

LONDON

CLIMBERS

I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 MY HOME TOWN — Stormer (Ring O' 2017 113)
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
 LITTLE ITALY — Stephen Bishop (ABC 4204)

PEOPLE'S CHOICE

RHIANNON — Fleetwood Mac (Reprise K 14430)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)
 Steve Jones: RHIANNON — Fleetwood Mac (Reprise K 14430)
 Richard Park: DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)
 Tom Ferrie: GONNA GIVE HER ALL THE LOVE I'VE GOT — James & Bobby Purify (Casablanca CAN 119)
 Brian Ford: CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 12171)
 Bill Smith: SHU DIG DANCIN' — Inner City Express (Ebony EYE 5)
 Dougie Donnelly: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)

CURRENT CHOICE

IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)

ADD ONS

ALRIGHT NOW — Free (Island IEP 6)
 LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
 JEWEL — Philip Goodhand-Tait (Chrysalis CHS 2134)
 SPREAD YOUR WINGS — Queen (EMI 2757)

Downtown Radio

BELFAST

HIT PICKS

John Paul: LOVIN' YOU IS LIKE LOVIN' THE WIND — Christine Kidd (Anchor ANC 1050)
 Trevor Campbell: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
 Candy Devine: LITTLE ITALY — Stephen Bishop (ABC 4204)
 HENDI: DARE TO BE DIFFERENT — Donovan (RAK 269)
 Eddie West: WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)

ADD ONS

5 MINUTES — Stranglers (United Artists UP 36350)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 BABY COME BACK — Player (RSO 2090 254)
 A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
 RAG AND BONE — Steve Ellis (Ariola ARO 107)
 STAY WITH ME BABY — David Essex (CBS 6063)
 DISCOVERY ROUND AND ROUND — Chris De Burgh (A&M AMS 7336)
 OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)
 WHICH WAY IS UP — Stargard (MCA 346)

Radio Forth

EDINBURGH

ADD ONS

TWILLEY DON'T MIND — Dwight Twilley Band (Island WIP 6427)
 TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
 THE BIRDS AND THE BEES — Andy Lloyd (Ariola Hansa AHA 502)
 STARSHIP JINGLE — Intergalactic Touring Band (Charisma CB 307)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 SINGING IN THE RAIN — Sheila B. Devotion (EMI 2751)
 RUB DOWN — Joe Tex (Epic EPC 6068)
 LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
 DENIS — Blondie (Chrysalis CHS 2204)
 DARE TO BE DIFFERENT — Donovan (RAK 269)
 ALRIGHT NOW — Free (Island IEP 6)
 ME AND MY GUITAR — Frank Jennings Syndicate (EMI 2746)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: EVERYONES A WINNER — Hot Chocolate (RAK 270)
 Roger Moffat: LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
 Johnny Moran: RUB DOWN — Joe Tex (Epic EPC 6068)
 Colin Slade: DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING FEBRUARY 18 1978

BUY IT
HERE NOW

A Noel Edmonds
record of the week



STAR CLIMBER

DAN HILL
**'Sometimes
when we touch'**
BTC 2355

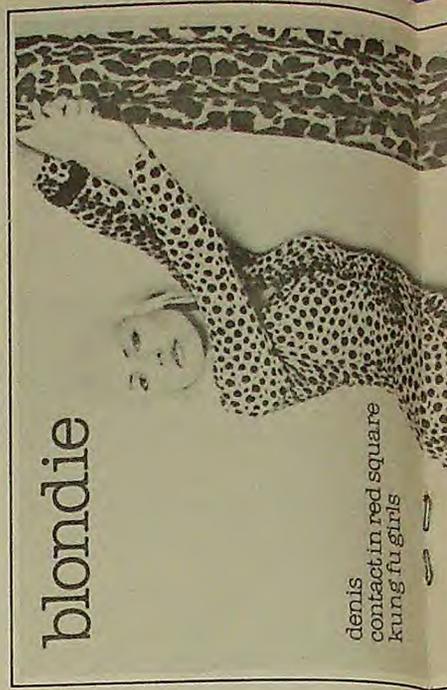



1	2	TAKE A CHANCE ON ME Abba	Epic EPC 5950
2	1	FIGARO Brotherhood of Man	Pye 7N 46037
3	4	IF I HAD WORDS Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333
4	12	COME BACK MY LOVE Darts	Magnet MAG 110
5	14	HOT LEGS! WAS ONLY JOKING Rod Stewart	Riva 10
6	11	WISHING ON A STAR Rose Royce	Warner Brothers K 17060
7	3	UP TOWN TOP RANKING Althia & Donna	Lightning LIG 506
8	16	MR. BLUE SKY Electric Light Orchestra	Jet UP 36342
9	18	LOVE IS LIKE OXYGEN Sweet	Polydor POSP 1
10	8	SORRY I'M A LADY Baccara	RCA PB 5555
11	7	LOVELY DAY Bill Withers	CBS 5773
12	5	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R 6018
13	6	NATIVE NEW YORKER Odyssey	RCA PB 1129
14	13	THE GROOVE LINE Heatwave	GTO GT 115
15	15	DRUMMER MAN Tonight	TDS 1
16	26	JUST ONE MORE NIGHT Yellow Dog	Virgin VS 195
17	25	FOR A FEW DOLLARS MORE Smokie	RAK 267
18	31	STAYIN' ALIVE Bee Gees	RSD 2090 267
19	29	THEME FROM WHICH WAY IS UP Stargard	MCA 346
20	33	EMOTIONS Samantha Sang	Private Stock PVT 128
21	22	5 MINUTES Stranglers	United Artists UP 36350
22	10	JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers	Island WIP 6410
23	20	WHO'S GONNA LOVE ME Imperials	Power Exchange PX 266
24	21	HEARTSONG Gordon Giltrap	Electric WOT 19
25	NEW	ALRIGHT NOW Free	Island IEP 6
26	30	JUST THE WAY YOU ARE Billy Joel	CBS 5872
27	NEW	WUTHERING HEIGHTS Kate Bush	EMI 2719

Kenny Lehman who produced
"DANCE, DANCE, DANCE"
by CHIC
has another one
like the other one!
"GET ON UP"
BY
ROUNDTREE
PX269
YOWSAH, YOWSAH, YOWSAH
AVAILABLE NOW ON
POWER EXCHANGE RECORDS
DISTRIBUTED BY SELECTA



blondie



denis
contact in red square
kung fu girls

**BEST RE-ISSUE
OF THE DECADE**

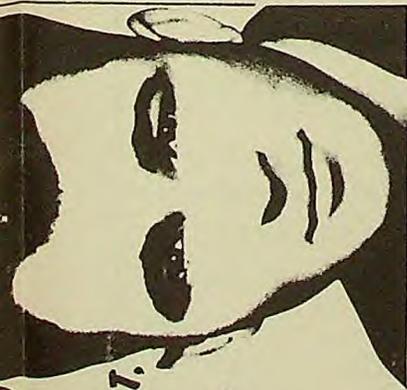
**JOHNNIE
ALLAN
PROMISED**



**PROMISED
LAND
C/W ONE HEART,
ONE SONG
PETE FOWLER**

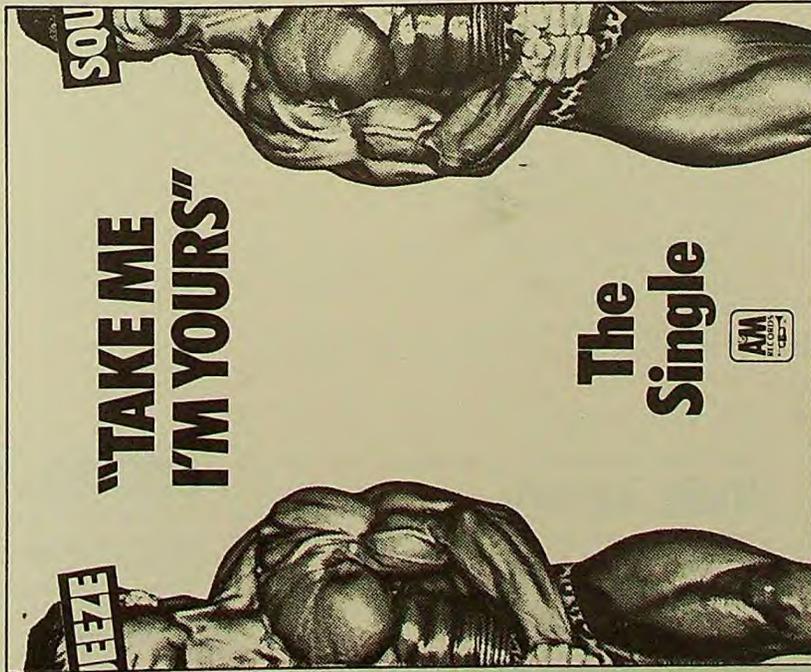


LOT 1



**"TAKE ME
I'M YOURS"**

**The
Single**



- 27 42 WUTHERING HEIGHTS Kate Bush
- 28 32 WORDS Rita Coolidge
- 29 9 LOVE'S UNKIND Donna Summer ●
- 30 NEW DON'T TAKE NO FOR AN ANSWER Tom Robinson Band
- 31 NEW I CAN'T STAND THE RAIN Eruption
- 32 49 FANTASY Earth Wind & Fire
- 33 24 RICH KIDS Rich Kids
- 34 38 NO TIME TO BE 21 Adverts
- 35 17 GALAXY War
- 36 27 IT'S A HEARTACHE Bonnie Tyler ●
- 37 35 BLUE BAYOU Linda Ronstadt
- 38 44 EVEN THOUGH YOU'RE GONE Jacksons
- 39 40 NERVOUS WRECK Radio Stars
- 40 45 SWEET SWEET SMILE Carpenters
- 41 36 CLOSER TO THE HEART Rush
- 42 NEW WHAT DO I GET? Buzzcocks
- 43 46 SHOT BY BOTH SIDES Magazine
- 44 NEW BAKER STREET Gerry Rafferty
- 45 43 DO YA WANNA GET FUNKY WITH ME Peter Brown
- 46 NEW SOMETIMES WHEN WE TOUCH Dan Hill
- 47 NEW IF IT DON'T FIT DON'T FORCE IT Keele Paterson
- 48 NEW WALK IN LOVE Manhattan Transfer
- 49 NEW GONE DEAD TRAIN Nazareth
- 50 NEW DENIS Blondie

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
 Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.
 © British Market Research Bureau Ltd. 1977. All rights reserved. Music Week and exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

EMI 2719

A&M AMS 7330

GTO GT 113

EMI 2749

Atlantic K 11068

CBS 60566

EMI 2738

Bright BR 1

MCA 339

RCA PB 5057

Asylum K 13106

Epic EPC 5919

Chiswick NS 23

A&M AMS 7327

Mercury Rush 7

United Artists UP 36348

Virgin VS 200

United Artists UP 36346

TK TKR 6009

20th Century BTC 2355

International INT 544

Atlantic K 11075

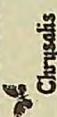
Mountain NAZ 002

Chrysalis CHS 2204



CHS 2204

Limited edition 12" single.
available now. 75p.



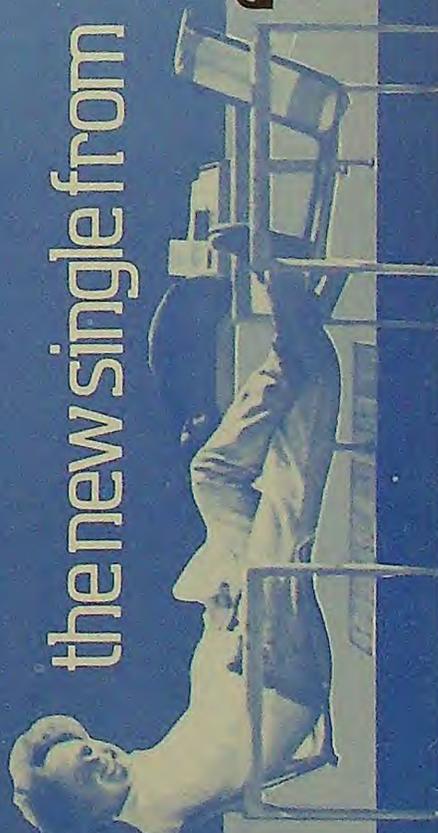
NEXT IN LINE

WALK IN LOVE	K11075
Manhattan Transfer	
THUNDER & LIGHTNING	K17087
Deaf School	
TO DADDY	K17095
Emmylou Harris	
RHIANNON	K11430
Fleetwood Mac	



the new single from Art Garfunkel

'(What a) Wonderful World'



AIRPLAY ACTION

Ray Stewart: RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
Bill Crozier: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
Martin Kelner: FRIDAY ON MY MIND — Earth Quake (Beserkley BZZ 11)

Metro Radio

NEWCASTLE

ADD ONS

ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
RAINSTORM — Merilee Rush (United Artists UP 36344)
BAKER STREET — Gerry Rafferty (United Artists UP 36346)
JACK AND JILL — Raydio (Arista 161)
I CAN BREATHE AGAIN — John Howard (Ariola ARO 112)
TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
JOURNEY TO THE MOON — Biddu Orchestra (Epic EPC 6910)
WUTHERING HEIGHTS — Kate Bush (EMI 2719)
RHIANNON — Fleetwood Mac (Reprise K 14430)
PIPELINE — Roger Powell (Bearsville K 15538)
DAUGHTER OF THE NIGHT — Jim Capaldi (Polydor 2058 973)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Seragg: RHIANNON — Fleetwood Mac (Reprise K 14430)
Stewart Francis: GOD ONLY KNOWS — Neil Diamond (CBS 6064)
Peter Levy: WHAT'S YOUR NAME — Lynyrd Skynyrd (MCA 342)
Mike Hurl: STAY WITH ME BABY — David Essex (CBS 6063)
Jan Scott: BAKER STREET — Gerry Rafferty (United Artists UP 36346)

PENNINE PICK

SPREAD YOUR WINGS — Queen (EMI 2757)

ADD ONS

TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)

Piccadilly Radio

MANCHESTER

ADD ONS

DENIS — Blondie (Chrysalis CHS 2204)
LITTLE ITALY — Stephen Bishop (ABC 4204)
ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
STAY WITH ME BABY — David Essex (CBS 6063)
I THINK I'M GONNA FALL — Supercharge (Virgin VS 202)
WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: NO TIME TO BE 21 — Adverts (Bright BR 1)
RAG & BONE — Steve Ellis (Ariola ARO 107)
CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 12171)
Peter Greig: I'M NOT IN LOVE — Petula Clark (CBS 6013)
SHE'S A WOMAN — Bert Sommer (Capitol CL 15962)
SINGING IN THE RAIN — Sheila B. Devotion (EMI 2751)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: DANCING AT THE RAINBOW'S END — Wizzo (Warner Brothers K 17094)
Colin Mason: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
Jon Hawkins: RHIANNON — Fleetwood Mac (Reprise K 14430)
Stuart Freeman: LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)

Phil Fothergill: A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
Paul Holmes: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)

ADD ONS

SILVER BULLET — Chris Spedding (RAK 268)
WHAT'S YOUR NAME — Lynyrd Skynyrd (MCA 342)
ALRIGHT NOW — Free (Island IEP 6)
IF I HAD WORDS — Fitzgerald & Keeley (Pepper UP 36333)
ROCK ME GENTLY — Andy Kim (Capitol CL 15787)
DO YA WANNA GET FUNKY WITH ME — Peter Brown (T. K. TKR 6009)
THEME AND VARIATIONS — Andrew Lloyd Webber (MCA 345)
STAR WARS DISCO — The Force (Splash CP 15)
CLOSER TO THE HEART — Rush (Mercury RUSH 7)
WUTHERING HEIGHTS — Kate Bush (EMI 2719)

Radio Tees

TEESIDE

HIT PICKS

Tony Gilham: LOVE MAGNET — Freda Payne (Capitol CL 15959)
David Hoare: LITTLE BIT RIGHT, LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)
Dave Gregory: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
Brian Anderson: DARE TO BE DIFFERENT — Donovan (RAK 269)
Steve Gordon: RHIANNON Fleetwood Mac (Reprise K 14430)
Mage Page: SLIPPIN' AWAY — Randy Edelman (20th Century BTC 1036)

ADD ONS

I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)
LONELY HEARTS CLUB — Billy Jo Spears (United Artists UP 36349)

Radio 210

THAMES VALLEY

ADD ONS

WUTHERING HEIGHTS — Kate Bush (EMI 2719)
JACK & JILL — Radio (Arista 161)
LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)
CAN'T HIDE MY LOVE — Rags (International INT 547)
HOLLYWOOD MOVIE GIRLS — Dusty Springfield (Mercury DUSTY 1)
OOH BABY — Chi Coltrane (T.K. TKR 6011)
GOD ONLY KNOWS — Neil Diamond (CBS 6064)
ME AND MY GUITAR — Frank Jennings Syndicate (EMI 2746)
LIFE AND LINE — Davy Jones (MCA 348)
DANCING — John Martyn (Island WIP 6414)

Radio Trent

NOTTINGHAM

ADD ONS

I'M NOT IN LOVE — Petula Clark (CBS 6013)
DRUMMER MAN — Tonight (TD TDS 1)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)
SLIPPIN' AWAY — Randy Edelman (20th Century BTC 1036)
SINGING IN THE RAIN — Sheila B. Devotion (EMI 2751)
TOP OF THE WORLD — Diana Ross (Motown TMG 1099)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: SLIPPIN' AWAY — Randy Edelman (20th Century BTC 1036)

Nicky Jackson: RHIANNON — Fleetwood Mac (Reprise K 14430)
Dave Christian: DENIS — Blondie (Chrysalis CHS 2204)
Tom Andy Ferriss: DON'T TAKE NO FOR AN ANSWER — Tom Robinson Band (EMI 2749)
Chris Rider: GONNA GIVE HER ALL THE LOVE I'VE GOT — James & Bobby Purify (Casablanca CAN 119)
Anton Darby: DARE TO BE DIFFERENT — Donovan (RAK 269)
Howard Pearce: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
Dave Carson: TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
Jack McLaughlin: FRIDAY ON MY MIND — Earth Quake (Beserkley BZZ 11)

ADD ONS

STATION SPECIAL
I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)

BBC Blackburn

HIT PICKS

Jude Bunker: BOATS AGAINST THE CURRENT Eric Carmen (Arista)
Wendy Howard: SPREAD YOUR WINGS — Queen (EMI 2757)
Kath Dutton: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)
Gerald Jackson: I'M NOT IN LOVE — Petula Clark (CBS 6013)
Phil Scott: DO YOU BELIEVE IN MAGIC — Keith Barbour (Private Stock PVT)
Julian Rush: NOTHING GOES RIGHT — Stephanie De Sykes (DJM DJS 10830)
Nigel Dyson: TOP OF THE WORLD — Diana Ross (Motown TMG 1099)
Trevor Hall: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)

BBC Humberside

RECORDS OF THE WEEK

John Howden: DARE TO BE DIFFERENT — Donovan (RAK 269)
Barry Stockdale: CITY LIGHTS Kenny Johnson & Northwind (International INT 545)
Pam Gillard: NOTHING GOES RIGHT — Stephanie de Sykes (DJM DJS 10830)

BBC Medway

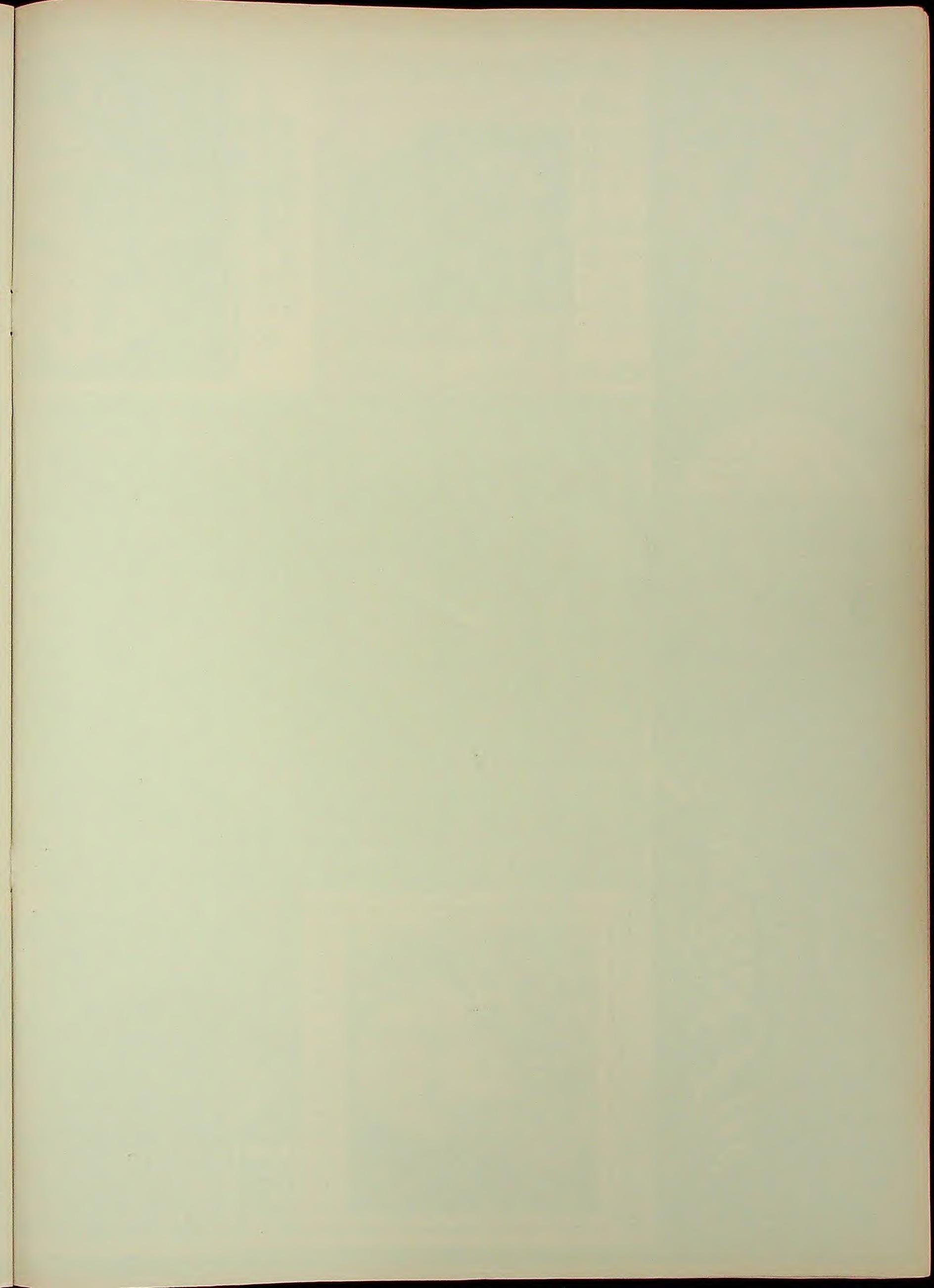
PRESENTER PICKS

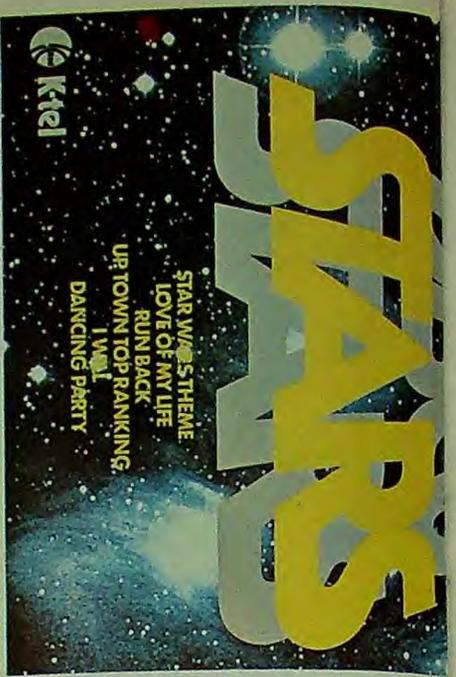
Jimmy Mack: DREAM DREAM — Luv (Harvest HAR 5136)
Bernard Mulhearn: MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)
John Thurston: BLAZE AWAY — Me Myself & Me Again (Antic K 11528)
Mike Brill: TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
Rod Lucas: LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
Tony Valence: OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)

BBC Merseyside

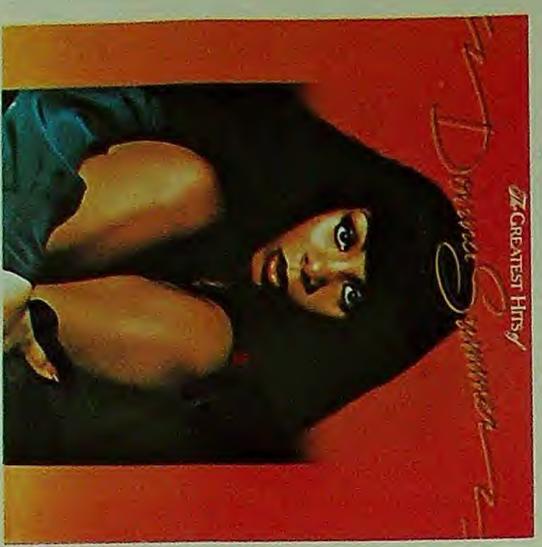
PERSONAL PICKS

Billy Butler: LONELY HEARTS CLUB — Billie Jo Spears (United Artists UP 36349)
Dave Porter: ARIEL — Dean Friedman (Lifesong I.S. 45022)





THE GREATEST HITS OF DONNA SUMMER



GTO RECORDS GTLP 028

36	49 =	THEIR GREATEST HITS 1971-75 The Eagles	⊕	Asylum K 53017
37	38	A STAR IS BORN Soundtrack	⊕	CBS 86021
38	43	WHITE MUSIC XTC		Virgin V 2095
39	49 =	MENAGERIE Bill Withers		CBS 82265
40	31	THE JOHNNY MATHIS COLLECTION Johnny Mathis	⊕	CBS 88278
41	37	THE DARK SIDE OF THE MOON Pink Floyd	⊕	Harvest SHVL 804
42	41	THE MUPPET SHOW Muppets	•	Pye NSPH 19
43	20	THE JOHNNY NASH COLLECTION Johnny Nash	□	Epic EPC 10008
44	45	STAR WARS Soundtrack - London Symphony Orchestra	□	20th Century LTD 541
45	36	LIVE AND LET LIVE 10cc	•	Mercury 6641 698
46	47	HOTEL CALIFORNIA Eagles	⊕	Asylum K 53051
47	NEW	WEEKEND IN L.A. George Benson (Tommy Lipuma)		Warner Brothers K 66074
48	-	GOING FOR THE ONE Yes	•	Atlantic K 50379
49	NEW	PERILOUS JOURNEY Gordon Giltrap		Electric TRIX 4
50	NEW	PASSPORT Nana Mouskouri		Philips 9101 061
51	59	HEROES David Bowie		RCA PL 12522
52	-	NO MORE HEROES Stranglers	•	United Artists UAG 30200
53	-	OXYGENE Jean Michel Jarre	•	Polydor 2310 555
54	42	40 GOLDEN GREATS Giff Richard	⊕	EMI EMTVS 6
55	54	QUARTER MOON IN A TEN CENT TOWN Emmylou Harris		Warner Brothers K 56443
56	-	BLACK JOY Various		Ronco RTL 2025
57	40	SLOW HAND Eric Clapton	□	RSO 2479 201
58	NEW	RHIANNON Fleetwood Mac		Reprise K 54043
59	46	PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVLV 1026
60	56	SECONDS OUT Genesis	•	Charisma GE 2001

⊕ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER) ©British Market Research Bureau Ltd. 1977 publication, rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

As Advertised
On TV.



Dave Clark Five

25 THUMPING GREAT HITS

Including:

Glad All Over · Bits & Pieces · Everybody Knows · Do You Love Me?

Album POLTV 7
Cassette POLVM 7 · Cartridge POLVT 7

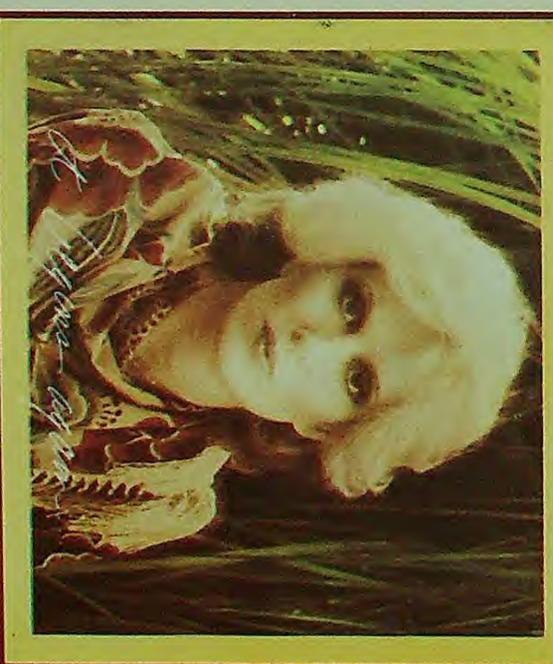


Order from Polydor's own distribution company
Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR
Telephone 01-590 7766



IT BEGINS AGAIN...

DUSTY SPRINGFIELD



Album 9109 607 Cassette 7109 323 Single DASY 1
marketed by
phonogram

DESIGN AWARDS

ADVERTISEMENTS

ARCADE RECORDS ARE PUTTING THEIR MONEY WHERE THEIR MOUTH IS.

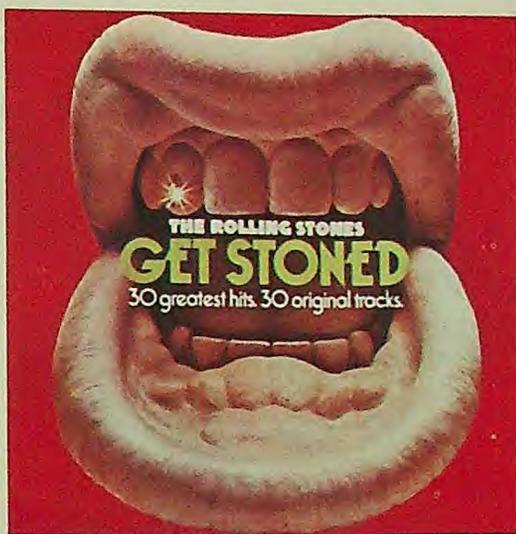
Get Off Of My Cloud. Satisfaction. Paint It Black. Ruby Tuesday. Jumping Jack Flash. Not Fade Away. Honky Tonk Woman. Brown Sugar. They're all here on 'Get Stoned', this great new double album from the Rolling Stones. All their No. 1 hits. Thirty original tracks.

Because we're so sure it's going to be the biggest yet with the Arcade label we're committing £300,000 on national television advertising.

90% of all record buyers will see our dynamic live action 45 second TV commercial at least six times before Christmas. And what's more, you can be certain that the free display material shouts just as loud as the sleeve.

Recommended retail price £4.99 for the double album, £5.49 for the tape.

'Get Stoned' is available now. Telephone 01-328 3355/6/7/8 or 01-328 1911.



ROLLING STONES — GET STONED (Arcade)

FULL COLOUR

- 1 ARCADE Get Stoned (Rolling Stones) Designers: Doyle, Dane & Bernbach.
- 2 WEA Rumours (Fleetwood Mac) Designers Freeman, Mathews and Milne.
- 3 CASABLANCA Love Gun (Kiss) Designers: Denis Scogin of Hutton, Charrington and Buntrock.

SPOT COLOUR

- 1 MOTOWN Getting Ready For Love (Diana Ross) Designers: Lonsdale Osborne.
- 2 EMI Are You Ready For Love? (Patsy Gallant) Designers: Gerald Smith Associates
- 3 MCA Daily Wishbone (Wishbone Ash) Designers: Stewart Watson, John Sherry & Lonsdale Osborne.
- 3 CBS Paul Simon Greatest Hits Designers: David Pilton advertising

BLACK AND WHITE

- 1 MOTOWN An Evening with Diana Ross Designer: Lonsdale Osborne.
- 2 A&M Two Days Away (Elkie Brooks) Designer: Nick Marshall.
- 3 20th CENTURY Star Wars (LSO) Designers: Pye Records Marketing Department.

RUMOURS ARE EVERYWHERE

Rumours ran riot in the States. Over 20 weeks on a new album entered the charts, six weeks later it had jumped to the No. 1 spot. It's been there for six months, it made platinum, and took over the top spot in five other countries, on three continents.

Now Rumours are spreading here — helped by extensive advertising on national press, national poster sites, and on radio.

So for Fleetwood Mac's 20th anniversary year has produced their sixth platinum disc, three hit singles and millions of Rumours. Stock up now, because your customers are going to be listening to three Rumours.

Rumours. The most popular album of the year. By Fleetwood Mac.

FLEETWOOD MAC — RUMOURS (WB)

You loved Diana's new baby...

...now

THE FIRST SINGLE GETTING READY FOR LOVE TAKEN FROM THE ALBUM BABY IT'S ME

DIANA ROSS — GETTING READY FOR LOVE (Motown)

Once Patsy comes into your shop, you'll have trouble keeping her out of the till.

Patsy Gallant has a new LP titled 'Are You Ready For Love' it features 'From New York to LA' which as you well know has made you a nice bit of profit recently.

Plus 'Sugar Daddy', her major hit in Canada. And sure as hits are hits, you can bet your life this is going to be another money spinner.

'Are You Ready For Love' is all well and good for an album title, the important thing is, are you ready for Patsy Gallant? We only mention this, because your coffers are going to be full of profit from Patsy over the next few weeks.

PATSY GALLANT — ARE YOU READY FOR LOVE (EMI)

Something old,
The best of the sixties tracks including the legendary 'Baby Love', 'You Keep Me Hanging On', 'Touch Me in The Morning', 'You Can't Hurry Love' and many more

Something new,
In the shape of the beautiful 'Theme from Mahogany' from the movie of the same name and the up tempo disco sounds of her recent hit 'Love Hangover'

Something borrowed,
A breathtaking variety of superb songs selected from two delightful musicals, 'The Pajama Game' by Harry Nilsson, including 'Me and My Arrow', and the hit musical 'A Chorus Line'

Something blue.
Classics from the great blues singers of yesteryear including Billie Holiday's 'Lady Sings the Blues', Josephine Baker's 'Aix les Bains', Hawaii, and Bessie Smith's 'I Need A Little Sugar in My Bowl'

"An evening with Diana Ross"
Motown Records brings you the sensational double album 'An Evening with Diana Ross' recorded live in Los Angeles in September 1976, as performed by Diana Ross at the New Victoria Theatre in London.

AN EVENING WITH DIANA ROSS (Motown)

ELKIE BROOKS

Take "Two Days Away" and start a queue.

Three months ago we launched Elkie Brooks' new single, "Pearl's a Singer".

Our ad told you, quite, "You're going to hear a lot more about Elkie Brooks this year. Get in on the ground floor now and you won't be sorry."

We're now telling you that Elkie's new album "Two Days Away" is going to be a real queue former.

It's got "Pearl" on it. It's got tracks written by Leiber and Stoller on it. And it's produced by Leiber and Stoller too.

From here on in we can quote our last ad again: "We think so much of it we're pushing it with full page ads in the music press and radio commercials." Plus a nationwide window display campaign, flyposting and bus posters too.

"Two Days Away" is going to be big. We believe it's the album which will establish Elkie as a major international artist.

Stock up now and you won't be sorry.

ELKIE BROOKES — TWO DAYS AWAY (A&M)

AWARDS

TWO OF the three top awards in the full-price sleeve design section went to Hipgnosis, a company with a line-up of three creative partners, Aubrey Powell, Storm Thorgerson and Peter Christopherson, which has fast earned it an international reputation.

Its first-prize winner was the sleeve for 10cc's *Deceptive Bends* album and Aubrey Powell, normally known in the business just as Po, explains: "We'd been working with the group for quite a long time on a carte-blanche basis.

"It works this way. They say here's the kind of music we're doing and the general feel of the thing. Now go away and do something. It's not too problematic, just a matter of coming up with something we both like.

"In this instance we came up with a bunch of ideas and decided that this one, the winner, would be the final choice. It was fairly straightforward in the artwork sense. It came from the title, and we wanted to incorporate the deceptive bends of the deep-sea diver, along with a kind of old movie feeling, plus sufficient emphasis on the other alternative meaning — being that little bit mentally unstable."

However it turned out to be "incredibly difficult" to do, with

Another win for Hipgnosis

five different strip-ins to cover different aspects such as the jetty, the diver and the sky. This made it difficult to shoot.

Because of problems within the diving suit, the man involved actually had to be a diver. Then there was the question of the female character — should she be nude, or would there be more impact in being partially clothed? It all added up to a very expensive sleeve, but one which finally pleased the three wise men of Hipgnosis.

Po explains that each takes on various sections of design and photographic areas, but each attends all design meetings. Each member has individual attachments but nothing is passed through until there is group agreement. For example, Po explains to work with groups like Bad Company or Led Zeppelin; Storm with, say, 10cc or Yes; Peter with perhaps Wishbone Ash or John

Miles. But in the end the designs represent full Hipgnosis agreement.

The company has been in existence for 10 years, and its achievements reflect the consistently high standards current in the sleeve design field.

It won a second prize for the Yes album, *Going For The One*. Aubrey Powell says this was a different matter from the long-term planning over a period of time with 10cc. But he knew John Anderson, Yes singer, and so came the involvement when Roger Dean was not available to carry on designing Yes product for a while.

First step was a visit by Hipgnosis to Switzerland, which spanned three weeks and led to a general brief, rather than "I want, I want" demands. It was to be a photographic sleeve, rather than the usual Yes artwork Roger Dean efforts.

Enigma cracks the design code

TOP TWO places in the classical album sleeve design awards went to Enigma, a new independent label that will doubtless regard this success as a good omen for the future. Enigma, started only a year ago by ex-EMI John Boyden (managing director) and Peter Whiteside (marketing manager) is that rarity in the classical record world, an independent prepared to take on the majors on their own ground, with prestige series like the complete Beethoven Piano Sonatas project currently under way.

It was the third LP in this series, which features John Lill, that took second place. The cover is stylishly designed, with a Beethoven signature embossed and foil-blocked in silver on a black background, though Whiteside reveals that this signature was extracted from the corner of a paperback cover. "Well, there's no copyright on signatures, and this book was literally covered with them, so we just pinched one

from the corner. Eventually the series will probably amount to about 13 albums, and we shall keep that theme for all of them, while changing the colour of the lettering below."

The photos on the reverse of the John Lill sleeve were taken by Glyn Mead, who is used by Enigma for all album photography. It was he who produced the atmospheric shot of guitarist Carlos Bonell that won first place in the *Music Week* awards for Enigma's *Guitar Music of the Baroque* album. "What happens" explains Whiteside, "is that I do a quick rough of the layout and so on so that I know exactly what I want. In this case I asked for a "through the mists" kind of photo. The location was the David Garrick Temple near Hampton Court and Glyn got the misty effect by putting a piece of white Kodatrace in front of the camera and punching a small pinhole in it. For the back cover shot which shows Bonell more clearly, we

let more light through by enlarging the pinhole with a cigarette.

"What I'm trying to do with our sleeves is to make them more pop, not in the sense that they are brash, but in the sense that we use pop design techniques, like the foil-blocking for instance, and that we get away from that classical album design syndrome of nipping down to the National Gallery for a picture photo and shoving that on the cover. The sleeve is an important part of the whole marketing package and it deserves to be designed with a little care."

Third place in this section of the awards went to Seabrook, Graves and Aslett, who designed the cover for the Westminster Gold album *Spanish Guitar*, with John Williams. Westminster Gold, the connoisseur's label in America ever since its inception the early Fifties, is now distributed in this country by Anchor.

Record advertising 'a great challenge'

MUSIC WEEK'S 1977 award for full colour ads was won by the Doyle Dane and Bernbach agency, which held the Arcade account only briefly last year, but during that time came up with the enduring image of the giant mouth — a modest exaggeration of Mick Jagger's most famous feature — for the company's *Get Stoned* double album compilation.

DD&B is one of the world's largest advertising agencies, with a high reputation for creativity maintained by uncompromising independence of mind, as account director Peter Pleasance explains: "If we can do the kind of work we like, then we'll go with a client. If not, then we resign the account. You don't go to an expert in order to tell him what to do. Clients who take that line get the advertising they deserve.

"There's no question that agencies who adopt the attitude we do produce far and away the best ads. Look at what Collett Dickenson and Pearce did with EMI's tv ads. They took record advertising on tv out of that awful "Super, Greatest" rut and pushed forward into real creativity. But if EMI told CD&P what to do they'd chuck the account like a hot."

Two teams worked on the Rolling Stones campaign, and it was Colin

Birchall, a designer from DD&B's subsidiary Promotion Plus, who came up with the mouth idea which formed the basis of the sleeve and advertising designs, and was carried through into the tv advertising. Modellers Luck & Slaw, famous for their soft doll caricatures of politicians, were given photos of Jagger's mouth with a brief to produce their own interpretation, a carving which was then moulded in 3-d and photographed with suitable dazzle added to the authentic Jagger jewel.

The mouth led naturally to the line "Arcade are putting their money where their mouth is", and the copy below dwelt on the extent of the company's financial commitment.

"Last year", says Pleasance, "it seems that an awful lot of companies went out and said look, we're spending so much on this album, then half of them ducked out, so we had to try to re-establish confidence in the trade. That was why the copy spelt out the fact that Arcade was really putting its money down.

"Record advertising is a great challenge, and although in this case we went for fairly standard trade information I'm a firm believer that you can be as creative in a trade ad as anywhere else. You can still be grabby even in that context, if the

ADVERTISING DESIGN

client wants you and allows you to be'.

The Freeman, Mathews and Milne agency has a separate advertising department to handle its major account with WEA, and works for no other record company to ensure conflict of interest cannot arise. It was Ian Woods and Andy Dunning, one of three creative teams within this department, who devised the *Rumours* ad that took second place in the full-colour awards.

"The basic creative idea" says Woods, "was that *Rumours* are spreading, rumours are everywhere, that sort of thing, and the play on that was to have the album in lots of different situations. It was already a big-selling album, and enormous especially in the States, so we decided to place it in that classic American scene with Manhattan and the Statue of Liberty. We bought colour library shots, but curiously it doesn't seem that you can get the Statue of Liberty with that background, so we combed two photos to get it in the right position.

A great deal of the photographic work was done in Los Angeles, adding to the cost of an already costly production. This sleeve threw up the problem of the "naked man" — part of the design — but was it, perhaps, likely to prove offensive?

Says Powell: "There are always decisions to be made. In this case, it is a matter of a designer having to deal with a group of, say five, four, or six different people and their individual ideas. The designer has to fight for what he feels is best, because his name is on the line anyway. So we fought for various things on that album sleeve but we had to remember it was Yes's album cover, too!

The reviews were good, and everybody grew to like it, despite early arguments. But there were still a few disputes to come. For example, the sleeve was to be billboarded on Sunset Strip in Los Angeles, but a demand was made that the naked man should have pants "papered" on over his body. This very suggestion alarmed and upset the good men of Hipgnosis.

So, while *Going For The One* actually hit the number two place in the awards ratings, Hipgnosis chalked up another success in the sleeve design field. Powell had never worked with Yes before ... "except that some six years earlier we'd had some preliminary talks but didn't really get on with them."

The sleeve, "shot all over the place," may have been "very costly" but it gained a thumbs-up sign for Yes.

Another major prize-winner in the sleeve design went to Terry Gilliam for his work on *The Monty Python Instant Record Collection (Charisma)*, designed by his AD Design company and printed by Gothic Press.

An ingenious version of "something completely different," it featured the album itself in a white sleeve inside a build-up box device planned to look like an on-shelf record collection. However close inspection showed the title-end sleeves proclaimed records such as: *I've Got A Beer Glass Sticking In My Head And Other Rugby Songs*; *Tom Jones Hits Frank Sinatra while Vic Damond and Mel Torme Grab Engelbert Humperdinck at Las Vegas*; *A Night On The Town*, Britt Ekland; and *The Best Of The Osmonds Teeth*.

Then we re-touched it and drew on the LP and the penguins by hand".

Third place went to Hutton Charrington and Buntrock for a design based on the established image of Kiss, advertising the band's album "Love Gun" on Casablanca.

Top awards in the spot colour and mono sections both went to the same agency — Lonsdale Osborne — for its work on one artist, Motown's Diana Ross. Lonsdale Osborne is a prominent advertising agency and its EMI account, which covers nearly all of the company's press advertising, is of very long standing.

The spot colour ad drew dealer attention to the single "Gettin' Ready For Love," referring neatly to the successful "Baby It's Me album" from which it was taken, with the simple words: "You loved Diana's new baby ... now", followed by a modicum of trade information.

The mono ad had a more strongly verbal emphasis, using the phrase "Something old, something new, something borrowed, something blue", followed in each case by relevant track details, to convey the variety of the music on the live double album "An Evening with Diana Ross".

Runner-up in the spot colour section was an ad for another EMI artist, Patsy Gallant, designed by

Grenfell did that herself

SLEEVE DESIGN

JOYCE GRENFELL is unique amongst this year's crop of *Music Week* sleeve design award winners in that she herself designed the sleeve of her EMI Starline album *George, Don't Do That* which was awarded first place in the budget album category.

The LP contains six self-written nursery school sketches, including the one about George, perhaps Miss Grenfell's best known small child character. He's the one who's always doing something to his classmates or himself which sounds as though it might be disgusting although we never actually find out what it is.

For the sleeve front, Miss Grenfell drew a frank and not particularly flattering caricature of herself in head and shoulders depth, not forgetting the wide grin and the long neck, and crowned by a snazzy gentleman's flat cap.

"I've been drawing all my life," said Miss Grenfell after being informed of her triumph. "It's a facility I have — but not a great gift. I always draw my own Christmas cards each year.

"Norman Newell, who produced the album, asked if I'd done any self portraits, and chose the one used on the sleeve from those which I showed him."

Miss Grenfell is surprised and flattered to have her sleeve design selected as the winning one in the budget section. She drew attention to the flat cap.

"Gentlemen's flat caps have been fashionable for ladies over the last two years or so, but I've been wearing them for much longer than that," she declared proudly.

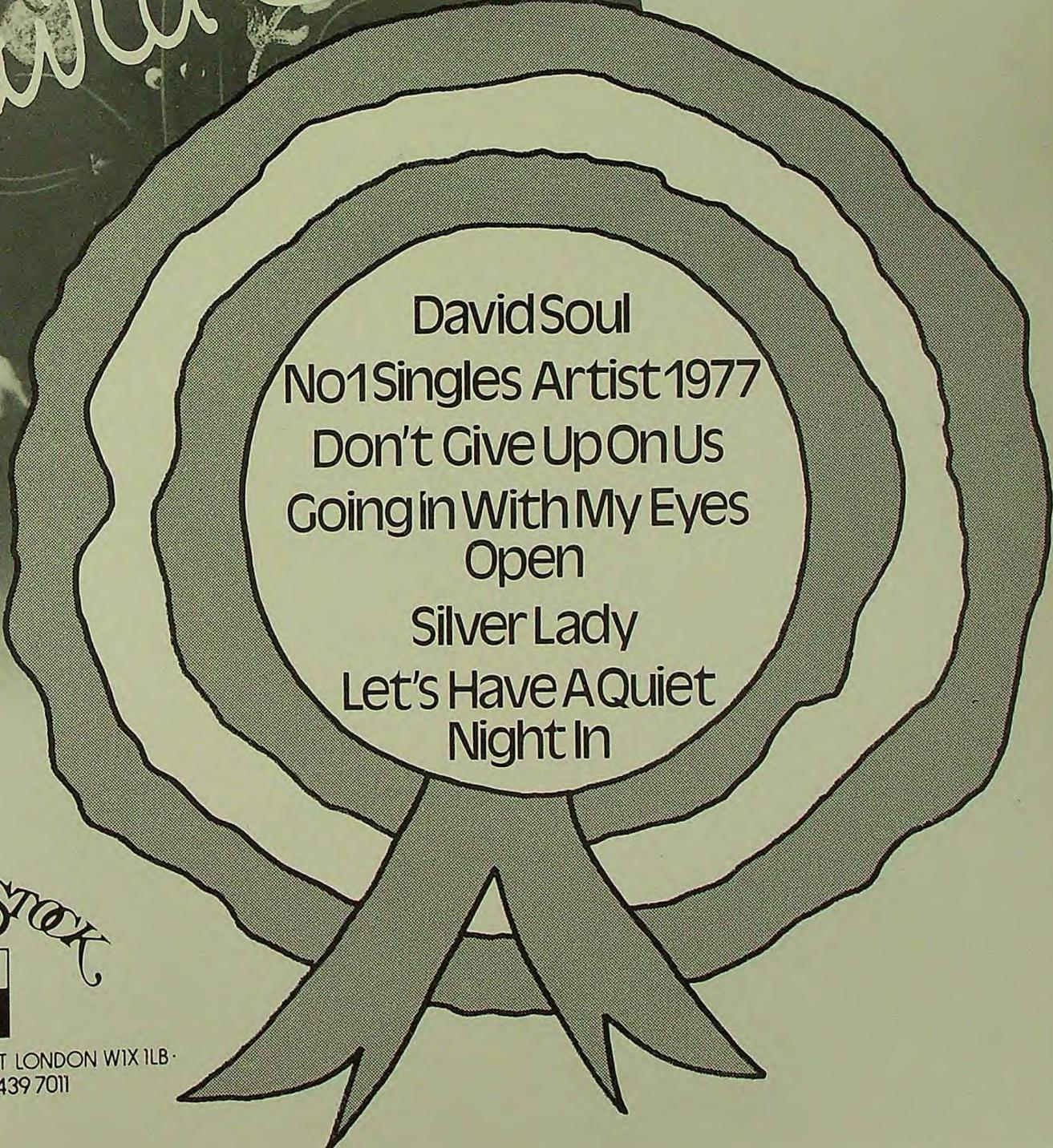
Gerald Smith Associates, and one of several award-winning ads to illustrate the dictum, offensive to feminists, that a pretty girl sells records. GSA, an advertising consultancy, has held the account with EMI's mor division since last July and this was only the third ad they designed for the company. Like the Diana Ross ads, the visual impact came from the album sleeve photo adapted to the purpose.

Second among the mono ads was A&M's design for the Elkie Brooks album "Two Days Away". This was the work of Nick Marshall, creative design manager of A&M's small in-house art department. It is characteristic of the company's sense of identity that it prefers to design for itself.

The picture used was one commissioned in America and taken by photographer Art Kane at the same session that produced the album cover.

Equal third in the spot colour section were Lonsdale Osborne's design for the MCA release *Daily Wishbone*, and the ad produced for CBS and Paul Simon's *Greatest Hits* by David Pilton Advertising. Third place in the mono category was taken by Pye's marketing department with the ad for the Star Wars soundtrack, played by the LSO.

FIRST IN HIS CLASS



David Soul
No1 Singles Artist 1977
Don't Give Up On Us
Going In With My Eyes
Open
Silver Lady
Let's Have A Quiet
Night In



32 OLD BURLINGTON STREET LONDON W1X 1LB
TELEPHONE (01) 439 7011

AWARDS

Perry: setting the pace for the soft-rock Seventies

SATURDAY NIGHT, football results, Tony Gubba comes up with the line of the season. "Anyone who's polishing up the Football League Trophy must surely be seeing the smiling face of Brian Clough reflected in it."

For football read records, for 1978 read the Seventies and the face emerging, smiling, must surely be Richard Perry top singles and second album producer, Peter Asher, Fleetwood Mac and Bill Szymczyk (Eagles) may be the current faces, may have swept the *Rolling Stone* Annual Awards. But arguably it could be said that without Richard Perry rock/mor might never have existed. He emerged towards the beginning of the decade with an album by Carly Simon, *No Secrets*, which had real impact in terms of production approach.

Perry had teamed a contemporary writer of high quality with an mor format — but by using recognised rock players and string arrangers raised on new ideas he created a new soft-rock format, a sound which will typify the Seventies for future generations in the same way that the Beatles, Stones and Dylan represent the Sixties.

Since then he has become the doyen of producers, renowned for his ability to pick the best songs, for his attention to musical detail and his unquestioned talent for producing records which sell in large numbers. He rescued Andy Williams from the musical doldrums and revitalised his career with the *Solitaire* album.

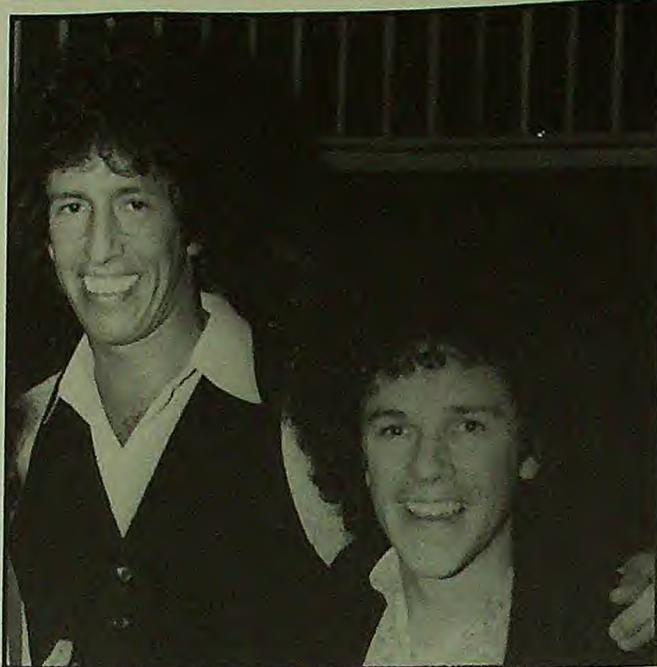
It is difficult to know what gives a producer that spark that marks him out from the pack. American record executives are very sold on producers, and will pay vast sums to tempt the successful into new

TOP PRODUCERS (SINGLES)

projects on the basis that what they have done once they can do again. But this is far from the truth. Anyone's first hit is sheer luck. Any realistic person in the music industry knows all the walls that have to be climbed just to get a record released, and that is not the end of the obstacle course. Only a fool, and there are plenty about, would suggest that a debut hit was a 100 per cent calculated business proposition. Neither has it anything to do with talent or even ability.

The talent of a Richard Perry — beyond musical and production ability — consists of being noticed. Whether or not he contrived it is difficult to say, but Richard Perry got noticed in no uncertain terms. Among his first assignments were Captain Beefhart and Tiny Tim.

From then on it was up to him to capitalise. His musical or production ability would not have been enough — he had to be as big as his artists. London's first view of him was at a strange concert in the Albert Hall featuring Peter Sarstedt, Joe Cocker and the Grease Band, the Bonzo Dog Doodah Band and, as top of the bill, Tiny Tim. It says much for Perry's personality that not even Tiny Tim could banish him to the background. He came out onto the Albert Hall stage resplendent in all-white tuxedo to conduct the large orchestra which was to accompany Tiny Tim for his hour-plus set.



Richard Perry (left) with Leo Sayer: "US musicians treat a session like a gig."

It was a totally unforgettable night, and not least for the fact that Richard Perry, record producer, almost stole the show from Tiny Tim who, let it be said, was mighty entertaining.

From then on Perry was marked down as a man to succeed. He spent some time in London subsequently, producing all-girl group Fanny in Apple's newly-opened studios. Fanny, as a rock outfit, let something to be desired. But being female gave them an edge over the average competition and Perry must have known that. He was continuing on his merry way, still being noticed.

At this stage it becomes difficult to know exactly what happened because in sales terms he had proved nothing that hadn't been achieved by many a less flamboyant producer. Nevertheless, somebody somewhere decided that he was the man to drag Barbara Streisand into the Seventies.

In producing the temperamental Streisand — until then the victim of several schlocky and cliché-based producers — he not only gave her rock credibility but introduced the

world to a new singing/writing star — Laura Nyro — and put himself onto a pedestal from which he has so far not been tumbled.

His method has been simple enough. Take great songs, fine voices and talented players and mix them into a soft-rock *potpourri*, paying great attention to detail, not only in terms of sound but also in what is being played.

You can blame or praise him, depending on what you feel about music in the Seventies. He made it respectable to be rock/mor and in truth, in the absence of any real driving force until the Sex Pistols came along, we should be thankful that someone with such high standards should have been the pacemaker for the decade's most successful musical style.

The Eagles, Fleetwood Mac and many others would probably not have found their current fame had not Richard Perry, not in a contrived sense but merely by virtue of the genre he has chosen to work in, made it respectable to be over-25 and still into rock, albeit of the soft kind.

The many faces of Deniece Williams

WHEN DENIECE Williams first burst into the consciousness of the unsuspecting British public, she was, as far as they were concerned, a complete unknown. Despite this, her debut single, *Free*, not only charted but went to Number One in the UK and the first album — *This is Niecy* — reached the Top 30 without difficulty. Her UK concert season late in 1977 was well-received. Here, obviously, was an artist of tremendous talent, destined to go places and now, with her *Music Week* award as Number 2 female artist, she has proven right those who claimed her as CBS' great black hope. And this on the basis of three hit singles — *Free*, *That's What Friends Are For*, and *Baby, Baby, My Love's All For You*.

But "Niecy" is no newcomer. Like most artists who make it as solo singers, she had worked her way up. Married with a young son, she was training to be a nurse and sang only as an amateur. But in the late Sixties she cut some singles for Chicago's local labels, *Toddlin' Town* and *Lock*. Though these did nothing, in 1969 those titles were played to Stevie Wonder, who was looking for new singers for his backing group, *Wonderlove*. Deniece Williams was called for an audition and got the job. She was then 20 years old, and leaving nursing college and her close-knit church-singing family was a wrench. The next three years of touring and recording with Wonder — during which time she went home and had another child — was not easy. She left and rejoined twice.

During the last few months with Wonder, she and other members of the group started writing songs and doing demos. They formed their own little publishing firms — "write a song, start a publishing company", she quipped — and she gradually realised that the only way to sell a song was to sing it herself.

She had received several offers to go solo as a result of her demo disc and finally got together with Earth, Wind and Fire mentor Maurice White. The result was *This Is Niecy and Free*. The programmers and the public did the rest.

Deniece Williams, who has said that she likes her songs to "grow out of the sessions", has not stopped there. She also writes for the Emotions, and they write for her. Both acts, along with Earth, Wind and Fire, are produced by Maurice White. She watched him work in the studio, learned production techniques, added that knowledge to everything she had learned with Wonder, and started producing tracks for *The Lollies*.

She also runs four publishing firms — all established during those early days of songwriting. Of these, Kee-Drick and Rosebud are the main earners. Now that she is a top singer, a well-established writer, a publisher and a record producer, what more is there that the former trainee nurse from Chicago can do?

"I'll always sing," she has said, "but I don't want to work as hard as I have done for the past few years." She expressed an ambition to act, do movies, musical comedies perhaps. She is prepared to let these things happen slowly during the next five years or so. But what of the immediate future? Is she going to let her singing career slowly lapse? No — there is a new single out, and moving swiftly — titled *We Have Love For You*. CBS is hopeful of another autumn tour this year, and the recent LP, *Songbird*, charted.

Leo Sayer: an endless flight up the charts

LEO SAYER taking second place to Elvis Presley as top male album artist of the year is a fair reward for the singer. 1977 will be remembered primarily as the year of the Sex Pistols and Elvis Presley's death, to which event everything else took second place.

Sayer's bright moment was really the summer and autumn of 1976 when his splendid *Endless Flight* album was released. Since then he has done nothing to better that LP and it is a testimony to its excellence that it has maintained him ever since.

Of course he has released his second Richard Perry-produced album, *Thunder In My Heart*, but neither it nor the title track single has had anything like the effect of *Endless Flight* which is still higher in the charts than its follow-up. Only *Abba* — with two albums, *Greatest Hits* and *Arrival* — have spent longer on the charts than Sayer's 53 weeks with *Endless Flight*, an album that has also provided him with three hit singles — *You Make Me Feel Like Dancing*, *When I Need You* and *How Much Love*.

Before the release of this album many observers felt Sayer's career was on a downward path. He was the bright spark who hit hard and fast with *One-Man Band*, *Long Tall Glasses* and *Moonlighting*, the sad-faced pierrot who trapped himself inside an image which was never meant to last. For a while he was the critics' darling — a uniquely fidgety

on-stage performer whose voice, songs and delivery put him two rungs above the gimmickry of an image which, in the hands of a lesser talent, would have seemed as crass and short-term as a Gary Glitter or Osmonds.

But Leo Sayer was built to last, and following a dry spell which included the creative surrender of releasing a Beatles' song — *Let It Be* — as a single he and manager Adam Faith decided it was time to step carefully, rather than stumble, into the next phase of the Sayer career.

First priority was to find a 'real' producer. "Adam doesn't mind me saying that," said Sayer at the time. "It was his idea to approach Richard Perry. I thought that was really big of him."

Perry, took a tough line with Sayer. No, he did not want an album full of Sayer's songs and no, this song was not ready to record and neither was that one. In fact, Sayer, had arrived with an album's worth of material to record, and naturally felt that all the songs were complete. He was staggered by Perry's attitude. "He told me this was wrong with one song, and that was wrong with another — and he was absolutely right.

"I'd never had that before because working with Adam we were so close as a team that no-one really wanted to criticise for fear of slowing the thing down."

This retrospective view is more realistic than was Sayer's first

No. 2 MALE ARTIST

reaction to Perry's criticism. Perry had to strike a bargain that any non-original songs which they completed recording could be subject to Sayer's veto.

In the event the concession proved unnecessary. Sayer himself began making the rounds of publishers and in doing so met many writers who not only provided him with material for the album but also collaborated with him on new songs. He was naturally only too pleased to be writing with the likes of Barry Mann, Cynthia Weill and Vini Poncia.

He was also fortunate to discover some gems: *Magdalena* by Danny O'Keefe was a song which might otherwise have lain undiscovered; *When I Need You* introduced British audiences to the writing talents of Carole Bayer Sager.

It was an enviable experience for the little London-born clown, made all the more so by the session players which producer Perry managed to assemble. Chuck Rainey, Jeff Porcaro, Larry Carlton, (all Steely Dan sidemen) plus Steve Gadd, Willie Weeks and Michael Omartian were some of the names gracing the back of the *Endless Flight* sleeve. Andrew Gold, hitherto known only for his contribution to Art

No.1 Singles Company No.1 Album Company

BMRB Survey January-December 1977.



AWARDS

Carlin: keeping track of what they're doing right

THE CARLIN Music run of success in picking up *Music Week* publishing awards is unprecedented in its consistency and in its decisiveness.

That the company emerges once again as top individual publisher should not surprise anybody involved in the publishing world. After all, Carlin "fell from grace" in only one year, 1975. As that had followed an unbroken eight-year run of number ones in the ratings, the number three placing that year was the real surprise.

But Paul Rich, Carlin vice-president, said in that moment of defeat: "We'll be back. Probably next year." And, sure enough, in 1976, Carlin took the award again with a late run of points-notching by Showaddywaddy and Under The Moon Of Love.

That year's triumph came with a mix of music ranging from the Bay City Rollers, Dolly Parton and Sweet to the Stylistics, Billy Paul, Elvin Bishop and Elvis Presley. Plus a surprise appearance of Hank Mizell, who found sudden rock fame well after his 50th birthday with the long-ago produced *Jungle Rock*. Now, almost inevitably it seems, Carlin has done it again and taken the 1977 Award.

Says company president Freddy Bienstock. "I'm really extremely pleased. A lot of the credit goes to Derek Knibb, Paul Rich and my entire London organization. And we're looking forward to a successful 1978."

And Paul Rich says: "Eleven years at the top is a formidable record and one of which I'm extremely proud. I think that one of the greatest factors contributing to our success is that while we continue to attract important new signings, we also reap the rewards of an extremely strong pop catalogue that has been built up over the years and has seen many revivals during the last year."

Almost inevitably, in regard to the company's background, the name Elvis Presley has been writ large, though in both tragic and happy senses, over the past year. Links with Presley publishing have been long forged by Bienstock and the death of the superstar predictably brought about a great deal of chart action. Additionally Carlin published the main Presley tribute disc, *I Remember Elvis Presley* by Danny Mirror.

The Presley chart entries were *Suspicion*, *All Shook Up*, *Jailhouse*

Rock, *Wooden Heart*, and *Return to Sender*, an in-memoriam wallowing in nostalgia.

But as usual, other hits ranged a wide area of pop music and reflected the Carlin knack of being in touch with the most up-to-date trends. Samples: Manhattan Transfer's *Chanson D'Amour*; John Christie's *Here's To Love*; *Goin' Places*, by the Jacksons; Santa Esmeralda's *Don't Let Me Be Misunderstood*; *Tulane*, by the Steve Gibbons Band; *Elkie Brooks' Pearl's A Singer*; the Philadelphia All Stars' *Let's Clean Up The Ghetto*; and Dorothy Moore's *I Believe You*.

Other hits were from Showaddywaddy; the Stylistics; Harold Melvin and the Bluenotes; Detroit Spinners; Thelma Houston; O'Jays; Mass Production; Teddy Pendergrass; Olivia Newton-John; Archie Bell and the Drells; Detroit Emeralds; the Emotions; the Dictators; and Slade. Altogether a total 34 titles for the year under analysis.

The Carlin story really starts, chapter one and preface, with Freddy Bienstock, one-time counter assistant in the New York trade department of Chappell Music. He started his publishing activities in the UK when he organized Belinda Music, the company of Jean and Julian Aberbach, which primarily represented American artists in Britain. In 1966 he bought Belinda, now Carlin, and the following year collected his first *Music Week* award as top publisher, based on chart single copyrights.

Paul Rich, one-time dance-band singer, and vice-president of Carlin since 1969, says: "We keep on winning and, instead of resting on our laurels, we try to work out just what it is that we're doing right. For me, it always comes down to the same basic thing. We're a promotionally-orientated company and we believe in getting right behind a song or a record."

"We don't just represent a catalogue. We do a new deal and look on it as being the start of a new personal relationship. We do care about all our writers and artists and so we do a bit more than the others in following something through to the point where it becomes a hit."

Though the Carlin success is there, writ large and black and white, there are some smaller independent publishers who feel that the enormous size and scope of the Carlin catalogue wealth means it has to be more a banking operation than

TOP PUBLISHER (corporate)

a creative publishing venture.

Both Bienstock and Rich are horrified at the very suggestion. They don't rate at all the typical big American publisher house where you simply meet armies of secretaries so that it might just as well be a straight banking operation for all the personal contact there is involved.

Rich avers: "We look for total involvement in the music. It should be obvious to anybody that the right song is the obvious starting point for publishing success. We're not out to match the enormous American advances, simply because that way lies the reputation that banking is more important than publishing."

So Carlin signs on, constantly on the look-out for new and chart-worthy deals. The management of Satril Music, the company headed up by Henry Hadaway, was an important recent move, with Hadaway saying: "Carlin is one of the strongest publishing companies both in the UK and in America. We look for expansion and the new link with Carlin will give us a firm foundation for future development."

Also important: the deal to administer Mac Music, the company formed by writer/producer Mike Hurst and his partner Chris de Brough. This time Hurst said: "With the expertise in administration and promotion, that makes Carlin a leader in the field, we know it will be a mutually rewarding venture."

And there is a strange twist to the latest deal of all, which involves all existing unpublished Steve Marriott music and all his future product for five years. Ex-Small Face and Humble Pie man Marriott was originally an office boy at Carlin. And it was Carlin which gave him his first break as a singer years ago. Marriott still regards Carlin as his home base.

And there are many other writers and composers, representing all kinds of music and from all parts of the globe, who share that view.



Pictured left to right — Paul Rich, Henry Hadaway and Freddy Bienstock.

Sun still shines on King Presley

WITH THE 20-20 hindsight which is such a valuable attribute of the music business, and particularly the music press, it is glaringly obvious that Elvis Aaron Presley was marked to be a legend from the day he was born.

That was January 8 1933. The early life of this survivor of identical twins is littered with incidents and facts which were to be held up as clear portents of his future; They were to be meticulously catalogued by all the sage retrospective oracles who filled the columns of the world's press after the man's sudden and unhappy death on August 16 last year.

Appropriately, for a man who has already in the minds of many screened fans assumed the status of immortal myth, tiny but interesting discrepancies in accounts of his youth have already crept in. Two biographies from his own record company carry contradictory details in accounts of his cutting his first disc. It does not matter. That amateur recording — a birthday present his mother — was the beginning of Elvis the singer, Elvis the scandalous figurehead of teenage sexuality, Elvis the embryo actor who sold out for the gilt of film stardom, Elvis the undeniable, exuberant King of a whole generation, which encompassed the Teds of 1956 and the Seventies sophisticates of 21 years later.

He cut that first disc at Sam Phillips' Sun company, and the perspicacious Phillips asked the lad to leave his name and address. Over a year later Presley the 35-dollar-a-week truck driver, was summoned to a session, pausing outside the studio door long enough to sign a contract. He cut *That's All Right Mama*.

There were no time-consuming post-mortem ceremonies after the birth — like marketing meetings, a&r agonising, promotion pushes, sleeving scuffles or distribution delays. The record was in the hands of Dewey Phillips, Memphis Station WHBQ dj, the same night. While the singer hid in a cinema managing the laughter of friends when they heard it, the station was being forced by incoming calls to play the disc seven times. This was followed by 7,000 sales in Memphis alone in the next seven days (portents again).

Soon RCA Victor was on the scene, buying Presley's contract and five earliest recordings for a then record figure of 40,000 dollars. *Mystery Train* was a hit, and was followed by *Heartbreak Hotel*. He was by then under the management of Colonel Tom Parker who was to rule his career with iron hand for 20 years. In the first year of his RCA contract Presley earned five gold discs for singles and one for his first

TOP MALE ARTIST (albums)

album.

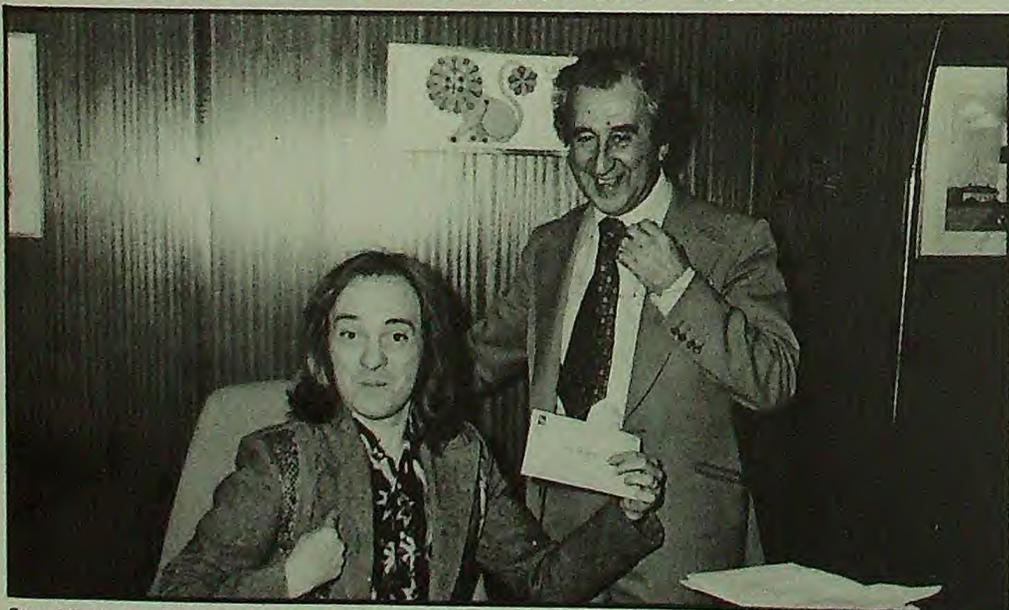
In 1956 also he made his first film, *Love Me Tender* — which was banal enough to have wrecked the reputation of a lesser star. Wealth and palatial homes accumulated. Millions of teenage girls cried in jealous rage when their private fantasies shattered on the news of his marriage, but they did not stop loving him. His daughter was born in 1968.

Elvis Presley never came to Britain, unless one counts the historic moment when he changed planes at Prestwick on his way home after being debussed from military service in Germany. We maintain massive sales in this country without one personal appearance — as rare an achievement as was his retention of his fans during his enforced privacy as a soldier, something which did irreparable harm to the career of the Everly Brothers, for example.

Presley made well over 30 films, but even with affectionate admiration all but three, or possibly four (and those all made before 1961) must be described ephemera — silly and badly constructed vehicles for Elvis the singer and the clean-cut, God-fearin' sexpot. Television claimed him, of course, but it was not a medium on which he showed well, except in extravagant spectacles built especially around his image.

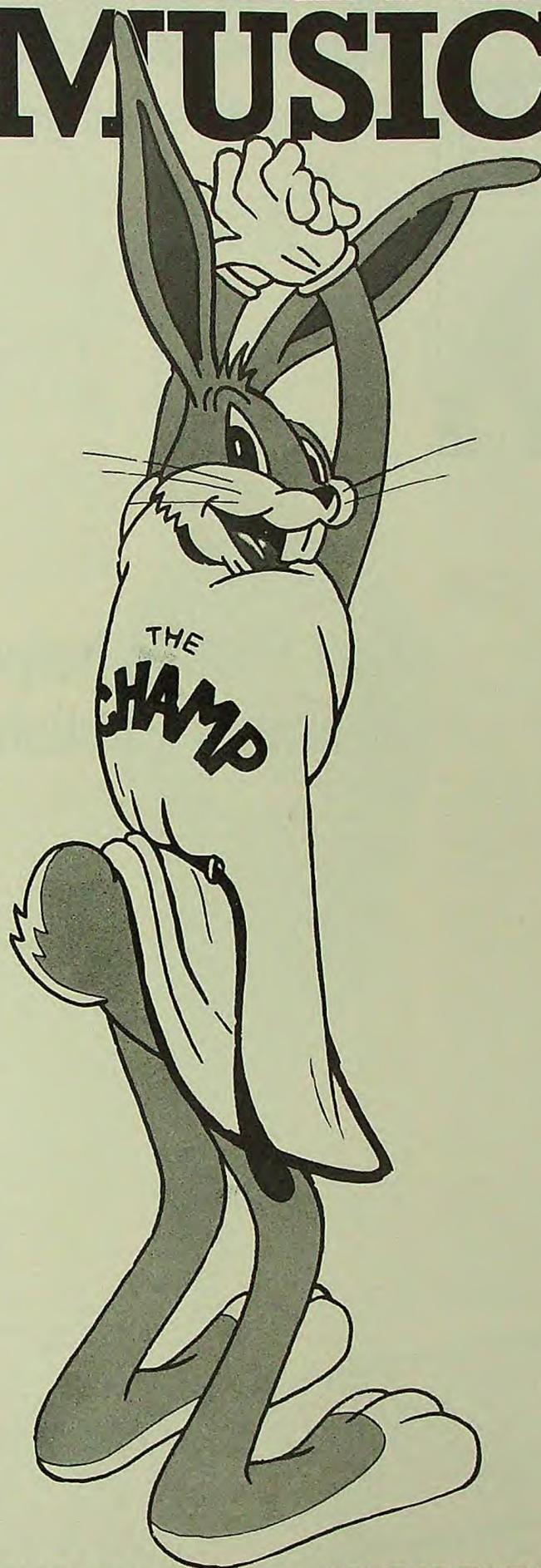
For all this, it is Elvis the recording artists that the world music business reveres and genuinely cares about. It is as a recording phenomenon that his is honoured in the *Music Week* awards. To list his records to an audience of people who know every title would be pointless, but the measure of his success can be expressed in several ways. For example, no-one really knows how many gold discs he received.

Then Presley died, and what followed has resulted in this award — earned mostly for posthumous sales. There is no irony or black comedy in this. The rush to buy was a genuine measure of what the Presley generation, and very large numbers of that generation's own children, felt about the man. It was a proper finale to a life which looked as it was becoming a glittering burden to a man who no-one could honestly picture growing old.



Steve Marriott and Paul Rich — Marriott started his career as a Carlin office boy.

WARNER BROS. MUSIC



No.1 PUBLISHER (CORPORATE)
No.2 PUBLISHER (INDIVIDUAL)

Warner Bros. Music Ltd.,
17 Berners Street,
London W1.
Tel: 01-637 3775.

AWARDS

Macaulay satisfied with songs and Soul

TONY MACAULAY looks on his award as top songwriter for 1977 not only as the culmination of his years as a hit writer, but as a climax to a period during which, for the first time in his career, he was able to write the type of songs he really likes.

"I'm thrilled to bits to win, of course," he told *Music Week* from his temporary LA home, "but I also think I'm one of the luckiest men in the industry. I'm writing what I like, and the songs are hits." Don't Give Up On Us was, also, a major success for him as lyricist too.

He has, in the past, followed trends and that has been highly successful for him. So he was the last person to think one or two gentle ballads composed in his head during a drive along the Californian coastline could not only make him the hottest writing property this year, but could rocket an actor from relative obscurity as a singer to a position as Britain's top selling male vocalist.

He explains: "I was in the US 18 months ago researching material for a musical on the lives of Laurel and Hardy. During the last four days I got the idea for Don't Give Up On Us, and the first week back in the UK I wrote Going In With My Eyes Open. A couple of days later, Larry Uttal, head of Private Stock Records phoned me and asked if I had anything for David Soul. This was late in 1976, and Soul has been signed in late 1975 before the Starsky and Hutch tv series was filmed, and had made an LP just called David Soul.

"Co-incidentally, I'd just seen him on TV, collecting his Sun award for 1976 and had been struck then by his charisma. Everybody comments on this — his personal magnetism. So of course I was interested but had no idea what sort of songs were wanted.

"My relationship with Larry Uttal goes back to the days of Love Grows, which was a huge hit for him when he was at Bell.

"I took the songs into Private Stock's London Office to play them and as a result, Larry asked me to fly back to LA for two days at the weekend to record them. I had no idea if Soul would like me or the songs, and of course he had no idea who I was, let alone what sort of producer I'd make."

But the two hit it off, and are now firm friends. Private Stock had the single out within a week — less than two weeks after Macaulay had played the songs — and, of course, it went to Number One in the UK immediately.

How much of Soul's success was due to the tv series? "Obviously, at first, it contributed enormously. But by the time Silver Lady was released (the third single) "people were asking for the song rather than for Hutch's new single. And this is all due to Private Stock breaking him as a recording artist in the UK. He hasn't had anything like the success in the US or in Europe."

Tony Macaulay started life as a producer. At 22 he bluffed his way into Pye Records as a staff man, figuring that even if he was the best producer in the world, Pye wouldn't keep him on if he didn't come up with hits, so what could he lose?

"I wasn't much of a producer," he said. "Somewhere along the line I started writing songs, mainly because no-one was going to give good material to an unknown house producer. In those days all you had was a year to prove yourself, so I thought I'd better get on with it."

In 1966, Baby Now That I've Found You was a Number One for the Foundations in the US. Other successes followed — Love Grows,

TOP SONGWRITER



Tony Macaulay

You're More Than A Number In My Little Red Book, Last Night I Didn't Go To Sleep At All, and of course the giant-selling Build Me Up Buttercup.

Despite all these and many more, Macaulay now claims that Don't Give Up On Us is his personal favourite.

"The lyrics are really me," he said. It's very different my own song. Also it was my biggest hit as a lyric writer — previously, I'd mostly written music for lyrics by Roger Greenaway, for example. Then there is the fact that I really enjoy writing ballads.

Macaulay, now 33, said that his successful connection with Soul has opened up many new doors, apart from the new style of Don't Give Up On Us — compared to his pop hit — moving him into a different area as a writer.

"To be happy in this business, you have to know when to level out," he said. "Lately my lifestyle has changed, which is reflected in my work. A while back, my wife bought me a Border Collie, so I had to take it for walks. I wander about for hours now, along the beach, and write songs. She also bought me a Bechstein, a beautiful piano that belonged to one of the kings of Europe. I never rated myself as a pianist, but sitting at this grand makes me feel I can play better! And I'm writing songs on my own, for a change."

Macaulay's career as a producer has, of course, developed alongside his writing career. (He is 1977's second top singles producer.) And the latest addition to his growing list of credits is Gladys Knight. He has just finished recording three tracks with her in LA — his own material, of course.

"This is one of the greatest joys of my life," he mused. "We recorded the songs in a matter of minutes. She is so professional, and puts so much feeling into a song — any sort of song — that you must use one of the first couple of takes—you can't get that sort of spontaneity otherwise. She is a rare singer — she has an incredible range and can do ballads, disco, soul, rock — you name it."

Macaulay, however, was not as confident as Ms. Knight in the studios.

"We had a bad scare on the plane — the pilot told us the undercarriage wouldn't come down and to prepare for crash landing. However, it was down — the instruments had gone wrong! I arrived in a state of nerves."

And is he staying in the States? "I'm playing it by ear at the moment" he stated. "As I said, my association with David has opened many doors to me, apart from it meaning I can write the sort of songs I like. On balance, I have been extremely fortunate."

TOP GROUP SINGLES

Boney M's Sunny soul success

TOP SINGLES group in *Music Week's* performance ratings for 1977, assessed over the whole year, was the German-based disco outfit Boney M, who came out ahead of Showaddywaddy and Abba in second and third places and contributed greatly to WEA's overall singles success last year. When one remembers that Boney M have enjoyed equal or greater success in many European countries and a number of others besides, it becomes apparent just how enormous an act they are.

The founding father of Boney M was Frank Farian, a composer/producer who in 1975 decided to indulge his passion for black music by putting together a studio record with an R&B/disco sound, called Baby Do the Bump, Somewhat to his surprise, this single became a hit in the Dutch charts,



and Farian found himself obliged to form a group virtually overnight to back-up the record on TV.

The performers he chose were all West Indians living in Germany. Maizie Williams — a model and a seasoned singer with her own groups Marcia Barret and Liz Mitchell — two Jamaicans, one with little show business experience, the other with a great deal, having played in Hair and been one of the original members of the Les Humphries Singers. And the lone male, Bobby Farrell, an amateur deejay and longtime professional soul singer.

Baby Do the Bump was a hit in Holland and Belgium but not in Germany. The follow-up, Daddy Cool, remedied this state of affairs quite dramatically. Not only was it a major hit in Holland, Belgium and Germany, but it went on to reach the charts in Sweden, Denmark, France,

Italy, Spain, Luxembourg, Austria, Switzerland, South Africa, Japan, Britain and the United States. An album followed in late 1976 called "Take the Heat off Me" and Boney M soon found themselves knee-deep in gold and silver records, the single and album between them notching up ten golds in Europe alone.

This success continued in 1977 with a series of massive hit singles — Sunny, Ma Baker, Belfast — and a second album, Love For Sale. In Britain Daddy Cool reached Number 6 in the charts, Sunny reached Number 3, Ma Baker Number 2, and Belfast, released last October, Number 8. It is this consistency of performance that reflects in the *Music Week* ratings. Currently Boney M are back in Germany working on their third album.

Sex Pistols helped Warners Publishing

THE DRAMATIC and headline-ridden 1977 success of the Sex Pistols had a great deal to do with Warner Brothers Music winning, for the first time, the award as top corporate publishing team.

And, as managing director Rob Dickens points out, there is considerable irony in how the Pistols were actually signed up. He says: "Glenn Matlock, now with the group Rich Kids, came in to talk about his writing as part of the Sex Pistols. Though we'd heard a few people had turned the group's publishing down, we signed all the material he'd written or co-written for the band.

"That included the first singles and ten tracks on the album. Now, of course, the band has apparently broken up. But it gave Warner Brothers a good heavy link with the British market. It so happens, also ironically, that Rich Kids publishing is with Martin-Coulter."

That representation of British talent has been a big part of Rob Dickens' ambition as managing director. The company also has Ronnie Lane and Judge Dread, the latter having never failed to make the Top 50 over the past two-and-a-half years.

Warner Brothers publishing started in Britain in 1969 with the opening of Warner-Reprise. The team included Ian Ralfini, Tony Roberts and administrator Frank Shaw, the latter still with the company. In 1971, Rob Dickens joined as a junior promotion man. Ian Ralfini switched to records full-time and in 1973, Tony Roberts became managing director. A year later he left for the US to head up Arista.

Says Dickens: "I was 23. I was asked if I could handle the managing directorship. Without thinking what it all meant, I said yes. But Ed Silvers gave me the opportunity, and I set out to give the company more of a promotion bias and make it a broader-based outfit. Previously it had tended to be more of an extension of the record company."

An early pick-up of value was Hang On In There Baby by Johnny Bristol, a shrewd move which instilled fast confidence in the young

Dickens. "And with the administration controlled by Frank Shaw's know-how we had full credibility on the professional side."

Catalogues of artists such as Joni Mitchell, Neil Young, and later on Andrew Gold and Stephen Bishop, led to a temporary theory that it was essentially a company of eclectic American material, but the UK side developed with talents such as Peter Skellern, Linda Lewis and Liverpool Express. Tony Hazzard, writer of pop classics such as Ha Ha Said The Clown, went through a folksey spell, but was "reclaimed" for the pop market. And then came the Sex Pistols deal.

Now Dickens heads up a team which included the redoubtable Frank Shaw; Peter Reichardt, professional manager, previously with Island Records; and promotion boss John Leveson.

Dickens was once social secretary at Loughborough College. Most who held that kind of campus job went into the agency side, but it was not for him. He wrote to many publishing houses, and Warner Brothers kept his letter on file — and wrote him when an opportunity came along for a young promotion man.

He says: "The big kick is getting covers. That's the number one high in this business for me. First is getting the cover. Then getting covers that are hits.

"The thing is that I still really believe in the music. You believe in the deal, too, but the whole thing revolves round the music. I mean even after all the action at Midem, you have to believe that there is music somewhere in there at the heart of it all. As far as Warner Brothers is concerned, I knew that catalogue when I joined because it was essentially my kind of music — the early Dylan and so on. I knew it off by heart.

"So I've been lucky in that I've grown with the catalogue. My catalogue includes most of the material which I have most liked."

The Warner Brothers corporate success stemmed from a predictably wide range of music. Liverpool Express triggered it off with Every Man Must Have A Dream, and there

TOP PUBLISHER (Individual)

was Andrew Gold hitting out with Lonely Boy. A big points earner was Barbra Streisand's Theme From A Star Is Born.

There was Wondrous Stories, the first single from Yes in a long time. The Shuffle, by Van McCoy came into the reckoning to pick up more award-winning ammunition. Alan O'Day, Gladys Knight (another Van McCoy song, Baby Don't Change Your Mind), Jonathan Richman — all scored.

An unusual hit was the Barron Knights' Live In Trouble, a mix of several songs. This release, largely treated with corporate scepticism when first produced, was actually Peter Reichardt's first deal on behalf of the company. The cynics watched amazed as it went up to number seven.

Dickens sums up: "I have to say that the Sex Pistols I had most to do with as a group. And I say it is only fair to forget the notoriety of the band at a time when awards are being handed out and concentrate on those three incredible first singles they came out with. They backed up all the crazy headlines with those very good pop songs, and that it is something which should not be forgotten."

While celebrations are in order, it seems the bubbly will remain on ice for a while. Says Dickens: "Though we've had hits galore from 1969 to 1978, the truth is that we've never had a number one record. We've had an awful lot of number twos, but never one right at the top."

But the signings go on. Dickens, who recalls with pride an early major deal with the group Little Feat, has recently negotiated several sub-publishing deals with Seymour Stein of Sire Records, so giving Warners a large stake in the current new wave music, including the Ramones and the Talking Heads.

"That first number one remains a key part of our hopes. So while we're knocked out at the corporate award for 1977, we'll keep the champagne corked for a little longer until we make it to the very top."

Kirk St. James

First Single

"Feel The Music" 2058 984

Available Now on Polydor



STOP PRESS:
Winner Of New Faces All Winners Show



Order from Polydor's own distribution company, Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR 01-590 7766

AWARDS

New categories for media

IN RECOGNITION of the music industry's steady expansion into new areas of creativity *Music Week* has added new award categories, for radio and tv commercials selling records, and for below line campaigns — point of sale, in-store promotion and other marketing ideas outside advertising. The aim is not only to acknowledge the skill with which record companies have absorbed new functions, but to give these official congratulations on the year's achievements in the UK the status already achieved by similar accolades in America.

There will be little surprise that the EMTV Shadows campaign won the tv commercial award; EMI also gained an equal third place with the Supremes Golden Greats campaign. Both were the work of Collett, Dickenson, Pearce, working to briefs from EMI commercial development manager, Brian Berg. The Shadows campaign ran for three weeks last February, and the Supremes for three weeks in September, followed by a week of shortened commercials in December to boost Christmas sales; both albums' sales are nearing the million mark. Polydor's Connie Francis 20 All Time Greats commercial gained second place. The agency was McCann Erickson, briefed by Tom Parkinson. The ad was tested for three weeks in Granada and rolled nationally until mid-August. Equal third was the CBS Paul Simon Greatest Hits commercial, again a

TV-RADIO COMMERCIALS

rolling campaign which began on November 17 and is still on. The agency was Kirkwoods, briefed by CBS advertising manager David Donaldson. The album has gone gold.

Winner in the radio commercial category was the campaign for Polydor's Roxy Music compilation with those for Gallagher and Lyle's Love On The Airwaves album (A&M) and The Trinidad Oil Company's Calendar song — the only commercial for a single which was submitted — on EMI tying for second place. Agencies for these were, respectively, Holmes, Knight, Keeley Ltd, Cream Creative Marketing, and T. Richard Johnson.

DISC JOCKEY OF THE YEAR

Other new awards are for the dj of the Year, and the title goes to Dave Silver of Scarborough, who won

Spotlight's Disco 77 contest; and for the prospect of the year — awarded by *Music Week* itself to a newcomer who has been established as a commercially and creatively successful recording artist in the year up to the awards. The first winner is Elvis Costello established on Stiff Records, but now moved to the new Radar label.

Illustrating the strictness of the judging, no first second or third awards were given in the point-of-sale category, but display material for the latest Yes LP, Going For The One, on Atlantic and the co-ordinated boards, counter displays, stickers and cut-outs on the Muppets theme for the Pye album were highly commended. It is hoped that this new category will attract a bigger and better entry next year. The Yes display designer was Bernard MacDonald of WEA, and the Muppet Show material by Hutton, Charrington and Buntrock.

The last new award category is for national press advertising. The winners are Santana Moonflower (CBS) designed by David Pilton Advertising; joint second are RCA David Bowie corporate advertisement, designed by Bill Ritchie of Primary Contact and Charisma's Two Heads Are Better Than One advertisement for Peter Gabriel and Hawkwind, by A. D. Design; In City Dreams, Chrysalis, Robin Trower campaign, designed by Paul Simblett of T. Richard Johnson, was highly commended.

Streisand: album star is reborn

TOP ALBUM (MISCELLANEOUS)



THE CRITICAL hammering taken by the Barbra Streisand/Kris Kristofferson film, A Star Is Born, when it was first released both in the US and Britain, has failed to deter from the success of either the film itself or the accompanying soundtrack album. Indeed, the LP's chart success in the UK has been sufficient for it to take first place in the miscellaneous albums category, and push Streisand into third place of the female albums artist category.

The LP, released by CBS, brought Streisand in from the cold so far as the British record-buying public was concerned. Her success in the US as a recording artist has always been consistent but the picture here has been different. She had her first Top Ten hit in Britain in 1966, with the novelty number Second Hand Rose; four years later she had a minor hit with Stoney End (which was number one in the US) and her recording of The Way We Were in 1973 also failed dismally and eventually became a huge hit for Gladys Knight and The Pips. A case of being pipped at the post.

A Star Is Born was the film and album to consolidate her position as one of the world's true super-stars. The film was a box-office hit on both sides of the Atlantic and the LP was number one here for several weeks, ultimately becoming the fourth best-selling LP of the year. Sales are now approaching the 750,000 mark. In addition, the single Evergreen gave Streisand her first Top Ten single in the UK for more than 11 years and sales of that passed the half-million mark.

The marketing campaign behind both film and record was interesting in that it involved a tie-up promotion between Columbia Pictures and CBS Records. Point of sale material for A Star Is Born

linked both the film and soundtrack; when the film went on regional release there were window displays in all towns where it would be showing at least one week beforehand, and they continue until three weeks after the film had finished. Dealers were also supplied with special kits, and other marketing aids included video film of Streisand singing Evergreen, in major West End and regional stores. The idea was that as the film went on general release around the country, so the promotion campaign would be rolled accordingly. Similarly, television promotion for the film was directly linked with the soundtrack LP.

Whether the success of A Star Is Born reflects on Streisand's (and indeed Kris Kristofferson's) general record sales remains to be seen. She has always been more of a catalogue seller rather than a chart artist, and the follow-up single to Evergreen, penned by Streisand and called My Heart Belongs To Me, flopped dismally. Her last album release, Streisand Superman, charted only very briefly and has since disappeared without trace. One thing is obvious however — A Star Is Born will go on selling and selling, and will probably be commanding sales in 20 years time when the film starts having the inevitable tv showings.

Surprise winner of Press accolade

MUSIC WEEK'S annual poll of top music journalists, held just before Christmas, produced a surprise winner, though a worthy one, in American songwriter Randy Newman for his Warner Brothers album Little Criminals, his first in two years, which accordingly receives the 1977 *Music Week* press award.

Little Criminals continues Newman's sad and lopsided examination of the American dream turned sour. His main weapon is a beautifully poised irony, verbal and

musical, that juxtaposes almost without comment the melodies and phrases that conjure the American tradition — "the land of the brave and the free", "may all your Christmases be white" — and the reality of dispossession and loneliness.

Sometimes he makes hilarious satire out of exaggeration — "Short people got no reason to live/They got little hands/And little eyes/And they walk around/Tellin' great big lies". More often the irony is poker-faced — "Looks like angels have

come down from Paradise/Jolly Coppers on Parade". Sometimes he makes aching lyricism out of the simplest ingredients — "Here I am alone on the plain/Sun's going down/It's starting to rain/Papa, we'll go sailing".

Newman's is what critics call a unique voice, meaning they can't find anyone to compare him with. Individual talents like his often go unsung simply because they are out of the mainstream, so this award recognition by the British press and trade is specially welcome.

WITTY, LITERATE, a little like Flanders & Swann, a little like the western brothers. That is the way producer Bob Barratt describes that upper-crust four-piece Instant Sunshine, who are actually, as anyone who has seen them perform will attest, quite indescribable.

Instant Sunshine came into being about ten years ago for one small job and forgot to disband afterwards, though the three founder members continue to pursue parallel careers as senior members of the medical profession. They are Peter Christie, who writes the group's material and plays guitar, David Barlow, also a guitarist, and Alan Maryon-Davies, who provides comedy interest and bird noises. In 1969 humorist Miles Kington, familiar to *Punch* readers, joined the group on double bass. All four sing, by their own account, more or less tolerably, and one or two essay trumpet and trombone when Salvation Army numbers are required.

In 1975 Instant Sunshine played at three festivals, and became the hit of the Fringe at Edinburgh. This success led to a regular spot on Robert Robinson's Stop the Week radio programme, an arrangement that persists to this day, and six month stint on the Thames tv programme Take Two. This in turn prompted EMI to coax them into Abbey Road studios for a debut album sensibly entitled Instant Sunshine. Since they have continued to play the festivals, grace



Instant Sunshine

the airwaves, and concoct albums for EMI's mor division, the most recent being Funny Name For a Band. Thames tv viewers will be able to see them in concert later this year.



Shakin' Stevens

CURRENTLY APPEARING in the hit musical Elvis at the Astoria Theatre is Shakin' Stevens, who plays Presley in his twenties and sings all the numbers from that vintage period on stage.

Stevens is of course an established rock 'n' roll star in his own right. The son of a Welsh miner, he formed Shakin' Stevens and the Sunsets in the late Sixties, and it was the band's Savile Theatre gig supporting the Rolling Stones in 1969 that brought them to public notice.

Since then Stevens has enjoyed European hits with Sea Cruise and Lonesome Town, and he has the single Somebody Touched Me out at the moment, with an album recorded for Track late last year ready for release.

The cabaret artists

WHEN FUMBLE were chosen to provide the rock 'n' roll for the musical Elvis it was no more than plain justice — recognition that they are one of the best good time rock revival bands in the world. If they are not sitting back and counting album royalties in a Weybridge mansion it's only because theirs is first and foremost live music, and they have always chosen a life of hard gigging on the road.

In fact, the opening night of Elvis marked their 1500th live performance, after ten years of touring in Britain, all over Europe and in the States, alongside artists like Chuck Berry, Bill Haley and even David Bowie. The band is a four-piece, comprising Des Henly on frenetic lead vocals, Sean Mayes, famous for his wild stomping piano, Mario Ferrari on bass, Barry Pike on drums. In the early days they went out under the name Baloon, changing to Fumble five years ago.

Old Grey Whistle Test fans will have enjoyed their two appearances on the TV show, and may be acquainted with the group's two albums, Fumble for EMI Sovereign and Poetry and Lotion for RCA. They have also released a number of singles, including Not Fade Away, Don't Take Love and the excellent R 'n' R School.



Kovari

THE GREAT Kovari is a magician in the grand manner, one of the world's great illusionists. With his evening dress, Central European accent and elaborate courtesy, he epitomises the traditions of the Magic Circle.

Recently the Hungarian artist drew admiring press reviews for his performance in the Magic Circle's six-day programme of professional magic. His most spectacular illusions included the apparent murder of a glamorous assistant, who nevertheless emerged unscathed from a basket bristling with swords. Best of all was his finale, The Dizzy Limit, in which a girl is suspended high in the air in a hammock, and literally vanishes as she falls towards the stage. Afcianos say only all-time greats like David Devant and Jasper Maskelyne have ever equalled the elegance and perfection of this mind-boggling illusion.

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Verdi-set offer to concert-goers

IN A RARE collaboration between the English National Opera at the Coliseum, London, and Phonogram International, opera-goers will be offered a two-record set of a Verdi opera free if they order four tickets for the production.

The last new production of ENO's season is to be *I Due Foscari* (The Two Foscari) which will have six performances after its first night on May 4. Dating from Verdi's early period, and based on a play by Byron, this grand tragic opera is about the two Foscari of the title, Francesco and his son Jacopo. When he is wrongly accused of treachery, Jacopo is hounded by his enemies to the point where his father is forced to set his hand to his son's

own warrant for exile. The extravagance of 15th-century Venice inspired Verdi to compose what ENO describes as "a rich and passionate score".

To qualify for the Coliseum's special offer the public is being asked to book a minimum of four tickets at an inclusive price of £13.35, with seats allocated in the stalls or dress circle. Recorded in Italian with Piero Cappuccilli, Jose Carreras, Kate Ricciarelli and others as soloists, the album is due for general release on April 14 as part of Phonogram's set of seven early Verdi operas conducted by Lamberto Gardelli.

The offer of a free copy is to apply only at time of booking.

Bernstein's donation to human rights group



AT THE close of a recent performance of *Fidelio* at Vienna State Opera, Leonard Bernstein handed over a cheque for DM 187,500 (over £50,000) to Franz Schneider, manager of the Austrian section of Amnesty International, as the culmination of Prisoner of Conscience Year. From the organisation's headquarters in London came a personal telegram of thanks from Amnesty's chairman, Martin Ennals.

The sizeable contribution represented the entire proceeds of a recording of Beethoven's Third "Leonora" Overture, his Fourth Piano Concerto and the Fifth Symphony. Besides the conductor those involved included the Bavarian Radio Symphony Orchestra and the 75-year-old pianist Claudio Arrau (whose participation was made possible through the cooperation of Phonogram International). All the artists gave their services without charge.

This Beethoven double album (Deutsche Grammophon 2721 153), which was a live take of an Amnesty International gala concert given in Munich during 1976, sold particularly well in Germany last year; around half the proceeds came from sales there.

With his fellow-artists Leonard Bernstein has been particularly

active in recent years in the human rights movement. He stated: "The long struggle for human rights still continues, and it is more important than ever that we participate in this struggle wherever in the world these rights are being denied. I hope that this concert will inspire many other similar actions for freedom."

Following the performance of *Fidelio* — which was transmitted by tv networks in many countries — Bernstein is recording the opera in the Vienna Grosser Musikvereinsaal with Gundul Janowitz in the title rôle, René Kollo as Florestan, Hans Sotin as Pizarro, Manfred Jungwirth as Rocco, Lucia Popp as Marcellina, Adolf Dallapozza as Jauino, and Dietrich Fischer-Dieskau as Don Fernando. The Vienna State Opera Chorus and the Vienna Philharmonic Orchestra are also involved, with Günther Breest and Michael Horwath as producers of the DG recording.

During the past week the VSO has been appearing in Bernstein's performances of *Fidelio* at La Scala, Milan, as part of the bicentenary celebrations there. Bernstein has also been recording, with the VPO, Beethoven's entire symphonic cycle. A Beethoven programme at La Scala last week will also be seen on tv.

Bernstein's visit to Britain begins today with a Festival Hall concert.

EDITED
by
NICHOLAS WEBBER



Sir Georg Solti: *Tannhäuser* on tape for Decca.

Decca's Godunov, Tannhauser tapes

DECCA IS to issue two large-scale opera sets on cassette during March, each retailing at £17. Of prime importance is Wagner's *Tannhäuser* with the Vienna Philharmonic Orchestra conducted by Solti (K80K 43) and soloists including Dernesch, Ludwig and Kollo. Only Wagner's *Parsifal* now awaits cassette release by Decca in a series of Wagner recordings, and the company claims that its *Tannhäuser* "easily leads the field of available versions".

The other principal operatic release is of Mussorgsky's *Boris Godunov* conducted by von Karajan. Decca admits that since the release was planned EMI has made available on cassette its own version utilizing the original orchestration — "and this will inevitably prove severe competition". But, the company claims, points in favour of Decca are the generally more distinguished cast (which includes Ghiaurov and Talvela); the

VPO/Karajan team; and what it calls "our general superiority over EMI for cassette transfers".

Another March Cassette release from Decca likely to stimulate interest in the medium is of Verdi's *Requiem Mass*, again with the Vienna Philharmonic under Solti. Soloists include Pavarotti, Horne and Talvela and the set will retail at £8.50. According to Decca's classical division RCA has no plans to release a cassette version of its recent Solti recording — "so that current interest in his new recording will help us".

INSIDE ...
More news 54
Album reviews . . . 54
EMI's classical
coup 54-55

Not another Beethoven's fifth!!

BEETHOVEN: SYMPHONIE N°5
LORIN MAAZEL - CLEVELAND ORCHESTRA



No, far from it—we believe this interpretation comes very close to Beethoven's Beethoven's fifth
Lorin Maazel conducts the Cleveland Orchestra in the first release of his new Beethoven cycle for CBS.

MASTERWORKS 76672 40-76672



The one you must have!

CLASSICSCENE

A discography of discographies

"AS LONG as we need records for something other than background music we will need discographies," claims the publicity surrounding a new volume issued this month by Bowker Publishing (which is also responsible for The British Music Yearbook).

The Epping-based firm has published the first volume of a projected set of five books entitled The Biography of Discographies. It encompasses discographies of classical music published in the half-century between 1925-75 and will eventually build up into five volumes devoted to discographies in all subject areas of music.

Volume One contains over 3,000 discographies appearing in American, European, and Soviet publications in the period under review. Information on each discography includes elements such as: non-commercial recordings; indices; "take" numbers; matrix numbers; release dates; and place and date of recording. The work is

aimed to help readers locate records by a particular artist, composer, conductor or instrument; obtain studies, biographies and autobiographies of artists; and contact national and international journals in the music field.

The book — available from normal retail outlets or direct from the publisher — is priced at £15. A critical review will appear in *Music Week's* Classicscene supplement on March 18.

Preview abandoned

DECCA's classical division reluctantly abandoned its plan to hold a special preview screening of the film *The Merry Wives Of Windsor* — which uses a Decca master-tape as soundtrack — last Wednesday (8) after an unusual technical hitch.

A company statement admitted: "It has transpired that the specification of the film and sound track is incompatible with the playback facilities available at BAFTA (British Association of Film and Television Arts), so that we have been obliged to cancel our arrangements."

Decca's new three-disc recording of Nicolai's opera (D86D3) is still due for release on February 24, however.



Left to right: Benjamin Britten, the harpist Osian Ellis, and Peter Pears.

ISM award for Sir Peter Pears

FOR THE Incorporated Society of Musicians' annual "Musician Of The Year" award the organizers have chosen the English lyric tenor Peter Pears, who has recorded mainly for Decca. A tenor of outstanding repute in the fields of both opera and concert, Pears's career was inextricably linked with that of the late Benjamin Britten — the principal rôles in whose operas Pears created.

In its choice the ISM has recognized "the fine work which Sir Peter is currently undertaking in connexion with the Snape Maltings Foundation at Aldeburgh." A

knighthood was conferred on Pears in this year's new year's honours list; he was president of the ISM in 1970 and warden of the solo performers' section of the society six years later.

The Musician Of The Year Award — in the form of a silver-gilt medallion — will be presented to Pears at the society's annual dinner on April 2 by William Llewellyn, director of music at Charterhouse School.

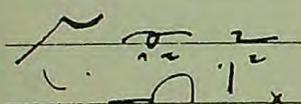
The two previous holders of the award — made annually for "outstanding services to music" — have been Alexander Gibson and William Walton.

EMI: us

ONE OF the recording phenomena of the century slipped quietly into EMI's classical catalogue at the beginning of December. By new year it had slipped just as quietly out again, never to be replaced, and many retailers were cursing the combination of ill-luck and lack of foresight which allowed them to miss out on the type of sales opportunity that happens perhaps once in a lifetime. Some even grumbled of a sell-out — in the unflattering sense — on the part of EMI; others made near-desperate efforts to regain lost ground, with singular lack of success.

What was all the fuss about? To those who think of "successful" classical marketing in terms of ordinary compilations, compendia of well-thumbed favourites, or "safe" repertoire by standard composers, the answer must have come as a bolt from the blue. It was a 12-LP boxed set called *The Record Of Singing* (RLS 724) bound complete with a 245-page book and retailing at £35. The subject matter — with all the reproductive defects expected of the era before the advent of hi-fi as art and science — was equally recondite: "a complete survey of singers and singing up to 1914".

Yet, with only the most muted of fanfares, EMI has now disposed of its entire limited edition — 2,500 copies in all. That represents £87,500 in retail sales for what is quite simply back-catalogue material, albeit of a rather special nature. Admittedly EMI, on the production side, had to reach an arrangement with Duckworth's, publishers of Michael Scott's excellent book of the same



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

YOU STAND ACCUSED
EMI 2745

The new single by **KING HARRY**
from the album 'Divided We Stand'
EMC 3188

IT'S GONNA BE A MONSTER

EMI Records Limited, 20 Manchester Square, London W1A 1ES

Four piano LPs from CBS

CBS CLASSICAL is concentrating on the pianoforte repertoire in four new releases collectively entitled *The Poetry Of The Piano*. On Masterworks 61697 Nelson Freire is the soloist in Tchaikovsky's First Piano Concerto in B flat; the Munich Philharmonic Orchestra is

conducted by Rudolf Kempe.

On 616068 Phillipe Entremont plays the whole of Debussy's *Clair de Lune* cycle and on 79004 Rudolf Serkin is the soloist in a two-disc Beethoven set. On 61571 Glenn Gould adds to his other CBS Bach recordings the Goldberg Variations.

Consummate professionalism

Schönberg: *The String Quartets*. Juillard String Quartet. Producer: Steven Epstein. CBS Masterworks 79304. (3 records). This appears to be the only version of Arnold Schönberg's oeuvre for string quartet currently in the recording catalogues, and as such deserves to be hailed on those terms alone. But there is more to commend the set than the mere filling of a gap. Although the noted Juillard String Quartet has never perhaps achieved the recognition in Britain which it merits, its interpretation of these foundation stones of contemporary music should win for the ensemble a new respect. What is interesting about having the quartets *in toto* is the opportunity of tracing the composer's compositional development away from the lyrical romanticism of the first to be

ALBUM REVIEWS

harshly methodical duodecaphony of the fifth. The Juillard Plays throughout with consummate professionalism and, often, intense lyricism well-served by a fine production.

Javanese Court Gamelan, Volume 2. Recording and engineering: Robert E Brown. Nonesuch Explorer H-72074. To describe this record of music from the ancient courts of Java as fascinating would be an understatement. The rich, pungent and penetrating timbre of these bronze orchestras will come as a revelation to Western ears. The large ensembles featured are comprised of contrasting gongs and metallophones struck by many performers (they are illustrated on Don Brautigam's superbly descriptive sleeve). Often the aquarelle rhythms foster a sense of floating in space, heightened by ethereal and almost unco-ordinated use of voices together with wind and string instruments. Although highly specialist in content, the well-recorded album might well sell to non-specialists on its sheer novelty value.

**

Correction

A NUMBER of misprints on the Classical page of the February 4 issue made a nonsense of three record reviews. The two Rediffusion LPs mentioned were by the early music ensemble *Musica Antiqua* directed by Michael Uridge. The opera *Edgar* was of course by Puccini, and is available on CBS 79213. The conductor of Buller's opera was Elgar Howarth — not "Hogarth".

ing the record as documentary file

title (this is also available separately at £12.75). But, since the label now wishes that it had at least doubled its run, it can be confidently assumed that *The Record Of Singing* is no mere philanthropic loss-making venture. Who says there's no money in classical music?

Although *The Record Of Singing* up to 1914 has now receded almost as intangibly into recording history as its subject matter (asked how the set was going, one retailer said cryptically: "It's gone!") the project is designed to form the first of a trilogy surveying "the art of singing as it survives on gramophone recordings". With such a wealth of examples, that is an incredible undertaking; yet it is one as valuable to historians of a future generation as the written and visual arts have proved to the present one.

Surprise that a 12-disc set of this nature — and price — can enjoy excellent sales in times of national austerity must be tempered by the admission that some buyers will certainly look upon their purchase as an investment. The psychology of the diehard classical collector is such that he (or, these days, she) will stop at almost nothing to achieve aesthetic fulfilment. Then there are those, of course, who bask in the implied "status" of a shelf-full of expensively boxed sets — a marketing trend particularly Continental in its implications (the French and Germans have been doing it for years, much as a Victorian bibliophile might have a library stuffed with unreadable leather-bound tomes). There will, inevitably, be the libraries and variegated educational institutions,

whose publicity-subsidized acquisition of a set might be considered something of a cause célèbre. And, at the end of the scale in terms of percentage, there will be those whose interest in the whole cultus of celebrated singers and their song is a passion eclipsing all other branches of the musical art.

None of this, however, wholly explains the crux of a fundamental contemporary desire, of which the recently-concluded celebrations for the centenary of recorded sound were surely an expression. That is the freshly-discovered concept of taking "the record" back to its original purpose as documentary file — an accurate "record" of proceedings. Modern studio techniques, primarily in the popular field, have often dissipated this vision.

Whether Michael Scott's book illustrates EMI's records or vice versa is a debate of the classic chicken-and-egg kind. Scott identifies the argument in a way that is both sensible and eloquent. "From the arrival of the gramophone," he writes, "I have let the records — so to speak — sing for themselves and been content to act as guide to features of technique, style and interpretation. There is no subtle thesis embodied in the text. I have preferred the analytical approach; except to demonstrate a particular point I have avoided making direct comparisons between singers past and present. No criticism can be wholly objective — it would not be valuable if it were — but there are undoubtedly degrees of subjectivity. In the interpretative arts generally it is possible to

establish certain aspects of technique as matters of fact rather than taste. I have been especially concerned with these, taking my cue from the standards of contemporary critics, many of whom were students of singing and regarded it as the *raison d'être* of opera rather than, as their counterparts do today, as just one facet in a total art-form.

"If modern scholarship has taught us the value of correct style in performance, it applies equally to criticism: we shall understand little of the art of singers of previous generations if we persist in clinging to post-Freudian terminology and the kind of picturesque prose which, though sometimes suggestive, explains nothing."

That is the value of the recording art in a succinct nutshell. Just as a picture may be worth a thousand words, so is a disc worth mountains of sheet-music or speculative criticism. Scott organizes the vast amount of material at his disposal — much of it from the enormously valuable Stuart-Liff record collection, but some of it from the archives of individual private collectors — so as to deal with five distinctive national styles (a kind of *praeambulum* to the set, opening the first disc, is a rare recording of one of the last Italian castrati, Alessandro Moreschi, made in 1904).

In the section called for convenience *The Old School*, which deals with such legends as Adelina Patti (1843-1919), Emma Albani (1847-1930) and Marcella Sembrich (1858-1935), Scott links the English ballad and oratorio tradition to the classical Italian style, whose influence on the Anglo-Saxon world

he finds profound. The other schools are pinpointed mainly by nationality — although each division has important sub-headings such as *Melba And Marchesi Pupils*, *Dramatic Sopranos*, *High C's And Heroic Voices*.

Although book and records are each perfectly capable of standing up without each other's help, Scott's work illustrates the possibilities of the serious listener doing his homework *before* listening (there is no question of needing the book in order to follow the records). That in itself is surely a model of what should be expected in future from companies embarking on this type of co-production.

Under main headings are grouped important biographical information, together with contemporary reviews and criticism "selected in order to give perspective to the singer's art".

Perceptively, Scott admits that — with benefit of hindsight — the quarter-century between the invention of Edison's talking-machine and the first recording session, in 1902, of the great Caruso might seem a history of lost opportunities. "Had Edison resisted the blandishments of the electric light companies and devoted himself to the refinement of his invention, today we might have had recordings of Wagner, Liszt and Tchaikovsky playing their own compositions. Apart from their musical importance they could tell us more about performance practice in the late Romantic age than any amount of library research."

How true! But no matter; thanks to EMI's splendid first volume most of the great names of singing during

that all-important period between the turn of the century and the first war now live again. Melba, Kirkby-Lunn, Butt, Plunkett Greene, Garden, Lehmann, Destinn, Chaliapin — they are all here, and more besides, in a breath from the past whose actuality can never be recaptured.

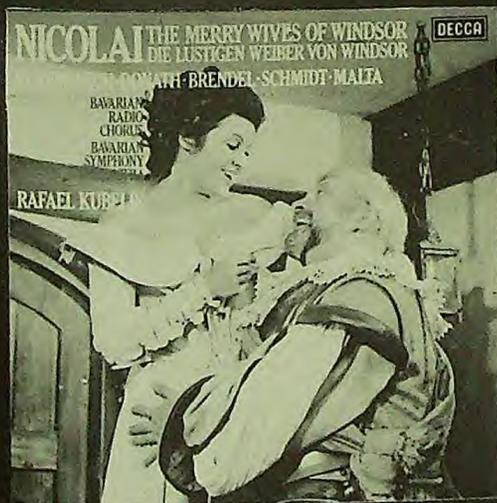
The transference from 78 rpm (and even odder speeds) to the contemporary 33 $\frac{1}{3}$ is a matter to which Bryan Crimp, producer of the set, has clearly addressed much thought. He admits the "vexed" problem of speed and pitch during the dubbing process from disc to tape — and, interestingly, points out that even the score is not positive proof of recording pitch because of frequent transposition. As for sound-quality, there are the inevitable clicks and crackles from the originals; yet these, to some extent, have been mitigated by sophisticated modern production techniques. Some would consider such extraneous sounds to be part and parcel of historical flavour.

It is not yet clear as to when the next instalment of *The Record Of Singing* can be expected: with an undertaking of such magnitude, both technical and scholarly, it is unlikely to be for several years yet. Almost without realizing it, however, EMI has taken the historical "one-off" concept an important stage further. As a strategy for marketing classical music on record the whole idea is bound to have important reverberations throughout the industry — not least, perhaps, in causing a re-examination of deletions policies.

ENCOUNTER THE FULL FORCE

Encounter your Decca rep

... and you will receive the message from our March releases



KUBELIK

conducts:

Nicolai: THE MERRY WIVES OF WINDSOR

A scintillating performance —
A star cast —

Ridderbusch · Brendel · Donath

Bavarian Radio Chorus

BAVARIAN SYMPHONY ORCHESTRA

D86D 3 (3 LPs) K86K'33 (cassettes)



ASHKENAZY

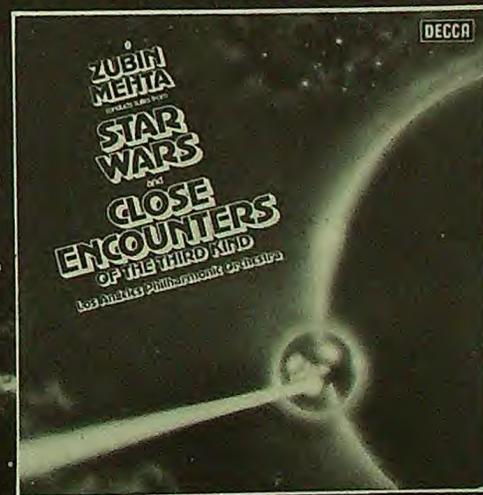
Beethoven: PIANO SONATAS Nos. 5, 6 & 15

Ashkenazy's readings of Beethoven's last two piano sonatas were described by the Penguin Stereo Record Guide as 'among the very finest available'.

SXL 6804 cassette KSXC 6804

For release on March 10...

MEHTA conducts:



Suites from both **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND**

Music from two history-making films **ON ONE LP**. With the full force of **The Los Angeles Philharmonic**.

SXL 6885 cassette KSXC 6885

DECCA RECORDS & TAPES

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1 7SW



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) STAYIN' ALIVE, Bee Gees (RSO 2090267)
- 2 (5) I CAN'T STAND THE RAIN, Eruption (Atlantic K 11068)
- 3 (2) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096, 12in)
- 4 (16) FANTASY, Earth Wind & Fire (CBS 6056)
- 5 (1) COCOMOTION, El Coco (Pye 7N 25761)
- 6 (24) BIG BLOW/ALOKO PARTY, Manu Dibango (Decca FR 13755)
- 7 (7) ZODIACS, Roberta Kelly (Oasis 3)
- 8 (9) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- 9 (-) IF YOU FEEL LIKE DANCIN', Al Hudson (ABC 4203, 12in)
- 10 (8) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 11 (11) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 12 (10) FROM NOW ON, Linda Clifford (Curton K 17078, 12in)
- 13 (-) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 14 (4) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 15 (-) SHOUT IT OUT/RIDE ON BT, BT Express (EMI INT 548)
- 16 (18) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 17 (-) MAGIC MIND, Earth Wind & Fire (CBS 86051, LP)
- 18 (31) SUPERNATURE/GIVE ME LOVE/ETC, Cerrone (Atlantic K 50431, LP)
- 19 (37) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 20 (22) WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection (Buddah BDS 467)
- 21 (12) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 22 (19) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
- 23 (6) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 24 (34) LOVE MAGNET, Freda Payne (Capitol CL 15959/promo 12in)
- 25 (-) IT'S SERIOUS, Cameo (Chocolate City CCLP 2004, US import LP)
- 26 (-) CAN YOU GET IT/FUNKY MONKEY, Mandrill (Arista ARIST 164, 12in)
- 27 (30) REACH FOR IT, George Duke (Epic 8-50463, US import)
- 28 (-) HUSTLE BUS STOP, Mastermind (Prelude PRL 71097, US import)
- 29 (23) EMOTIONS, Samantha Sang (Private Stock PVT 128)
- 30 (15) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 31 (40) LE SPANK, Le Pamplemousse (Pye 7N 25762)
- 32 (29) BLUE BAYOU, Linda Ronstadt (Asylum K 13106, 12in)
- 33 (39) MR. DELUXE, Dooley Silverspoon (Seville SEV 1027)
- 34 (40) BOP GUN, Parliament (Casablanca CAN 115)
- 35 (35) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 36 (-) SINGIN' IN THE RAIN, Sheila B. Devotion (Carrere EMI 2751, 12in)
- 37 (-) STREET GAMES, Blackbyrds (Fantasy FTC 150)
- 38 (38) I THINK I'M GONNA FALL (IN LOVE), Supercharge (Virgin VS 202, 12in)
- 39 (-) DON'T MAKE ME WAIT, Pattie Brooks (Casablanca CAN 116)
- 40 (-) WIDE STRIDE, Billy Preston (A&M AMLH 64656, LP)

Chart Commentary

by JAMES HAMILTON

Commodores (3) is now Motown's first ever UK commercial 12 in EWF (4) spreads to most areas, while their LP (17) resurfaces from all but Scotland/Wales Manu Dibango (6), still biggest in London SE, also hits Wales/North/Midlands funky hits in London/SE/East Anglia include Al Hudson (9), BT Express (15), Eastside Connection (19), Cameo (25), Mandrill (26), George Duke (27), Mastermind (28), but surprisingly Roy Ayers (13) is stronger in SE/North than in London itself Cerrone (18) and Andrea True (20) spread up Eastern Britain from London/SE to NE/Scotland High Inergy (11) and Kellee Patterson (21) cover the Southern half of Britain, while Raydio (10) and Peter Brown (8) stay well spread, the latter especially in North now Freda Payne (24) revives largely in London/Wales/South Coast Pattie Brooks (39) stays exclusively gay.

BREAKERS

Several imports hit the chart, while other import breakers include Biome Boogie's Risky Changes/Boogie Boo (US Polydor 106123, LP), Southroad Connection's You Like It We Love It (US Mahogany 12772, 12in), THP Orchestra's Two Hot For Love (US Butterfly FLY 005, LP), Lou Rawl's Lady Love (Philadelphia PIR 5911) drops drastically from last week's chart but stays a domestic breaker, as are Real Thing's Whenever You Want My Love (Pye 7N 46045), Lamont Dozier's Sight For Sore Eyes (Warner Bros. K 17070), and Claudja Barry (reviewed this page).

Disco picks

STAR POTENTIAL: *** Pop Top 50, ** Disco Top 40, * Possibles.

BLONDIE Denis (Dance) (Chrysalis CHS 2204) irrepensible update of Randy & The Rainbows' 1963 US hit, Denise (Philips 6146706) ***
SHEILA B. DEVOTION Singin' In The

Rain (Carrere EMI 2751) crass but frantically zingy European smash 12in, with strong radio support ***
DIANA ROSS Top Of The World (Motown TMG 1099) lightweight skipper, more for radio ***
GEORGE DUKE Reach For It LP (Epic EPC 82216) heavy slow funk title track, a US soul smash, hits here on import as a 45 **

LIPSTIQUE At The Discotheque LP (Ensign ENGY 002) determinedly zingy medleys, including Mah-Nah-Mah-Neh/Disco, masterminded with tongue in cheek and an eye on European markets by top UK disco DJ, Chris Hill **

CLAUDJA BARRY Johnny Johnny (Please Come Home) (Mercury 6198188) fairly mindless Euro skitterer, big in US and gay venues **

JIMMY LINDSAY Easy (Island WIP 6431) Commodores' slowie goes reggae superbly **

INNER CITY EXPRESS Shu' Dig Dancin' (In My Hi-Heeled Shoes) (Ebony EYEC 5, via RCA) derivative 12in disco jiggler **

THE BAR-KAYS Let's Have Some Fun (Mercury 6167617) cliched funky burbler **

DISCOPOLIS Night Patrol/Gitano (Pye 7N 25767) Belgian instrumentals with the current sound *

DILLINGER Mind Your Own Business (Magnum GUN 1004, via Pye) strong three-track ethnic "dub" maxi *

BOOTSYS RUBBER BAND Bootsy? Player Of The Year LP (Warner Bros K 56424) freakily funky Roto-Rooter is best of a specialist P funk set *

ROD MCKUEN Amor (DJM DJ5 10826) gay MOR romper *

HARRIS CHALKITIS Right On Moving (Barclay BAR 705) European mid-tempo disco swayer *

EMOTIONS Baby I'm Through (Stax 501) perky old material *

CAMERON Close Encounters Of The Third Kind (RAK 272) much recorded theme done jauntily enough *

BRIAN & BRENDA RUSSELL That's All Right Too (Rocket ROKN 535) laid-back slow jiggler *

FAT LARRY'S BAND Castle Of Joy (Stax 502) funky plodder *

TIMMY THOMAS Touch To Touch (TKR TKR 6017) Hot Chocolate-type semi-slow swayer *

DO THE WANG WITH DARTS!



INCLUDING HIT SINGLES
'COME BACK MY LOVE'
and
'DADDY
COOL'

CATCH 'EM AGAIN!

March 1st	Coatham Bowl, Redcar
March 2nd	Tiffany's, Great Yarmouth
March 3rd	Surrey University
March 4th	Bradford University
March 5th	Bircotes Sports Centre, Nr. Doncaster
March 6th	Liverpool Empire
March 7th	Tiffany's, Blackpool
March 8th	West Runton Pavilion, Nr. Cromer
March 9th	Scunthorpe Bath Hall

March 10th	Newcastle Polytechnic
March 11th	Birmingham Hippodrome
March 12th	London Palladium
March 13th	Middlesborough Town Hall
March 15th	Odeon Theatre, Chelmsford
March 16th	Gaumont Theatre, Ipswich

L.P. No.
MAG 5020
Cassette No.
T.C. MAG 5020

**MAGNET
RECORDS**



RADIO

Freeman: I'm still getting top billing

MARK TWAIN immortalised that famous phrase about erroneous announcements of deaths by saying that reports of his own death had been greatly exaggerated. Disc jockey Alan Freeman has been in a somewhat similar position of late, following a short but pointed piece in the London *Evening News*, which inferred that his career was on the verge of a total and ignominious end.

"A lady I know rang me up after reading it," he told *Music Week*. "She said 'That's the first time I've seen an obituary before the person's stopped breathing'."

The anonymous scribe declared in print that the well-known Fluff had been dropped from his long-running American radio series, and was virtually unemployed over here, apart from a few charity dates. And the way it was written suggested that the charity was being extended to Fluff to give him something to do.

"That guy decided to crucify me for some reason of which I'm not aware," remarked Freeman. "He rang me up and asked me what I was doing, and I told him. There's my Saturday show for the Beeb, some disco dates and personal appearances, and quite a lot of youth club work."

Freeman has been involved in youth club work for years now as a member of the national committee, and is tireless in his efforts and enthusiasm to further its aims, travelling long distances regularly to attend youth club occasions in person.

"That came out in the piece as a few charity dates," he chuckled. "The reason why and all the background to it was never mentioned."

And what about being dropped in America, which was presented as being a major professional and financial disaster in the Alan Freeman story?

"I've never had an American radio show," said Fluff, "and I've never said that I have to anyone, including this person. I was doing some interviews in this country for American radio, but the money they paid was so small that I decided to stop doing the interviews of my own volition."

Freeman, in fact, is alive and well and working well, and has no complaints about his lot.

"I'm going to continue doing what I'm doing and enjoying it as long as I'm permitted to," he declared, "and that's as long as people want to keep listening to me."

EDITED
BY
NIGEL HUNTER

I did mention record production to this character, but not as a desperate last resort to save me from the poorhouse. It's something I'd like to try my hand at some time in the future when a suitable opportunity presents itself.

"Really, I'm OK and if I wasn't, *Music Week* will be the first to know. I even got top billing recently above Princess Grace and the Queen Mother!"

Transfer in Capital concerts

CAPITAL RADIO in conjunction with concert promoter Harvey Goldsmith is presenting Manhattan Transfer for a week from March 13 at the London Palladium. The group will also appear at Capital's Music Awards function at the Grosvenor House Hotel on March 21 as part of the deal.

Jonathan King has completed four weeks of deputising for holidaying Capital disc jockey Nicky Horne and Kenny Everett, during which time 4,500 listeners responded to his frequent entreaties to write in for Jonathan King Is Fantastic badges.

Dave Cash is remaining unperturbed by a series of unpleasant telephone calls from individuals identifying themselves as members of the National Front and demanding that he stops playing reggae records on the air. Cash took one of the calls himself, and provided a musical answer when he went on the air a few minutes later by playing Why Can't We Live Together by black singer Timmy Thomas.

Galway a dj

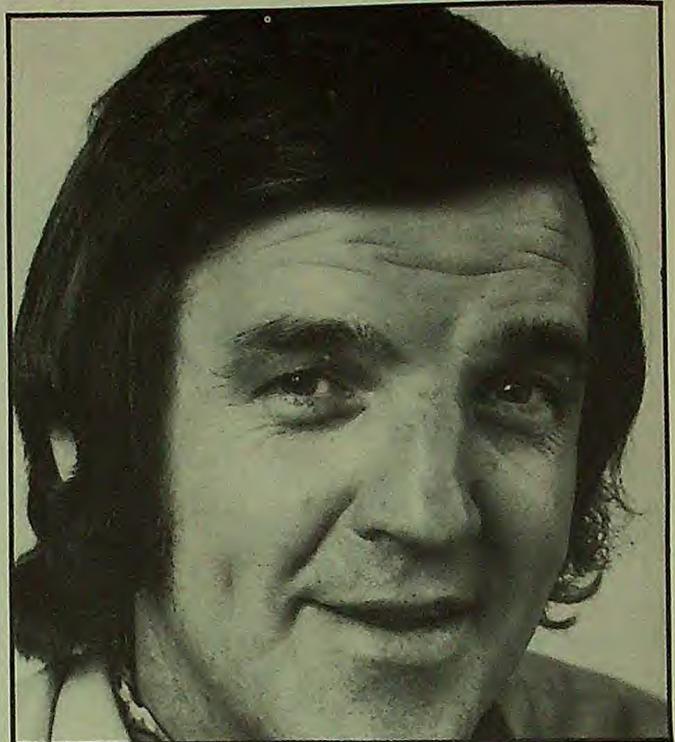
JAMES GALWAY, the classical flautist and RCA recording artist, is compering BBC Radio 3's noon record hour on Saturdays for the next three months. It is the first work he has undertaken since his serious road accident in Switzerland six months ago.

Galway also begins a BBC-2 series this Thursday (February 16) entitled James Galway's World of Music which will feature a different soloist each week.

Coe wins Radio 2 contest

PETER COE's Big Band won BBC Radio 2's band contest on February 5 at the Golders Green Hippodrome, repeating their triumph of 1976 and beating the other finalists, the Alan Hare Band. Coe's group reached the final as BBC Radio London's entry in the contest, and Hare's band represented Radio Manchester.

Geoffrey Owen, head of Radio 2, chaired the judging panel which comprised John Dankworth, Jack Parnell, Henry Lowther, Don Lusher and John Patrick. The BBC trophy, a silver bowl was presented to Coe by Charles McLelland, controller of Radio 1 and 2, and other presentation duties were performed by Michael Barton, BBC local radio general manager, and



Alan Freeman: answering back to press criticisms.

GPO ticked off in pirate feud

THE PROTRACTED feud between Radio Jackie, a pirate station operating in south-west London, and the Post Office authorities took an unexpected turn at Kingston Crown Court recently when Judge John Baker declared that the Post Office had no right to seize a transmitter last month from a field at Malden Manor, Surrey.

Radio Jackie regularly alters its transmission sites to evade the Post Office investigators seeking to trace it, but some of the latter caught up with him last month when they raided the Malden Manor field where a transmission was in progress.

A running battle ensued, during which Radio Jackie engineer Michael Dunkerton, 23, was assaulted by Post Office employee

Eric Gotts. Gotts had been convicted of assault, and in dismissing his appeal against that conviction, Judge Baker said the Post Office had no right under the 1949 Wireless Telegraphy Act to take equipment without a court order which, in this case, it did not possess.

Gotts' conviction, a conditional discharge for 12 months, was ordered to stand, and he was further ordered to pay Dunkerton's costs of £350.

Radio Jackie describes itself as a local community station, and advocates the introduction of similar operations throughout the country. Its output is largely pop music, and it has been broadcasting since March 1969.

Thames classical move

THE CLASSICAL Programme, Radio 210 Thames Valley's weekly show devoted to classical music, has been switched to Sunday evenings between 9 p.m. and 1 a.m.

Next Sunday's programme will feature Saint-Saens' Organ Symphony, Bach's Harpsichord

Concertos, Balakirev's 2nd Piano Concerto, and Mozart's Symphony No. 29, and the February 26 broadcast will include Sinfonia Concertante by Stamitz, Harold In Italy by Berlioz, the viola concertos by Walton and Telemann, and Grieg's Peer Gynt Suite.

Swansea switches on new late night sound

A CHANGE in programming pattern for late-night listening is incorporated in Swansea Sound's extension of its broadcasting hours to 1 a.m. from Monday to Friday which began on February 4.

The station's previous policy of easy late night listening is being preserved up till 11.45 p.m., but programme director Colin Mason believes that this is the limit for the soothing, dreamier type of music.

"Those who are still up after 11.45 are up for a purpose and not waiting to drop off to sleep," he said. "So from 11.45 until closedown there's a subtle change of gear in our programming with sophisticated pop and playlist material which is anything but sleepy. We are looking for two outside presenters to help Jon Hawkins with this extension of hours for two evenings of the week."

Sunday night programming is also changing in Swansea's new schedule to accommodate the growing

popularity of country music. Lloyd Coles' programme in this idiom has been moved from Friday to Sunday evening, and extended to two hours, following Difyr Donc, a selection of worldwide popular music introduced in Welsh, at 10 p.m.

Rock enthusiasts will continue to be catered for by Rockturne between 9 and 10 p.m. on Fridays and Saturdays. On Fridays it follows Mynd Am Sbin, whose nearest English equivalent is Latest Spins and which is a programme of new record releases introduced in Welsh.

Other changes include Dave Bowen presenting the Breakfast Show on Saturdays between 6 and 10 a.m. with a mixture of music and reports on farming, angling, sports, motorist information and weather forecasts as well as a complete guide to leisure activities over the weekend in the Swansea transmission area. Stuart Freeman takes over at 10 a.m. to continue the mixture and start the build-up for Saturday afternoon sports events.



IT'S HOORAY for State Records each time that label's regional promotional manager Diana Wray visits a local radio station in Scotland suitably attired to push the Scotland Bonnie Scotland single by Hampden's Heroes. She's seen here with (from left) breakfast presenter Dave Marshall and Jim O'Donnell of Radio Clyde.

COLUMBUS CAN WAIT... ...LITTLE FEAT CAN'T

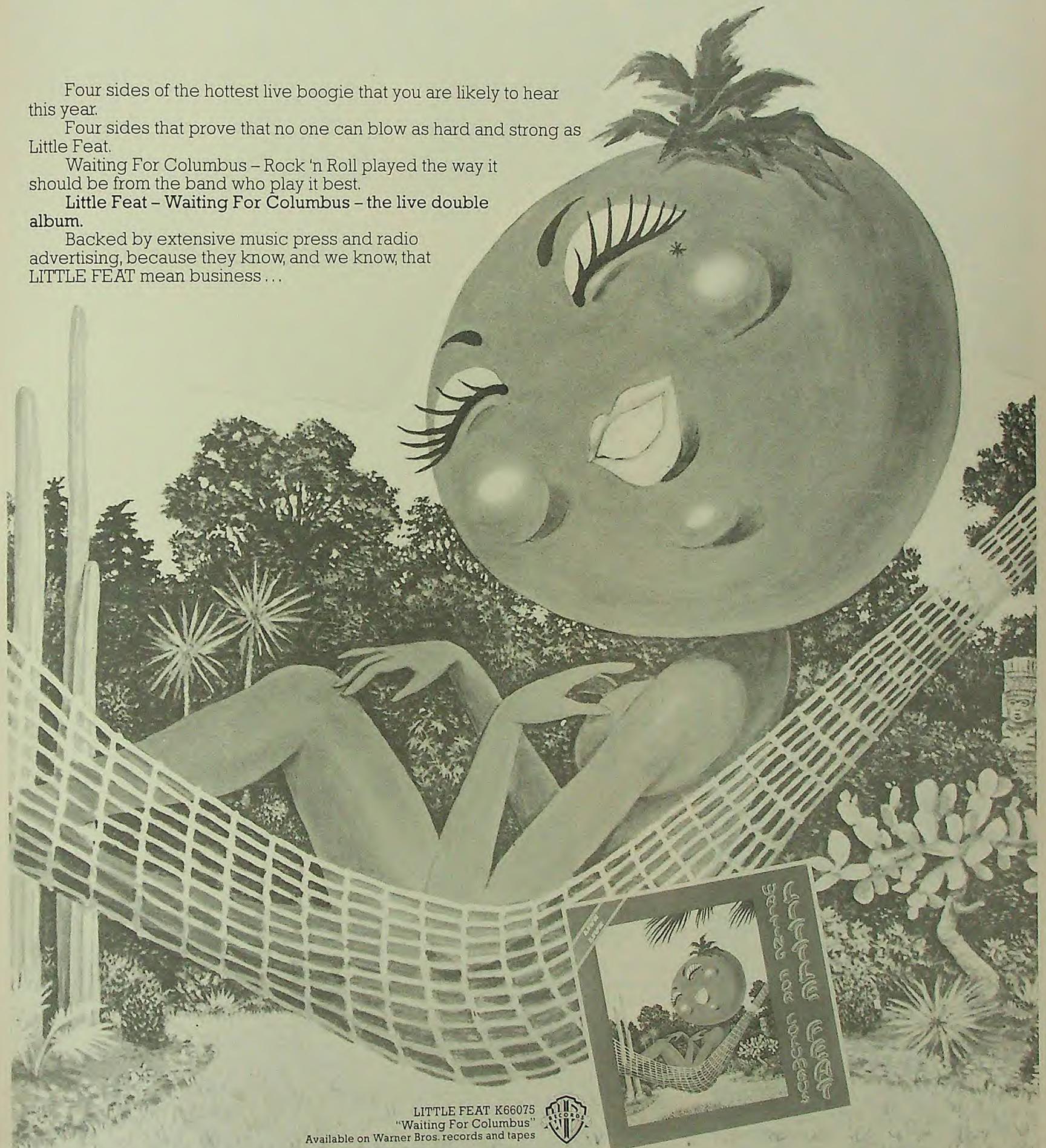
Four sides of the hottest live boogie that you are likely to hear this year.

Four sides that prove that no one can blow as hard and strong as Little Feat.

Waiting For Columbus - Rock 'n Roll played the way it should be from the band who play it best.

Little Feat - Waiting For Columbus - the live double album.

Backed by extensive music press and radio advertising, because they know, and we know, that LITTLE FEAT mean business ...



LITTLE FEAT K66075
"Waiting For Columbus"
Available on Warner Bros. records and tapes



Marketed and distributed by WEA Records Ltd., P.O. Box 59, Alperton Lane, Wembley, Middx. HA0 1FJ Phone 01-998 5929 or order from your WEA salesman.

FEATURE

If you're not involved, you shouldn't be in it

by KEN STEWART

SEVEN YEARS after he entered the music business as a 15-year-old full-time dj Chris Roche achieved his ambition of becoming a WEA promotions manager, and he has been looking after the company's catalogue in Ireland since August last year.

He started out as a full-time club dj in his native Dublin, at the River Club, then for four years at the Revolution. He joined CBS Ireland in the summer of 1975, packed records, then became assistant warehouse manager, and assistant promotions manager. He was instrumental in breaking titles by Billy Brown, Makem & Clancy and Rubbish.

In the summer of last year he left CBS and went to Germany for two months as manager of General Humbert, a group from Castlebar, County Mayo. "It taught me a lot," he recalls. "Travelling on the road, you see the amount of pressures on groups that travel. It gave me an understanding of the problems of visiting groups. An artist arrives on a flight from New York, tired out. At Dublin Airport he finds people from the record company with an itinerary. I admire them immensely, the bands on the road."

While at CBS, Chris Roche worked on promoting WEA product (then distributed by CBS, now by Solomon & Peres) and he had a special affinity for the material.

In spreading the news about WEA in Ireland, Roche is somewhat restricted by the amount of airtime he can get — something that is common to all record companies. There just is not the time available on radio to air new product in a way



FROM LEFT: Chris Roche (WEA promotions manager for Ireland), John Moussoulides (Sounds Around record shop, O'Connell Street, Dublin), Miss Ireland, Les Gray (Mud), Tony Bergers (Sounds Around). Les Gray visited Sounds Around last October.

that would keep pace with releases, but he does well on press coverage.

"In England, you can get a new band like the Pirates, on television; here, you haven't got an outlet. There are a handful of radio programmes, the press people, national and provincial, are very helpful.

"We need a music channel on radio, with better chances of getting more releases played. I get annoyed when, say Emmylou Harris comes to town and RTE don't have outside broadcast facilities available."

With so few radio programmes using interviews with artists, coverage is limited to the extent that

if a singer guests on one show, it can be difficult to get an interview for him on another programme. Roche finds it easier in the North of Ireland, where someone can be interviewed on two radio stations, BBC and Downtown, and on television, UTV, in one day, with no problems. He thinks it should be the same in the South, especially because some artists visit Ireland only once in a long while.

He thinks the airplay on Dublin's pirate stations has helped to sell records, that it is a very important outlet for singles at the moment, but acknowledges that there are many producers in RTE Radio and Television who are very helpful.

From the marketing point of view, he says that you have to know your outlet, that is the most important thing, and that people will help you with new releases if you do not try to con them.

Roche is not a 9-5 man — arriving at the Solomon & Peres building in the Dublin Industrial State, Glasnevin, by 9 am and finishing as late as 8 pm, after which he sometimes goes out scouting around the clubs for new acts.

Roche would like to see WEA becoming involved with Irish artists. "I was delighted to open *Music Week* and see Joe Dolan, Thin Lizzy and the Boomtown Rats in the Top 50 during the same week. Irish acts

have been stable over the years — Rory Gallagher, Gary Moore, Thin Lizzy and Van Morrison. In five or six years time you're going to see maybe seven or eight Irish acts in the British Top 50, because there's more potential here than people realise.

His working week is taken up with a variety of jobs. For example, he does all the ordering and stock checks. On Saturday, he works from home and also visits several Dublin shops to find out how well WEA product is moving.

Roche is efficient and enthusiastic. He says his whole life is committed to the music business and that, "if you're not involved, you shouldn't be in it."

He has worked on promotions with many visiting artists and some have shown special appreciation of his efforts — a letter of thanks from George Hamilton IV, phone calls from Roger McGuinn, the Flying Burrito Brothers' tour manager Larry Yaskiel, manager of the Pirates and parties thrown for him by Cado Belle and the Dead End Kids. In turn, Roche is grateful to everyone who gave him "so much confidence and help in the last four years." He mentions in particular Louis Solomon of Solomon & Peres: "If I can last as long as pop in the record business, I'll be one happy man," and Shay Hennessy, the company's general manager.

Regarding promising Irish acts, Chris Roche thinks Stepside, a Dublin band who have been together several years but only went professional 1977, are a red-hot act. "Within a year to two years, they'll be an international act. They've got brains and are totally committed to everything they're doing."

Tel. Orders: 01-969 8344 — Tel: 01-969 7155/01-969 5255 — Telex: 927813 LARREC

**Lightning
RECORDS**

OUT NOW!

OUR LATEST

GOLDEN OLDIES CATALOGUE SUPPLEMENT ... No.2

LISTING ALL SINGLES TITLES ADDED TO OUR CATALOGUE BETWEEN JULY AND DECEMBER 1977
Includes FULL details of Deletions, Prices, Artist, Title and Numerical Indices. Loads of Oldies News and other information
+ A NEW FUN COMPETITION to test YOUR Pop Knowledge

How can you afford to miss it?

ORDER NOW - IT'S FREE!!

** Don't forget our Main Catalogue + 1st (1977) Supplement.

Send £1.50 for all that to LIGHTNING RECORDS, 841 Harrow Road, NW10 5NH

DEAF SCHOOL

DEAF SCHOOL '45

Thunder & Lightning K17087
Red Wax/Special Bag



DEAF SCHOOL LIVE

February

- 8th Leicester, Polytechnic
- 9th Oxford Polytechnic
- 10th Porterhouse Club, Retford
- 11th Redcar, Coatham Bowl
- 14th Blackpool, Tiffanies
- 15th Blackburn, King Georges Hall
- 16th North Staffs Poly, Stoke on Trent
- 17th Hull College
- 18th Loughborough University
- 19th Leeds Polytechnic
- 21st Music Machine, London
- 22nd Plymouth, Castaways
- 23rd Chequers, Barnstable
- 24th Brunel University, Uxbridge
- 25th Essex University, Colchester

March

- 3rd Newcastle Polytechnic
- 4th Wolverhampton Polytechnic

More dates to be announced.



Heavy Instore Merchandising
 Extensive Radio Advertising
 Fly-Posting
 Extensive Tour

NEW ALBUM

PRODUCED BY ROBERT JOHN LANGE

K56450

ENGLISH BOYS/WORKING GIRLS

ALBUM REVIEWS

POPULAR

BUDDY HOLLY & THE CRICKETS

20 Golden Greats. EMI EMTV8. Over a quarter of a million pounds being spent on advertising and promotion should put Holly back in the charts again 20 years after his death, but as it is difficult to imagine any existing fan who does not have all these tracks several times over on previous compilations, chart success may have to come mostly on the back of sales to a new generation of buyers. While a logical choice for the EMTV series at some point, this album could prove to be one of the lowest charters among them. Tracklisting is comprehensive and predictable; 15 of the 20 are electronically enhanced mono but the quality is high.

DAVE CLARK FIVE

25 Thumping Great Hits. Polydor Super POL TV7. **Producer: Dave Clark.** During the Sixties the Dave Clark Five sold more than 30 million records worldwide and this album is a musical documentary of the group's history. It is also of course the subject of a major TV campaign by Polydor and the evidence is that the LP will become a huge seller. The 25 hits include the Good Old Rock 'n' Roll medley, Glad All Over, Do You Love Me, Bits And Pieces, Catch Us If You Can, You've Got What It Takes and Everybody Knows. The group's music was often described as the Tottenham Sound, and some even saw it as a viable challenger to the Mersey Sound. Nevertheless, the hits included here were an essential part of that era, and even to this day remain good disco songs. Expect a huge demand, particularly from those consumers old enough to remember the Five's original music.

GRATEFUL DEAD

What a Long Strange Trip It's Been. Warner Brothers. K66073. A Best Of compilation from WB which follows rather close on the heels of Arista's Terrapin Station release, which failed to gain significant sales. Dead is a band which handles meaty, close harmony rock extremely well, sounding rather pop on some tracks, and really deserves better sales than it gets. This 2LP has 18 tracks dating back to Dead's debut with WB in 1967, including Dark Star, New Speedway Boogie, Ripple, and Truckin'. Even without UK chart successes the band is a household name, and an anthology like this could do better than average for Dead.

ANDREW GOLD

All This and Heaven Too. Asylum K53072. **Producers: Andrew Gold and Brock Walsh.** Not due for UK release until March 3 but already selling on import. Gold is something of a blue-eyed boy at present, and this LP is good, professional and occasionally inspired pop/rock, with hints of Gilbert O'Sullivan at his least sentimental. Two previous LPs did fairly well but did not chart; hit single Lonely Boy could boost this one, and it could appeal to m-o-r as well as pop buyers.

LITTLE FEAT

Waiting for Columbus. Warner Brothers. K66075. Live 2LP set from one of the finest bands around. Despite fanatical and seemingly wide appreciation the previous six releases have proved too good for the UK charts. The last two did chart high in the US however and the British punter may follow suit. Sound quality exceptionally good for live recording, but atmosphere of a gig comes across. Track listing almost qualifies it for a "best of" tag. Deserves to wipe out all chart opposition, but probably won't. But devotees will pounce gleefully.

BOOTSY

Bootsy? Player of the Year. Warner Brothers K56424. **Producers: George Clinton and William Collins.** Originally bassist for Funkadelic Bootsy Collins has had US success with two solo albums; this is the third. The sound is the new instantly recognisable pop/soul/funk that his former band and about half a dozen other (mainly black) American outfits produce. Slick, busy arrangements around a pretty relentless and basic funk rhythm, lots of enthusiastic and fairly garbled vocals. A good example of the genre.

FUNKADELIC

Hardcore Jollies. Warner Brothers K56299. **Producer: George Clinton.** While Clinton's other major musical creation, Parliament, is strong on vocals Funkadelic concentrates on putting across what is basically the same sound recipe through instrumentals. This kind of music is notably more successful in America than here, but it does have a following, and this band has a well-established name.

VARIOUS ARTISTS

The Fantastic Skiffle Festival. Decca 6.28422. A 2LP made in Germany, so unfortunately the informative-looking sleeve notes will be unintelligible to most. Skiffle is due a turn in the nostalgia stakes, and with Chrysalis' planned heavy promotion for Donegan's comeback the time for a comprehensive anthology like this is probably about right. The 32 tracks include early work of Ken Colyer, Alexis Korner, Ray Bush, The City Ramblers, the Worried Men and the Blue Jeans. An enjoyable set with a good chance of taking off.

WARREN ZEVON

Excitable Boy. Asylum. K53073. **Producers: Jackson Browne and Waddy Wachtel.** Not yet released here but coming in on import (UK catalogue number given above) this album has impeccable credentials, from producers through backing musicians — who include Jim Horn, Linda Ronstadt, Jennifer Warnes, Kenny Edwards, Mick Fleetwood, Wachtel, and Danny Kortchmar — to Zevon himself, whose vocal style is likely to be remembered on a first hearing and proved with his first LP that he has all the necessary musical and commercial quality to pick up airplay. Very good songs, as varied as, for example, a Sayer or Elton John LP, but with more frequent country bias. Worth trying out, and could be very big if heard widely.

MEAT LOAF

Bat Out of Hell. Epic. EPC 82419. **Producer: Tod Rundgren.** Lead singer Meat Loaf has an exceptionally fine voice for medium or heavy rock, or ballads; and Jim Steinman, the other half of an attention-holding duo, has written an LP of good songs. Both first teamed in the National Lampoon show in the US, and Meat Loaf is gaining an audience there. For a taste of the duo's range the first three tracks are well worth in-store play. Other good cuts: Two Out Of Three Ain't Bad, For Crying Out Loud. Could take off; very good debut LP.

JOAN BAEZ

Best Of A&M AMLH 64668. This record illustrates the last five years of Baez's career, and a depressing picture it paints. Diamonds and Rus stands the test of time as does Sweeter For Me and Gracias A La Vida. But Simple Twist Of Fate — complete with silly Dylan impression — Imagine and Please Come To Bostopn all cheapen the memory of a once credible artist now struggling to find a niche in an era that doesn't sympathise with her beliefs or style.

CHART CERTAINTY

Sales potential within respective market

- *** Good
- ** Fair
- * Poor

RICK DANKO

Arista SPART 1037 **Producer: Rick Danko/Rob Franoni.** Danko was bass-player for the Band, and if that isn't recommendation enough then it should be, which makes this album all the more disappointing. It's lifeless, and without inspiration, the songs being nothing more than ordinary. If the single, What A Town, takes off the album will benefit. Don't hold your breath.

THE NICE

Greatest Hits. Immediate IML 2003. **Producers: The Nice.** A worthy re-issue and one which should create interest amongst record buyers, both young and old. The Nice emerged during the late Sixties and quickly established themselves as one of the major musical forces of that time; this LP contains some of the music on which they built their reputation, and which had general repercussions on the music scene. Titles include America (adapted from West Side Story), The Thoughts Of Emerlist Davjack (which is derived from the first letters of each member's surname), The Cry Of Eugene, and Intermezzo From The Karelia Suite. Good, timeless music which will always find an audience.

CERRONE

Supernature. Atlantic K50431. **Producer: Artist.** If Oxygene could do it so can this. Third LP from French artist whose sound is a now quite common blend of electronic funk and instrumental soft rock with pleasantly meaningless songs delivered in short enough bursts to allow the instrumental arrangements to have equal prominence. If Jean Michel Jarre was actually starting a chart trend this could take off on the same lines, although it is not copyist. Title track is strong.

MANDRILL

We Are One. Arista. SPART 1035. **Producer: Jeff Lane.** First heard on The Greatest soundtrack album this band have been approvingly noted by all who saw the film, and this first Arista release in its own right is a fast and merry mixture of funk, Afro rhythms, reggae and rock which will appeal to those who like this now more widely-heard type of block market is difficult to gauge, but should do as well as any Afro-influenced albums.

ISOTOPE

Best of. Gull. GULP 1024. With what was a critically if not commercially-acclaimed band now split (guitarist Gary Boyle has made a fine debut solo album) this is a valuable addition to the archives, and because it is a compilation might do better than Isotope's three previous releases. Worth stocking to satisfy the select band of Isotope appreciators, and playing tracks like Windmill and Waterfalls or Deep End could win some new converts.

BEATLES REVIVAL BAND

Frankfurt. Telefunken LC 0366. **Producer: Beatles Revival Band.** Each part, guitar, bass and drums, copied more or less meticulously from the original records and one of the singers has practiced obviously for years to sound exactly like Paul McCartney. He doesn't, and the album doesn't sound like the Beatles.

MFSB

End Of Phase One. Philadelphia International PIR 81889. **Producer: Kenneth Gamble/Leon Huff.** Some good, some bad tracks from the players who established the Philadelphia Sound. The hit TSOP is here along with Backstabbers, Philadelphia Freedom and Sexy. The sound is on the wane in Britain now so potential sales are small.

COUNTRY

DOLLY PARTON

Here You Come Again RCA PL 12544. **Producer: Gary Klein.** Parton is equal parts Appalachian Mountains, old-style c&w, contemporary Nashville and Tin Pan Alley. The four come together in the perfection of Cowgirl And The Dandy which has some of the best lines heard in many a day. The other tracks are of variable quality, but overall this is a fine album whose contents manage to rise above the cheap-and-nasty exploitation of the sleeve to which, sad to say Parton must have been a party.

VARIOUS ARTISTS

A Tribute To Hank Williams RCA PL 42281/2. A double album collection of songs — not all written by the country legend associated with Hank Williams short but successful career. There's good, bad and just plain awful here but it's a worthwhile tribute with some magic moments. Side Four with A Picture From Life's Other Side (Porter Wagoner), Cold Heart (Nashville String Band), Setting The Woods On Fire (Don Gibson) and You Win Again (Floyd Cramer) takes the prize but there are gems elsewhere. A pity chart status cannot be predicted, a fine record.

MISCELLANEOUS

NANA MOUSKOURI

Passport. Philips 9101 061. **Producers: Various.** This 18-month old set of titles by the successful Grecian songstress has already been awarded a gold album on past sales, but is enjoying a new lease of life as a result of a TV mail order company's offer on a compilation of Mouskouri titles, as is another album, Spotlight On ... from the same company. Passport features 21 tracks made famous by the singer in the past five years and although the Christmas m.o.r. boom is over, Miss

Mouskouri has always had a regular market in this country despite a low live appearance profile, and as Phonogram has done a dealer-mail out informing retailers to expect enquiries from the public resulting from the mail order offer, shops should display prominently and cash in on sales of the singer's titles. An unexpected bonus especially for those who feel mail order is taking the bread from the dealers' months.

JOHN HARTFORD

All In The Name Of Love Sonet 747. Hartford has established himself with a minority audience for whom he's a bright shining star. His quirky songs and equally quirky voice are a joy to behold and it's a shame that radio programmers can't see the value in his humour and music. Standouts here are Gentle On My Mind (his song, a hit for Glen Campbell) and The Six O'Clock Train And A Girl With Green Eyes. Somebody, somewhere, sit up and take notice of John Hartford.

PETER ALLEN

It Is Time For A&M AMDM 63706. **Producer: Peter Allen/Ed E. Thacker.** If it's time for Peter Allen, then it's also time for the rest of us to give up and go home. This is pure cabaret and means less than a little on record. Allen's saving grace is that he wrote I Honestly Love You, included here in an inferior version.

LOYD RYAN

Pulse Of Time — Part One: Rock Drumming. PVK SPVK 003. **Producer: Lloyd Ryan.** Drum tuition kit, complete with written parts and special up-in-the-mix drumming to play along with. Difficult to see that it will teach anyone anything but the actual written parts for the tunes on the album — technique cannot be imparted aurally but has to be seen to be copied. Someone somewhere believes there's a place for it, maybe they're right.

JAZZ

ALPHONSO JOHNSON

Spellbound Epic 82197 **Producer: Alphonso Johnson/Dennis MacKay.** Lovely debut album from one of the jazz-rock vanguard. More accessible than most in the style, there's a definite bias towards songs and melody. The playing, particularly from the star, is exemplary and the music is so commercial that Johnson could well be the first jazz-rock to become a singles chart regular.

cut it out..

You don't know what you're missing!
Involved in the business of the U.K. Music Scene?
Subscribe to Music Week every week and stay in tune
Music Week, the music business weekly that tells you what's going on...
and more — subscribe today



Subscription Rates
U.K. £20.75
Europe U.S. \$46.00
Middle East and
North Africa U.S. \$69.00

U.S., S. America, Canada,
Africa, India,
Pakistan U.S. \$79.00
Australasia,
Far East, Japan... U.S. \$95.00

Please send me Music Week every week for one year

Name _____

Address _____

Nature of Business _____

I enclose a Cheque/PO Value _____

Post this coupon today with your remittance to:
Jeanne Henderson, Morgan Gramplan House,
30 Calderwood Street, London SE18 6QH
Phone: 01 855 7777

Europe's leading Music Business Weekly



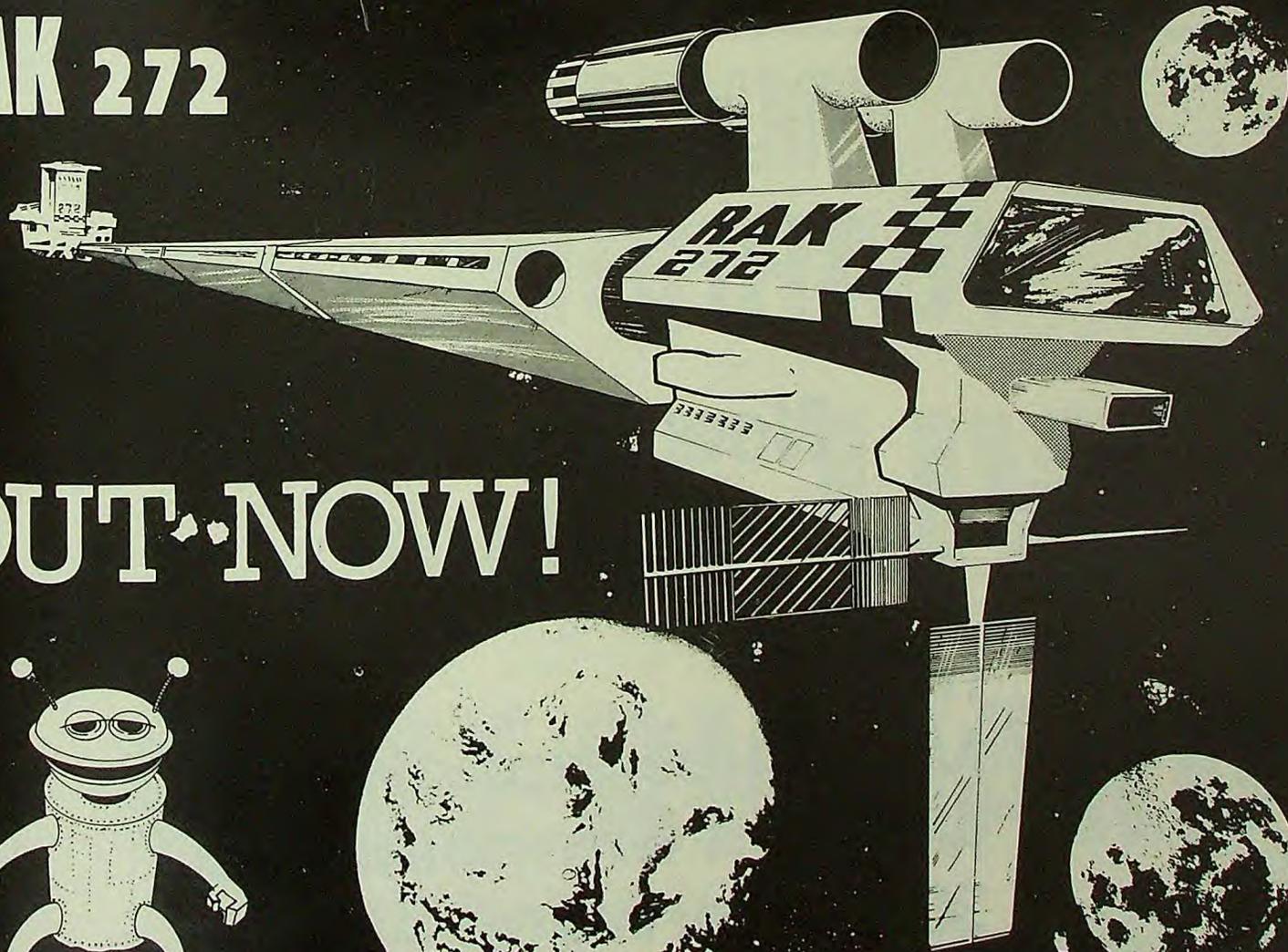
CAMERON
CLOSE ENCOUNTERS
OF THE THIRD KIND
 YOU'VE HEARD ALL THE OTHER
 VERSIONS OF 'CLOSE ENCOUNTERS.....
 WE'VE SAVED THE BEST TILL LAST!

CLOSE ENCOUNTERS
OF THE THIRD KIND

(Disco Version)

CAMERON

RAK 272



OUT NOW!



TS
 .
 td.



BUDI CRICH
20 Go
Over a being promo: the ch death, any ex all the previou may h back o buyers, the EM album lowest Trackli predict. electroi the qua

DAVE
25 Thu
Super Clark.
Clark F records a mus group's the sub by Poly the LP The 25 Rock ' Over, I Pieces, You've Everybu music Totten saw it ; Mersey include of that remain huge c those remem

GRATI
What a Warner Of cor follows Arista's which f Dead is close h soundir and rea it gets. back to 1967, Speedw Truckir success name, could c Dead.

ANDRI
All Thi K53072 and Br release selling c of a bit this LP occasio hints o least set did fair single I one, an well as J

LITTL
Waiting Brother from on Despite appreci have pr charts. the US punier quality recordir comes qualifie Deserve opposit devotee

MUSIC WEEK

SINGLES FACT SHEET

by TONY JASPER

WEEK ENDING FEBRUARY 18

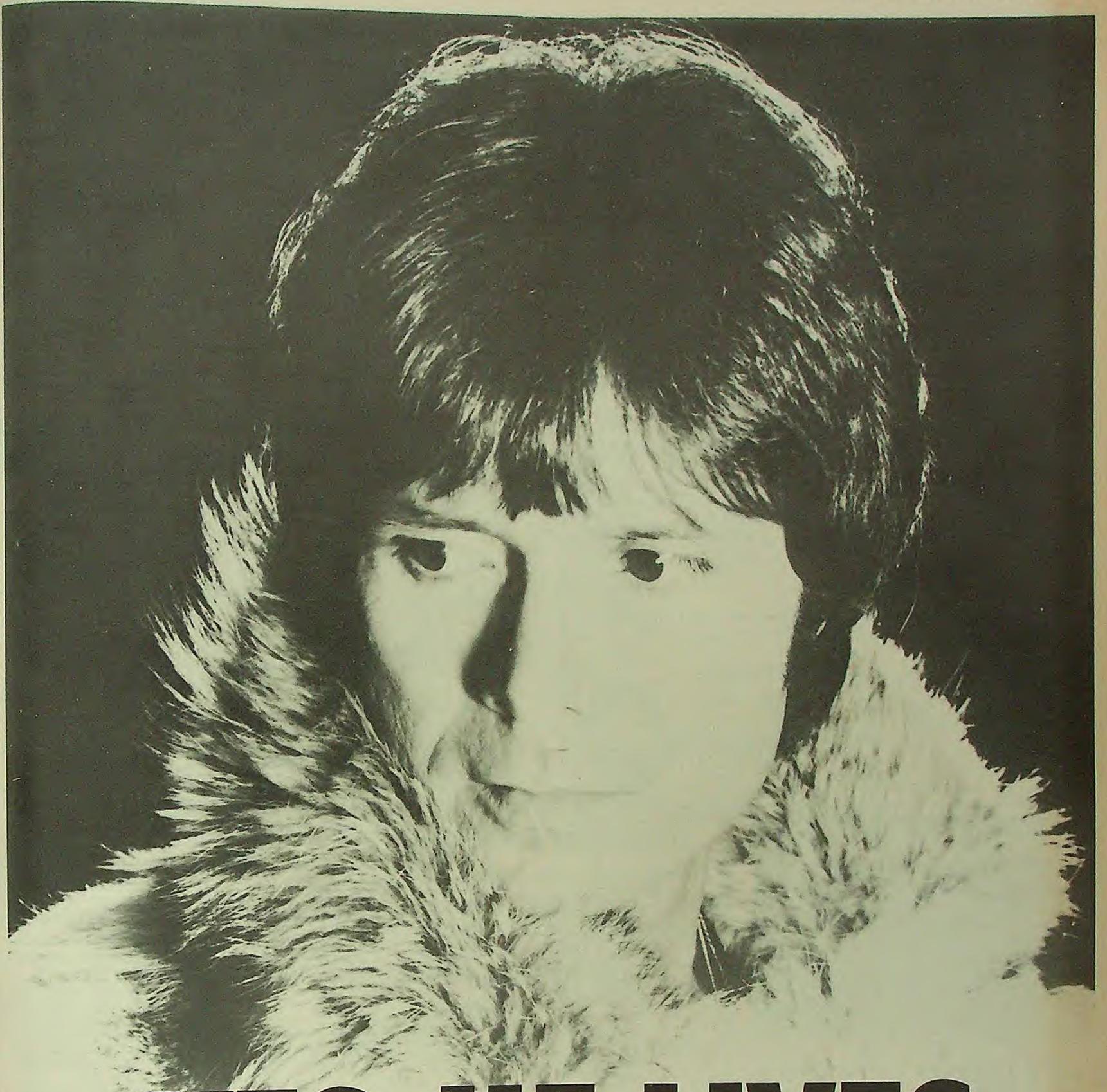
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E February 11)	PROMOTION	COMMENTS
NIKKI DU CANE Somebody To Love Private Stock PVT 132 (EMI)	Feb 3	None	None	Basic media servicing. Current cabaret, specialised singing dates.	Unusual, captivating disc. Feel of late sixties First Cut Is The Deepest with clear, sharp production. Gospel feel (electric organ) but lyric not religious. Slow majestic build-up and attractive double-tracking. Arranger Tony King has worked with David Soul. Disc for dealers, programmers who like making hits.
MANU DIBANGO Big Blow Decca FR 13765 (Decca)	Feb 10	None	None	12" single. Disco concentration.	Been number 2 Import seller, disco charting as 12". Artist termed a central figure in African music world, calling his music Afroquelque-chose. Previous 45 Soul Makossa. Album, O Boso (London) Though disc popular in discos also has m.o.r. appeal. Hypnotic dancing beat.
FREE All Right Now EP Island 1 EP 6 (EMI)	FEB 3	2, 1970	None	Colour bag with group picture	Legendary group and disco must for Golden Oldie stock. Also tracks, Washing Well (7, 1973) and My Brother Jake (4, 1971). Pleasant seeing oldie compilation. Albums available free '69 (ILPS 9104), Fire And Water '70 (9120); Heartbreaker '72 (9217); Highway '70 (9138), Live (9160); Tons Of Sobs (9089); Free At Last (9192), Free Story, cassette only (ECID 104), Free 'n Easy, Rough 'n Ready (9453).
FRAN McKENDREE Like I've Never Been Before Arista ARIST 162 (CBS)	FEB 3	None	None	Media servicing	Artist former founder of good-selling US group, McKendree Spring. Song penned by Gary Benson. Powerful ballad with m.o.r. and pop appeal. Kind of disco programmers like. Reasonable chart chance.
GENE FARROW Move Your Body MAG 109 (CBS)	FEB 3	None	None	Disco 12". Special media folders and info.	Knock-out, party/disco body-mover. 2nd single for artist after Hey You Should Be Dancing which made big UK disco impact. Wins on captivating rhythm and hypnotic girl chorus.
NEW MARKETTS Theme From Mash SAT 123 (WEA)	JAN 20	None so far	Recent Billboard disco charts	Limited edition 12". 45. Extensive disco promotion, general media servicing. Disco version of Mash TV theme, which recommenced January. 3-star MW Disco pick.	Good disco version of known tune. Should do well. Reaction to limited edition good from media world.
DAVE LEWIS Good To Be Home Again Polydor 2068 974 (Phonodisc)	FEB 10	None	None	Special media info file. Interviews.	Former member of Method, Andwelle's Dream, Andwelle (tipped by Melody Maker as hit band of Seventies), writer for Demis Roussos, Nana Mouskouri, Chris Rainbow. Hard driving single with disco-styled handclapping lending vital ingredient. New LP, Late Show (2383 483), March release.
SHEILA B DEVOTION Singin' In The Rain Carrere EMI 2751 (EMI)	Jan 27	None	None	Disco servicing	Catchy disco treatment of classic standard. Sounds fresh and already attracting much play in clubs. First record on Carrere label.
DOMINIC FRONTIERE Washington Behind Closed Doors ABC 4205 (CBS)	JAN 27	None	None	Basic media servicing. Spin-off from highly popular BBC TV series.	Inoffensive likeable version by writer, also producer, arranger of TV theme tune. Will now depend on heavy airplay.
BRITISH LIONS One More Chance To Run Vertigo 6069 192 (Phonogram)	FEB 3	None	None	Colour bag with group pic. Special publicity folder. British tour until March 31.	Personal signing by Colin Johnson of Status Quo management. Group combination of old Mott and ex-Medicine Head, John Fiddler. Hard driving sound, disco with hook and catchy keyboards. Perhaps little heavy plus too many ideas for major hit.
PUSSYCAT Amsterdam Sonet 2133 (Pye)	FEB 3	Mississippi (1, 1976) Smile 124, 1976	None	Full-page MW ads. Special dealer leaflets.	Hit disc overdue. Pleasant record in current European music mould, (eg Baccara,) and already enjoying success on continent.

MUSIC WEEK YEARBOOK 1978

Now Available

Price: £3.00

from:
MW Subscriptions
Morgan Grampian Ltd
30 Calderwood Street
Woolwich SE18 6QH



YES, HE LIVES

THE NEW SINGLE BY

CLIFF RICHARD

WRITTEN BY TERRY BRITTEN
ON EMI RECORDS EMI 2730

PUBLISHED BY

**UNITED ARTISTS
MUSIC LTD.**
- Myaxe Music Ltd.

RELEASES MUSIC WEEK

INDEX

- ABBA F, W
- ALLAN, Peter D
- ANKA, Paul D
- BIONIC BOOGIE D
- BRANDSTEADER, Ron S
- BRASS CONSTRUCTION W
- BROOKLYN DREAMS M
- BYRDS M
- CARRA, Raffaella D
- CHICAGO I
- CHRISTIE Y
- CIMARONS H
- CLASH C
- COLLINS, Kenny B
- CYNIDE I
- DALTREY, Roger S
- DEAN, Hazel W
- DEBURGE, Chris D
- DE SYKES, Stephanie N
- DEVINE S
- DR. HOOK M
- EMOTIONS A
- ESSEX, David S, G, H
- FAME, Georgie B
- FAT LARRY'S BAND C
- FIRST CLASS B
- FLEETWOOD MAC A
- FOWLEY, Kim C
- FRANK, Stanley C
- GARFUNKEL, Art I
- GRINDERSWITCH Y
- HAMPDEN HEROES S
- HILL, Roy M
- HONKEY G
- HOT CHOCOLATE E
- JONES, Tom N
- KLAATU W
- LOVE AFFAIR E
- MACKENZIE, Scott S
- MAINSTREET N
- MARMALADE O
- MARSILIUS S
- MIDNIGHT STUDS G
- MINSTRAL G
- MUNDI, Gloria F
- NASH, Johnny T
- NOTTINGHAM FOREST/PAPER LACE W
- ORBISON, Roy O
- PHILLIPS, Michelle V
- POWELL, Roger P
- RAINBOW DANCE BAND C
- RANDY RAIDER D
- RANDY & THE RAINBOWS D
- RICH, Charlie M
- ROSS, Diana T
- ROUNDTREE G
- SALE F
- SIMON & GARFUNKEL B
- SQUEEZE T
- STARE H
- STORMER M
- THREE DEGREES W
- TOMITA S
- TREMELOES S
- UNION GAP Y
- WATKISS, David H
- WILLIAMS, Andy C
- WOOD, Roy D
- WRIGHT, Nat T
- WYNETTE, Tammy S
- YOUNG ONES R

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 - Enterprises, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream.

LISTINGS

- A**
 ALBATROSS, Need Your Love So Bad, FLEETWOOD MAC. CBS 5957 (C)
 A LONG WAY TO GO, Love's What's Happening, EMOTIONS. CBS 6118 (C)
- B**
 BALLAD OF BONNIE & CLYDE, Seventh Son, GEORGIE FAME. CBS 5959 (C)
 BARNABAS COLLINS' LOVE BANDIT, I Call You Daddy, KEANYA COLLINS. Grapevine GRP 105 (R)
 BRIDGE OVER TROUBLED WATER, Keep The Customers Satisfied, SIMON & GARFUNKEL. CBS 5954 (C)
 BROKEN TOY, Lisa (I Always Loved You), FIRST CLASS. Epic EPC 6110 (C)
- C**
 CAN'T GET USED TO LOSING YOU, Almost There, ANDY WILLIAMS. CBS 5974 (C)
 CANTINA BAND, Never Swot A Fly, RAINBOW DANCE BAND. Pye 7N 46051 (A)
 CASTLE OF JOY, Sparkle, FAT LARRY'S BAND. Stax STX 802 (E)

- CLASH CITY ROCKERS, Jail Guitar Doors, THE CLASH. CBS 5834 (C)
- CONTROL, Rubber Rainbow, KIM FOWLEY. Mercury 6005 009 (F)
- COLD TURKEY, Hey Stupid, STANLEY FRANK. Polydor 2121 351 (F)

- D**
 DANCE ON (DISCO DARLING) PT. 1, Dance On (Disco Darling) Pt. 1 & 2, RANDY RAIDER. Epic EPC 6097 (C)
 DANCING AT THE RAINBOW'S END, Waiting At The Door, ROY WOOD. Warner Brothers K 17094 (W)
 DENISE, Come Back, RANDY & THE RAINBOWS. Philips 6146 706 (F)
 DIANA, Adam & Eve, PAUL ANKA. Epic EPC 5968 (C)
 DISCOVERY, Round And Around, CHRIS DE BURGH. A&M AMS 7336 (C)
 DO IT AGAIN (ENGLISH VERSION), A Far L'Amore Comincia (Italian Version), RAFFAELLA CARRA. Epic EPC 6094 (C)
 DON'T CRY OUT LOUD, Audience, PETER ALLAN. A&M AMS 7334 (C)

- E**
 EVERY 1 A WINNER, Power Of Love, HOT CHOCOLATE. RAK 270 (E)
 EVERLASTING LOVE, Bringing On Back The Good Times, LOVE AFFAIR. CBS 5953 (C)

- F**
 FERNANDO, Hey Hey Helen, ABBA. Epic EPC 5962 (C)
 FIGHT BACK, Do It, GLORIA MUNDI. RCA PB 5068 (R)
 FLYING HIGH, Medicine Man, SALE. MCA 349 (E)

- G**
 GET ON UP, Manhattan, ROUNDTREE. Power Exchange PX 269 (S)
 GIVE ALL YOU GOT, Can't Sit Down, HONKY. Creole CR 151 (C/CR)
 GLORIA, Judith, MIDNIGHT STUD. EMI 2760 (E)
 GONNA MAKE YOU A STAR, Window, DAVID ESSEX. CBS 5952 (C)

- H**
 HARDER THAN THE ROCK, Harda Rub Dub, CIMARONS. Polydor 2058 972 (F)
 HOLD ME CLOSE, Good Ol' Rock & Roll, DAVID ESSEX. CBS 5975 (C)
 HOLD ON, If The Line Broke On My World, GERALD WATKISS. Pye 7N 46049 (A)
 HYPNOTIQUE, Beautiful Ann, STARE. Creole CR 150 (C/CR)

- IJ**
 IF YOU LEAVE ME NOW, Together Again, CHICAGO. CBS 5958 (C)
 I GET LONELY, Fools Paradise, FLORRIE PALMER. Mercury 6008 601 (F)
 I LOVE TO LOVE, Disco Fever, TINA CHARLES. CBS 5966 (C)
 I'M A BOY, Do It, CYNIDE. Pye 7N 46048 (A)
 I ONLY HAVE EYES FOR YOU, Looking For The Right One, ART GARFUNKEL. CBS 5955 (C)
 JAMIE, Nectar, MINSTRAL. Polydor 2058 989 (F)

- MN**
 MARIONETTES, More, ROY HILL. Arista ARIST 167 (F)
 MORE LIKE THE MOVIES, Makin' Love & Music, DR. HOOK. Capitol CL 15967 (E)
 MOST BEAUTIFUL GIRL Behind Closed Doors, CHARLIE RICH. Epic EPC 5973 (C)
 MR. TAMBOURINE MAN, Turn Turn Turn, BYRDS. CBS 5951 (C)
 MUSIC, HARMONY AND RHYTHM, Old Fashioned Girl, BROOKLYN DREAMS. RCA XB 1040 (R)
 MY HOME TOWN, Shake It Baby, STORMER. Ring O' 2017 113 (F)
 NO APPOINTMENT NECESSARY, Hanging On To Love, MAINSTREET, State STAT 74 (W)
 NO ONE GAVE ME LOVE, That's Where I Belong, TOM JONES. EMI 2756 (E)
 NOTHING GOES RIGHT, As Long As We Believe, STEPHANIE DE SYKES. DJM DJS 10830 (C)

- O**
 OB-LA-DI, OB-LA-DA, Lovin' Things, MARMALADE. CBS 5963 (C)
 OH PRETTY WOMAN, It's Over, ROY ORBISON. Monument MNT 5971 (C)
 ONLY THE LONELY, Dream Baby ROY ORBISON. Monument MNT 5972 (C)

- PR**
 PIPELINE, March Of The Dragon Slayer, ROGER POWELL. Bearsville K 15538 (W)
 ROCK 'N' ROLL RADIO, Little Bit Of Loving, THE YOUNG ONES. Virgin VS 205 (E)

- S**
 SALLY, I Didn't Want To Leave You Far Behind, RON BRANDSTEDER. Harvest HAR 5150 (E)
 SAN FRANCISCO, Reason To Believe, SCOT MACKENZIE. CBS 5964 (C)
 SAY IT AIN'T SO JOE, Prisoner, ROGER DALTREY. Polydor 2058 986 (F)
 SCOTLAND BONNIE SCOTLAND, Into The Dead Of Night, HAMPDEN HEROES. State STAT 73 (W)
 SCOTLAND FOREVER/SCOTS WHA HAE, Flower Of Scotland/Scottish Trilogy, SIDNEY DEVINE. Philips SCOT 1 (F)
 SILENCE IS GOLDEN, Here Comes My Baby, TREMELOES. CBS 5965 (C)
 SPACE ROCK, Don't Be Sad, ROCKETS. Decca FR 13752 (S)
 STAND BY YOUR MAN, Your Good Girls Gonna Go Bad, TAMMY WYNETTE. CBS 5967 (C)
 STAR WARS THEME, The Girl With The Flaxen Hair, TOMITA. Red Seal RB 9207 (R)
 STAY WITH ME BABY, Lend Me Your Comb, DAVID ESSEX. CBS 6063 (C)
 STOLEN LOVE, Suspender Fun, ADVERTISING. EMI 2754 (E)
 SUITE FOR LOVERS, Chiricahua, MARSILIUS. Calendar DAY 116 (S)

- T**
 TAKE ME I'M YOURS, Night Nurse, SQUEEZE. A&M AMS 7335 (C)
 TEARS, When Will I, NAT WRIGHT. Calendar DAY 114 (S)
 TEARS ON MY PILLOW, Beautiful Baby, JOHNNY NASH. CBS 5956 (C)
 TOP OF THE WORLD, To Shy To Stay, DIANA ROSS. Motown TMG 1099 (E)

- V**
 VICTIM OF ROMANCE, Lady Of Fantasy, MICHELLEPHILLIPS. A&M AMS 7340 (C)
 WATERLOO, Watch Out, ABBA. Epic EPC 5961 (C)
 WE, Get It Together, BRASS CONSTRUCTION. United Artists UP 36360 (E)
 WE'RE OFF YOU KNOW, Round The Universe In Eighty Days, KLAATU. Capitol CL 15966 (E)
 WE'VE GOT THE WHOLE WORLD, The Forest March, NOTTINGHAM FOREST/PAPER LACE. Warner Brothers K 17110 (W)
 WHEN WILL I SEE YOU AGAIN, Dirty Ol' Man, THREE DEGREES. Philadelphia PIR 5969 (C)
 WHO'S THAT LADY (I SAW YOU WITH), One Bad Mistake, HAZEL DEAN. Decca F 13751 (S)

- Y**
 YELLOW RIVER, Iron Horse, CHRISTIE. CBS 5960 (C)
 YOU AND ME, Water Melon Time In Georgia, GRINDERSWITCH. Atlantic K 11060 (W)
 YOUNG GIRL, Woman Woman, UNION GAP. CBS 5970 (C)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 17th February 1978.

	This Week	This Month	This Year
EMI	6 (5)	19 (13)	44 (63)
EMI (LRD)	4 (8)	15 (11)	37 (-)
Decca	2 (2)	5 (3)	6 (16)
Pye	3 (6)	16 (13)	39 (23)
Polydor	6 (5)	17 (11)	40 (34)
CBS	31 (4)	41 (30)	62 (36)
Phonogram	4 (1)	7 (3)	18 (23)
RCA	4 (3)	9 (5)	19 (24)
WEA	6 (4)	17 (11)	43 (29)
Others	13 (8)	33 (20)	83 (112)
Total	79 (46)	179 (100)	391 (357)

ALBUM REVIEWS

JAZZ

GATO BARBIERI
Ruby Ruby A&M AMLH 64655 El Gato may not be the most inventive of soloists but what he does is beautifully accomplished. Sweeping strings over a nicely balanced Latin/rock beat receive a satisfying topping from the Argentinian tenor man. Lee Ritener takes a gutsy solo on *Nostalgia* and A&M boss Herb Alpert joins in the fun with his gentle trumpet. This is a lush, no expense spared album and will almost certainly sell in the manner to which Gato has become accustomed. ***

THE QUINTET
VSOP CBS 88273. An important release, spearheading as it does the CBS declaration of faith in jazz. It also sounds what may be the death knell for jazz/rock with a line-up comprising Herbie Hancock, Freddie Hubbard, Wayne Shorter, Ron Carter and Tony Williams reverting to playing chord changes and turning their backs on electronic instruments. It may not be intended to last of course but 100,000 people paid to see and hear the band in the course of one month in the states, a powerful incentive. Whether or not Hancock keep 'Headhunters' going, or Wayne Shorter returns to 'Weather Report' this exciting double set shows that the men involved remember how to 'cook'. To anyone with doubts, try playing *Byrdlike*, phew! ***

ELLA FITZGERALD/LOUIS ARMSTRONG. 'Porgy And Bess' Verve Select Double 2632 052 Combining as it does, the vocal talents of two of jazz's most potent characters with Gershwin's most loved work, this set should enjoy brisk sales and a wide appeal. Miss Fitzgerald is at her awesome best on *It Ain't Necessarily So* and Louis grows his way through *A Woman Is A Sometime Thing* with great panache. It would be unfair however to pick out any performance here as being better than another, every tune is beautifully rendered and skilfully orchestrated by Russel Garcia. One would go a long way to hear George Gershwin's music or Ira Gershwin's lyrics interpreted with greater insight than is to be found on this 1957 recording. Producer is Norman Granz (who else?) and his 'Producer's Note' is concise and informative. Packaging is good and recording quality excellent. ***

STAN GETZ/JOHNNY SMITH. 'Moonlight In Vermont'. Vogue Double VJD 539. Back in the fifties the title track of this intriguing double set proved something of a hit and should stir some memories into life and their owners into parting with some hard earned cash. The music is fragile and beautiful with Getz at his most persuasive fitting in well with guitarist Smith. The make-up tracks are a bit of a mish-mash, odd sides seemingly thrown together without much thought and one would have imagined that Pye could have used the knowledge of Charles Fox, who did the liners, to put a little order into their compilations. Make no mistake though, one can't crib about the music, we should be thankful that gems such as Getz's quintet version of *Autumn Leaves* and *These Foolish Things* are with us once again. A more constructive policy would I'm sure enhance sales however and the sooner record companies learn the art of marketing their jazz product, the better for all concerned. **

ARTFARMER
Something You Got. CTI Super 7080. Farmer's switch to CTI has been viewed almost as a defection by some jazz hardliners who condemned 'Crawl Space' (CTI 7073), his first album for Creed Taylor, almost without a hearing. I doubt that Art lost much sleep over

that however, as the record did good business with a new and larger audience. This set deserves to do even better with Farmer's warm sounding fluegelhorn riding over a slightly clinical band led by David Mathews. There is the added bonus of some fine tenor playing by ex-Mingus sideman Yusef Lateef and the programme is varied enough to include gentle rock on the title track, a spot of Latin on *Hombre Del Sol* and *Saudhade* and 'straight ahead' on a spirited workout of Clifford Brown's *Sandu*. This is good workmanlike stuff, not Farmer's best by any means but capable of reaching a wider, if less discerning audience than his earlier work. Sleeve design and recording quality are right up to CTI's usual high standard. **

RONNIE SCOTT
'Serious Gold' Ronnie Scott Record Productions NSPL 18542. This album, the first in a new venture for the droll Mr. Scott, features his very good quintet showing their paces on an attractive set of tunes. Guitarist Louis Stewart is magnificent throughout and the work of John Taylor (Piano), Martin Drew (drums) and Ronnie Mathewson (bass) is cohesive, propulsive and exciting. The album also happens to contain the best and most sustained performance by Scott I've yet heard on record, all evidence that a 'working band' is hard to beat. This quintet is drawing excellent audiences wherever it plays and 'Serious Gold' stands a good chance of overcoming the jazz fan's traditional reluctance to shell out for recordings made by our own musicians. The band's work on Kenny Wheeler's *Hey-oke Suite Ballad*, Sondheim's *Send In The Clowns* and John Taylor's *Interfusion* deserves a hearing and with Pye distributing, advertising should ensure that it gets one. **

BASIE/GILLESPIE/PETERSON. 'The Jam Sessions' Pablo Live Double 2620 105. This feast of 'down the middle' jazz is becoming an annual event in the Pablo calendar, a double set collating all the jam session sides which missed release on the single albums. Don't be misled into thinking that the music is in any way inferior. There is a great deal of bustling jazz here, laced with good humour and spiced with a competitiveness which makes for compelling listening. Our own Ronnie Scott, venturing into this kind of society for the first time, acquits himself admirably in company with Milt Jackson and Clark Terry plus a rhythm section comprising Joe Pass, Oscar Peterson, Niels Pederson and Bobby Durham. Pianist Monty Alexander gets in on two sessions as does the better known but no more active Oscar Peterson. Clark Terry seems to be everywhere except on Dizzy's *Here 'Tis* which takes up the whole of side 3. Producer Norman Granz calls it 'A cornucopia of jamming' and I think he's got it about right. **



It's only natural

If the music business is your business, you need to know all about it. Tune in to Music Week. Every Week. It's Britain's only music trade weekly. Helps you keep in tune with the sounds, the news, the views and the charts. It'll bring music to your eyes. Music Week every week. Naturally!

MUSIC WEEK

MARKET PLACE

CLASSIFIED ADVERTISEMENT RATES

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

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

6 insertions 10% 13 insertions 15%.

PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

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

EQUIPMENT



DANDA POLYTHENE RECORD CARRIER BAGS

All Types & Sizes of Carrier Bags at real CUT prices

SPECIAL OFFER FOR 1978

Full size 14" x 16" for LP Records

Printed to your own specifications on both sides of the bag.

150 Gauge - £12.50 per 1,000
minimum order 25,000

Big discounts on larger quantities.

Stock Record Bags always available
Immediate delivery - from £11.25 per 1,000

Quick delivery

For further details & samples send coupon or telephone: 01-889 5693/4.

DANDA PACKAGING CO. LTD.
198 Whittington Rd.,
Bowes Park,
London N.22
01-889 5693.4.

Name

Address

Type of business

Tel:..... MW

CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £25 including VAT and carriage.

Samples of all items available.

PLASTIC SALES (Leicester) LIMITED
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.
Tel: 0533 833691

DISPLAY TITLES
BROWSER DIVIDERS
for CLASSIFICATION OF
ARTISTS, COMPOSERS, etc.
Enquiries for samples

HUNT-LEIGH
(Showcard & Display) Co., 119
Altenburg Gardens, London SW11
1JQ. Tel: 01-223 3315

PVC ALBUM COVERS
LP size ONLY £55.00 per 1,000.
Double LP size from £95.00 per
1,000. 200 & 500 gauge Polythene
Covers also at best prices (plus
VAT). C.W.O. to:
M & G PACKAGING LTD
53 Pavilion Drive,
Leigh-on-Sea, Essex.
Tel: 0702 712381

CLEAR PVC RECORD COVERS

Manufactured by ourselves from Raw Material - to film - to covers in 500 gauge seamless PVC film, having nylon-like strength for 7" singles and 12" LP Records.

BUY BULK DIRECTLY
& RECEIVE DELIVERIES BY RETURN
Phone/write now for Samples/Prices

PANMER LTD Telephone 01-444 7211
130 Muswell Hill Broadway, London N10 3RU

SEGREGATE!



With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers with smart, ultra legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write SIGNS FAMILIAR, Howdale, Downham Market, Norfolk PE38 9AL. Phone: (03663) 2511/4.

(Irish customers please contact:—
August Engraving Co. Ltd.,
9 Burgh Quay,
Dublin 2,
Tel: 783288 or 783325).

100 TAPE RACKS

must go to best offer.

Cassette & Cartridge. Fitall, Steelguard, Ateka, Securette. Details Margaret McLean 021-327 1525.

FOR SALE

1 x 6'3" Browser (4 tier) 1 x 5' Dble sided (3 tier) 2 x 5' Wall Hung (4 tier) + fittings + 1 Ateka Cass/Car. Floor standing. All as new. Giveaway at £250. Also Purpose built sales desk - white melamine and mahogany. £100 ono. Phone 330 3023 evenings.

S. GOLD & SONS LTD.

Can ANY other wholesaler even match this???

Top 1,000 LPs always in stock.
Plus Top 200 Cassettes and Cartridges.
Top selling singles.
Plus hundreds of oldies.
Accessories including Blank Cassettes, Cassette and Cartridge cleaners. Polythene covers only £6.50 per 1,000.

24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire.

Excellent carrier service to U.K. and all other countries.

Our prices are the absolute lowest. Strict trade + 3% handling charge.

Our new Cash & Carry and distribution Warehouse is now open at:

779 HIGH ROAD, LEYTONSTONE, LONDON E.11
Telephone 01-556 2429

Ansaphone after 6 p.m. and weekends

£1,000,000 CASH BUDGET available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small. Phone, telex, write or visit us for a generous cash offer SCORPIO MUSIC, 2933 River Road, Croydon, PA 19020, U.S.A. Phone: 215-785-1541 or Telex 843366. Recstapes CRDN.

1,000's

of Ex-Juke Box Records for sale on a regular basis at £10 + VAT per 100. We can arrange delivery or you can collect 01-848 0091

HIGHEST CASH PRICES PAID

for LPs, cassettes or 8-tracks, overstocks, deletions, etc.

NO QUANTITY TOO LARGE OR TOO SMALL

Contact Mike Campbell for immediate cash offer

Tel: 01-961 3133. Telex: 931 945 HETREC

CHARMDALE LIMITED
182 Acton Lane, London N.W.10

DISCS

Earn more profit by buying from **WARRENS 1 Stop**

TERMS
Dealer Price
+ 2 1/2 %

We are the first 1 stop to offer these terms to allow you to make a larger profit!

ALWAYS IN STOCK . . .

Top 60 Albums. Top 50 Singles. Large selection of tapes. Many cutouts, deletions, overstocks. Different ranges of accessories including comprehensive stock of blank tapes.

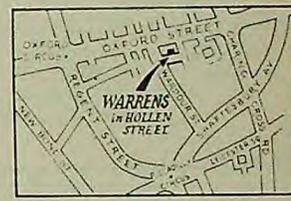
- Tv Albums • Rock • Soul
- M.O.R. • Reggae • Jazz
- Punk • Classical *always available*

Some of our services . . . on the House — •Free Car Parking
• Country wide delivery and special London Delivery?

WARRENS 1 Stop Records

16/18 Hollen Street,
(off Wardour Street, London W1)
Phone: 01-734 6822/3/4
or 01-439 2425

Enquiries — Ask for Paul Barber or Robert Shooman



£50,000 cash

available for purchasing bulk stocks of excess, deleted or bankrupt records/tapes.

Our representatives will call to view, and make a firm immediate CASH OFFER.

Convert your unwanted stocks into CASH now.

YOU KNOW IT MAKES SENSE

Phone:— 01-951 0992 and 01-965 6673/4

Mon-Fri., 9.30 am — 5.30 pm.

or write to:—
Sales Director, Harris & Goldring Ltd., 1a, Wendover Road,
Harlesden, London, N.W.10.

Stereo albums 8p each.
Famous artists and labels.
Write COLOSSEUM RECORDS, 134 S. 20th Street, Philadelphia, PA 19103, U.S.A.

SINGLES WANTED
Deletions, Overstocks, Ex-Juke Box etc. Any quantity. Good prices paid.

BOX MW 475

REGGAE

We are the largest wholesalers of Reggae in the country.

Top import LP's, singles, 12" 45's always in stock. Send now for our new wholesale list. Export orders welcome.

VANDISC SALES LIMITED

104 Grove Lane, Handsworth,
Birmingham B21 9HA Telephone 021 236 9201

SHOP WANTED

WE WISH TO PURCHASE Record and Tape Shop. Must be in busy town and good location.

Send full details to

BOX 206, P.O. BONDI JUNCTION, N.S.W. 2026, AUSTRALIA

MARKET PLACE

DISCS

PIPELINE RECORDS

SPECIALISTS IN USA & EUROPEAN IMPORTS. ALBUMS, 12" inch, 45's & TAPES
OUR PRICES ARE CHEAPER!
OUR DELIVERIES ARE QUICKER!!
OUR SERVICE TO YOU IS BETTER!!!

RING WOKING (04862) 66555
 to place orders or for any
 import or export queries
ASK FOR ROBIN NASH!

PIPELINE RECORDS
 11 Roslyn Court
 St. Johns Road
 Woking, Surrey
 Telex: 859549

OVERSTOCKS AT BARGAIN PRICES

We are a Record Shop in Tottenham who wish to specialise in Elvis and, owing to Xmas overstocks, now have a large quantity of discs — ranging from Punk to Classical — available at wholesale prices.

For further details ring or call at:

A.C.A. Records, 42 Great Cambridge Road, London N.17.
 (Nr. White Hart Lane)
 Tel: 01-801 9316 (not Tuesdays)
 Visitors welcome



CHARMDALE LTD

ALL TITLES IN STOCK
NOW

All prices inc. Royalty, add VAT

ABBA
"THE ALBUM"
£2.25

THE MOTOWN STORY
 5LP Box Set £4.50
 THE FREE STORY (2LP) £3.45
 Best of Free £3.45
 ABBA GOLDEN DOUBLE (2LP) £3.90
 IGGY POP
 Metallic KO £2.75
 Kill City — Green Vinyl limited edition £3.50
 SANTA ESPERELDA II £3.25

TODD RUNDGREN
 Runt £1.50
 THE DOORS
 Star Collection Vol. I £1.50
 Star Collection Vol. II £1.50
 DAVID BOWIE
 The Beginning £1.85
 STEELY DAN
 Katy Lied £1.30
 ELVIS PRESLEY
 Impact LP £1.25
 BLACK SABBATH
 Greatest Hits £1.75
 CROSBY, STILLS & NASH
 New LP £1.95
 45s
 IGGY POP — Sick of You 3-track pic. sleeve
 EP 80p
 SEX PISTOLS
 Anarchy in the UK £1.00
 BOOMTOWN RATS — Looking after No. 1 12" 95p
 GENESIS
 Spot the Pigeon EP 45p

ALSO IN STOCK NOW

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

BEST CASH PRICES PAID

For LPs/singles/tapes. Budget or Full price.
 Buyer calls with cash for instant relief and discreet service.
J & J RECORDS LTD.
 Berkhamstead (044 27) 5871

Deletions/Overstocks
 Current Catalogue Latest Lists
MUSIC MERCHANTISERS
 90 Ashdown Road,
 Eastleigh, Hants. SO5 1QG

BARGAINS IN SHOP FITMENTS
 Closure of shop makes available many items of record shop fittings, (originally supplied by E.M.I. shop-fitting), all at bargain prices. For details of Counters, Storage and Browser Units available, telephone
LICHFIELD 23226

ELVIS SPECIALISTS

We buy and sell anything on Elvis
 Discs, belts, badges, photos, posters etc.

If you have anything to sell please contact:

A.C.A. RECORDS
 42 Gt. Cambridge Rd.,
 London N.17.
 (Nr. White Hart Lane)
 Tel: 01-801 9316
 (not Tuesdays)

RECORD BARGAINS

- Always 1000's of Bargains & Deletions.
- All Top 50 singles and LP's kept in stock.
- Best Discounts given.
- Fast efficient service.
- Open 6 full days a week.
- Cash and carry or Delivery arranged.
- Export enquiries welcomed.
- Overstocks bought.

Phone, Write or Call.
PEARSONS RECORDS
 29, Rawson Place,
 Bradford Yorkshire.
 Telephone 0274-27845.
 Telex 517527.

SHOP TO LET

SHOP TO LET

Centre of busy market

Suit most trades. No premium.
 £2,500 p.a. exclusive.
 Tel: 01-985 6265 (shop hours)
 01-554 2133 (after 7 p.m.)

STUDIOS

THINK 8-TRACK

Our Studio is comfortable, fully air-conditioned, beautifully designed and equipped, and producing the best 8-track sound around.

Our Engineer is Jim Spencely. We are close by Finchley Road tube, and our rates are reasonable.

Try us! Phone: 01-624 7785/6

IVAN BERG ASSOCIATES
 (AN ATV COMPANY)

35a Broadhurst Gardens, Hampstead,
 London N.W.6.

WANTED

INTERNATIONALLY FAMOUS GROUP

requires lead singer/keyboard player to replace existing member. Experience is obviously necessary.

Please reply to
 Box No. MW 479

SHOP FOR SALE

N.W. HERTS
 Record shop for sale T/O
 £40,000 + 18 yr Lease. 5 year
 Reviews includes 2 floors of
 offices. Can be sublet. Offers.
Box No. MW 478

RESEARCH SERV.

**FACT AND PICTURE
 RESEARCH FOR
 RECORD COMPANIES**

If you want to know anything about anything or find the right illustrations, call K. de G. Services 24 hours a day — on 01-580 5090.

DO IT

48A FRIARS STILE ROAD, RICHMOND, SURREY

SINGLES

**THE METHOD - KINGS ON
 THE CORNER/ DYNAMO**

(DUN-1)

ROOGALATOR ZERO HERO

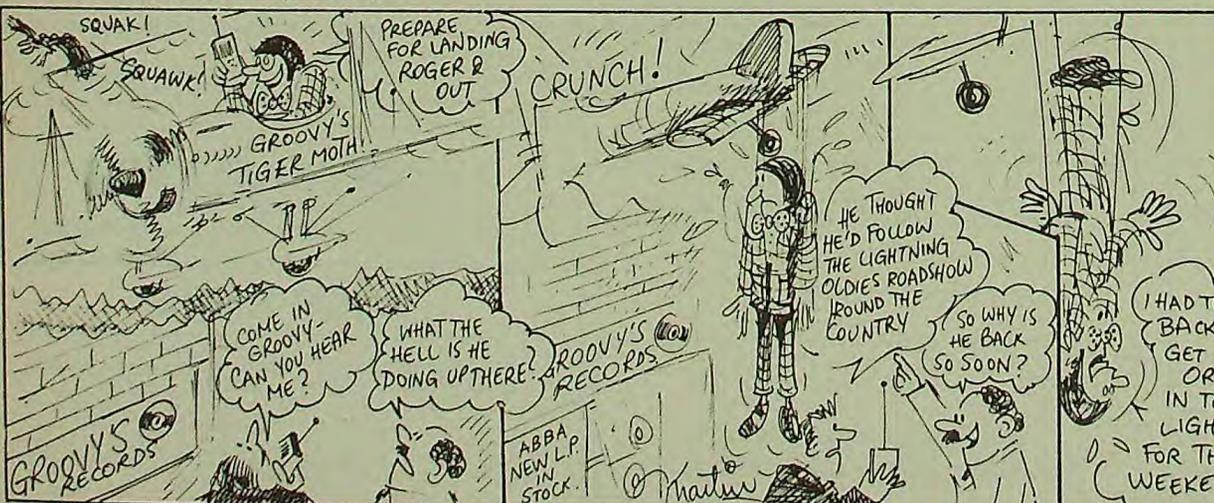
(DUN 2)

**ROOGALATOR PLAY IT BY
 EAR**

(RIDE 1)

ALL AVAILABLE EITHER DIRECT (01 940 6161)
 OR FROM ROUGH TRADE, CHARMDALE OR LIGHTNING

GROOVY (The Record Shop Owner)



by MARTIN STUDIOS

WE'RE GLAD YOU'VE GOT YOUR PRIORITIES RIGHT — GROOVY. BUSINESS COMES FIRST — AT LEAST YOU CAME BACK TO REFILL YOUR SHELVES WITH THE FULL RANGE OF RECORDS WE CARRY.....



841 Harrow Road London NW10 5NH
 Telephone Orders: 01-969 8344

Telephones: 01-969 5255
 01-969 7155

Telex: 927813 LARREC

MARKET PLACE

POSITIONS



SENIOR PRODUCT DEVELOPMENT MANAGER

Polydor Limited, a member of the international Polygram Group of Companies, marketing records and tapes have the above vacancy

Reporting directly to the Divisional Manager — pop marketing this is a new position which will involve the successful applicant in all areas of the marketing mix from selection of repertoire through to point of sale.

He/she will be responsible for a relatively small number of contemporary-pop artistes and would be specifically concerned with the development of these Acts.

A good knowledge of marketing and the ability to be creative are essential requirements.

Applicants must have "good ears" and be capable of effectively utilising all moneys appropriated to the relative marketing campaigns.

This is a *key appointment*, specifically designed to increase the Company's market share in the contemporary/pop area. We offer a good salary and all the benefits associated with a large company.

Applications to:-

Nigel Reveler,
Deputy Group Personnel Manager,
Polydor Limited,
17/19 Stratford Place,
London W1. Tel: 01-4998686

Secretary Personal Assistant

Famous Chappell, a successful contemporary Publishing Company based within the Chappell Organisation handles the work of the Famous Chappell Music Corporation, the American Publishing arm of Paramount Pictures and TV.

The General Manager needs a Secretary/Personal Assistant aged 25+ who has the personality and sophistication to deal effectively with a wide range of contacts at all levels. The use of initiative and the ability to work under pressure are primary requirements and the successful applicant will be expected to take direct responsibility for some of the administrative procedures surrounding the company's operations.

In addition to an attractive commencing salary, we offer 4 weeks holiday per year, annual bonus, pension scheme luncheon vouchers and staff purchasing facilities.

Please apply in writing or telephone for an application form to:

Miss B. Smith,
Personnel Manager,
50 New Bond Street,
W.1.

Tel. 01-629 7600

FAMOUS CHAPPELL

COULD YOU BE THE SAVING OF A HARASSED AND DISORGANISED RECORD INDUSTRY M.D.?

ARE YOU A YOUNG PERSON WITH A PLEASANT PERSONALITY AND GOOD SHORTHAND & TYPING?

If so we can offer you in return a salary in the region of £3,500, working in a young friendly and informal company based in West London — with 4 weeks' holiday, Pension and sickness scheme etc.

Phone: Wally Hobson
01-848 7511

RECEPTIONIST

required for rock band management company, to work a PMBX 4x18 Switchboard. Previous experience required. Salary negotiable. Phone 01-727 2791.

WHY TROUBLE TO GO TO TOWN?

First class **SALES ASSISTANT** required for Alex Strickland Records (opp. Southgate Station).
Good wages — staff discount
Phone John Silverman on 01-882 5566
or Alex Strickland on 01-455 6831, 01-458 8181

SALES/PROMOTION PEOPLE

We need people to sell and promote our records in the heart of England/London & Northern Home Counties/London & Southern Home Counties.

Applicants must possess the ability to sell to the trade as well as establish accepted communication with the media. Relevant experience would be an advantage. We offer a basic salary, attractive commission scheme and Company car.

Applications to:

Personnel Department,
B & C RECORDS 01-969 6651



Field Display Manager

London/Home Counties

A top window dresser is required, to be responsible for the design, co-ordination and implementation of all major displays and the supervision and quality control of all activities in our contracted retail chains within the above areas.

Only experienced and creative people need apply, whose motivations are towards the expansion of new display techniques within the industry.

The successful applicant will receive an exceptional salary with attractive bonus scheme, Cortina Estate, and the chance to play an important role in a major service Company.

Applications will be dealt with in the strictest confidence and should be made to

Malcolm Parry,
Topic Displays Ltd.,
10 Wendall Road, LONDON W12 9RT.
Telephone: 01-743 0108

ARE YOU AN EXPERIENCED MANAGER/MANAGERESS?

Able to work under pressure running a busy shop in either E.1, N.8, or S.E.9?

Do you have experience in buying, and staff control?

Can you make decisions, use your initiative and prove yourself worthy of an attractive salary?

If you meet these requirements, phone:

David Elliott on 01-348 7556

(Assistants also required in similar areas.)

ANDREW HEATH MUSIC/ RONNIE BOND MUSIC

is looking for a **GIRL FRIDAY** to help run a small Music Publishing Co. and Jingles Prod. Co. Typing essential. Hard work but lots of fun.

Ring Carolynne Wyper on 01-487 5587 for more details.

PROMOTIONS

Button Badges are today's answer to Low Cost — High Impact advertising. Contact the Specialists:

ANN SARGENT
Badges & Promotional Items

Tel: 01-856 9609
60 Falconwood Avenue,
Welling, Kent

Attention shops! ...
Punk/New Wave Group
badges now available
from stock

SHOWSHIRTS

Custom printed T-shirts,
Sweatshirts, Paper Jackets, Badges

Car Stickers & Hats
Competitive prices.
Any quantity undertaken.

331 Haydens Road,
London S.W.19
Telephone: 540 8709 or 540 7015

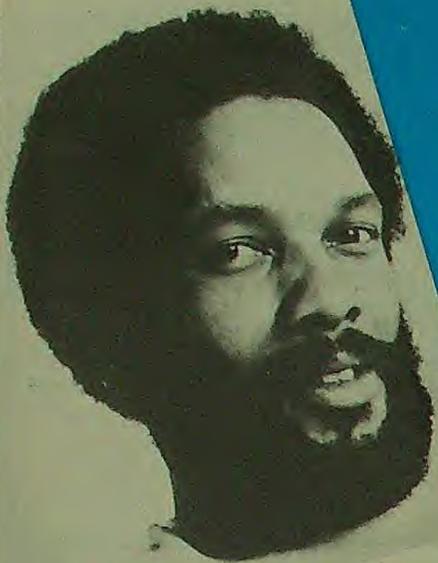
AGENCY

changes

Change your boss,
Change your secretary,
Changes can do both.
If you need Changes
in your life.

Call: 937 8807

WHEN REPLYING TO
ADVERTISEMENTS
PLEASE MENTION
MUSIC WEEK



ROY AYERS
'FREAKY DEAKY'
2066 896
From the forthcoming L.P.
'LET'S DO IT'



SUZANNE
'YOU REALLY GOT A
HOLD ON ME'
2017 111

JOINT WINNER 'CAPITALS PEOPLES CHOICE'
PLAY LISTED 'RADIO ONE FAB 40'
RADIO LUXEMBOURG '208 BULLET'
APPEARS ON THE FULLY NETWORKED
'GET IT TOGETHER' ON
ST. VALENTINES DAY FEBRUARY 14TH.



ALLAN CLARKE
'I DON'T KNOW WHEN
I'M BEAT'
2058 979



MILLIE JACKSON
'IF YOU'RE NOT
BACK IN LOVE
BY MONDAY'
2066 843

New Album **'FEELIN' BITCHY'**
2391 301
Cassette 3177 301



Order from Polydor's own distribution company:
Phonodisc Limited, Clyde Works, Grove Road,
Romford, Essex RM6 4QR.
Telephone: 01-580 7766

TOP SINGLES

RISING FREE

Four Track EP Recorded Live. Special Bag EMI 2749

TOM ROBINSON BAND



KNOW YOUR PRODUCT

HAR 5148

THE SAINTS



LOVE MAGNET

CL 15959

FREDA PAYNE



THE FEVER

EMI 2717

DEAN FORD



TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, FEBRUARY 18, 1978

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

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	2	3	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
£ 2	1	5	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
£ 3	4	6	IFI HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B. U. Music/RAK	Jonathan Hodge
4	12	4	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley
5	14	4	HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd
£ 6	11	6	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
7	3	8	UP TOWN TOP RANKING	Aithia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson
£ 8	16	4	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
9	18	4	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
10	8	6	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja
11	7	6	LOVELY DAY	Bill Withers	CBS 5773	Heath Levy/Chappell	B. Withers/G. McDonald
12	5	12	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
13	6	8	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello
14	13	6	THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue
15	15	4	DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs
£ 16	26	3	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
£ 17	25	4	FOR A FEW DOLLARS MORE	Smokie	RAK 267	Chinnichap/RAK	Mike Chapman
18	31	3	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
£ 19	29	4	THEME FROM WHICH WAY IS UP	Stargard	MCA 346	Leeds/Warner Brothers	Mark Davies
20	33	3	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
21	22	3	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
22	10	10	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
23	20	6	WHO'S GONNA LOVE ME	Imperials	Power Exchange PX 266	Gunga Din/April	Tony 'Champagne' Sylvester
24	21	6	HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand
25	NEW ENTRY		ALRIGHT NOW	Free	Island IEP 6	Blue Mountain Music	Free
£ 26	30	2	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	Joelsongs	Phil Ramone
27	42	2	WUTHERING HEIGHTS	Kate Bush	EMI 2719	Copyright Control	Andrew Powell
£ 28	32	3	WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
29	9	11	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
30	NEW ENTRY		DON'T TAKE NO FOR AN ANSWER	Tom Robinson Band	EMI 2749	EMI	Chris Tomas
31	NEW ENTRY		I CAN'T STAND THE RAIN	Eruption	Atlantic K 11068	Burlington Music	Frank Farian
32	49	2	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
33	24	4	RICH KIDS	Rich Kids	EMI 2738	Mews/Rich Kids	Mick Ronson
34	38	3	NO TIME TO BE 21	Adverts	Bright BR 1	Bright	John Leckie
35	17	6	GALAXY	War	MCA 339	Carlin	J. Goldstein
36	27	11	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK Makay/Scott/Wolfe	
37	35	4	BLUE BAYOU	Linda Ronstadt	Asylum K 13106	Acuff-Rose	Peter Asher
38	44	2	EVEN THOUGH YOU'RE GONE	Jacksons	Epic EPC 5919	Carlin	K. Gamble/L. Huff
£ 39	40	3	NERVOUS WRECK	Radio Stars	Chiswick NS 23	Copyright Control	Martin Gordon
40	45	2	SWEET SWEET SMILE	Carpenters	A&M AMS 7327	Campbell Connolly	Richard Carpenter
41	36	2	CLOSER TO THE HEART	Rush	Mercury Rush 7	Heath Levy	Rush/Terry Brown
42	NEW ENTRY		WHAT DO I GET?	Buzzcocks	United Artists UP 36348	Virgin	Martin Rushent
43	46	2	SHOT BY BOTH SIDES	Magazine	Virgin VS 200	Virgin/Copyright Control	M. Glossop/Magazine
44	NEW ENTRY		BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty
45	43	2	DO YA WANNA GET FUNKY WITH ME	Peter Brown	TK TKR 6009	Sunbury	Cory Wade
46	NEW ENTRY		SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	McCaulay/Welbeck/ATV	Matthew McCaulay/Fred Mollin
47	NEW ENTRY		IF IT DON'T FIT DON'T FORCE IT	Keelee Paterson	International INT 544	Sutran/Miller	Larry Farrow
48	NEW ENTRY		WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser
49	NEW ENTRY		GONE DEAD TRAIN	Nazareth	Mountain NAZ 002	Warner Bros.	Manny Charlton
50	NEW ENTRY		DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer

STAR BREAKERS

LILAC WINE, Elkie Brooks, A&M AMS 7333
 TEN TO EIGHT, David Castle, Parachute RRS 501
 SWINGTOWN, Steve Miller, Mercury 6078 813
 WHENEVER YOU WANT MY LOVE, Real Thing, Pye 7N 46045
 A LOVE LIKE YOURS, Dusty Springfield, Mercury DUSTY 1
 MOVE YOUR BODY, Gene Farrow, Magnet MAG 109
 BABY COME BACK, Player, RSO 2090 254
 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles, CBS 6062
 BORSTAL BREAKOUT, Sham 69, Polydor 2068 966
 YOU CAN'T TURN ME OFF, High Inergy, Motown TMG 1087

DISTRIBUTORS A-Z

Alright Now 25E
 Baker Street 46E
 Blue Bayou 37W
 Closer To The Heart 41F
 Come Back My Love 4C
 Denis 50F
 Don't Take No For An Answer 30E
 Drummer Man 15W
 Do Ya Wanna Get Funky With Me 45C
 Emotions 20E
 Even Though You're Gone 38C
 Fantasy 32C
 Figaro 2A
 5 Minutes 21E
 For A Few Dollars More 17E
 Galaxy 35E
 Gone Dead Train 49F
 Heartsong 24A
 Hot Legs / I Was Only Joking 5W
 I Can't Stand The Rain 31W
 If I Had Words 3E
 If It Don't Fit Don't Force It 49E
 It's A Heartache 36R
 Just One More Night 16E
 Just The Way You Are 26C
 Love's Like Oxygen 9F
 Love's Unkind 29C
 Lovely Day 11C
 Jamming/Punky Reggae Party 22E
 Mr. Blue Sky 8E
 Mull Of Kintyre/Girls School 12E
 Native New Yorker 13R
 Nervous Wreck 39C
 Rich Kids 33E
 Sometimes When We Touch 48A
 Sorry I'm A Lady 10R
 Shot By Both Sides 43C
 Sweet Sweet Smile 40C
 Take A Chance On Me 1C
 Stayin' Alive 18F
 The Grove Line 14C
 Theme From Which Way Is Up 19E
 Up Town Top Ranking 7W
 What Do I Get? 42E
 Walk In Love 50W
 Wishing On A Star 6W
 Who's Gonna Love Me 23S
 Words 28C
 Wuthering Heights 27E

© British Market Research Bureau Ltd. 1978, publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

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

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



Brian Eno
 'KING'S LEAD HAT' c/w 'R.A.F.' 2001 762
 New Album
 'BEFORE AND AFTER SCIENCE'

Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766.

MARKET PLACE

PERFORMANCE

REFUSE SACKS

**BLACK POLYTHENE
REFUSE
SACKS**

SPECIAL OFFERS
500 @ £22.50
1000 @ £39.00
5000 @ £32.50

**BUY DIRECT
01-607 0041**

SKYMAN SACKS
2 Ronalds Rd, London N5

**WHEN
REPLYING TO
ADVERTISEMENTS
PLEASE
MENTION
MUSIC WEEK**

EQUIPMENT

FOR SALE

4 Security 8-track cartridge
racks £7.50 each or £25 all
four.

Phone Alex Strickland
01-882 5566

ANNOUNCEMENT

ANNOUNCEMENT

SORRY!

**DUE TO AN ERROR ON OUR
PART IN CHARMDALE'S
ADVERTISEMENT IN LAST
WEEK'S MARKET PLACE
THE PRICES FOR THE MOTOWN
STORY and THE FREE STORY
WERE SHOWN INCORRECTLY.**

THE CORRECT PRICES ARE:

THE MOTOWN STORY — £4.50

THE FREE STORY — £3.45

**we apologise to Charmdale Ltd. and to
their customers for any inconvenience our
error may have caused.**

Brazilliance

THE NEW London Theatre in Drury Lane is given over twice nightly this week to some authentic Brazilian music and song under the title of Brazilliance '78. It is being presented by American-born Lawrence Thaw, a devotee of Brazil's music for many years, and it stars Erica, Tania Maria (who made her London debut last November with Stan Getz at Ronnie Scott's) and the Boys from Brazil band.

This is good news for Latin aficionados, particularly as Thaw has also laid on a Brazilian record boutique in the foyer and is screening Carmen Miranda films at the theatre at 11.30 each evening until February 18. But the sparsely attended auditorium on Sunday evening highlighted once more the immense problem of conveying the message of real Latin music to the British public.

The artists on stage rank only as second echelon in the Brazilian scheme of things, and there were too many ragged edges visible, particularly where the band was concerned. Erica, a petite lady with the eloquent hips of the true carioca, explained the purpose of the show in her gallant English, but not until the first half was almost over, and this initial lack of a co-ordinating link with the audience was unhelpful.

Erica worked through some of the old Carmen Miranda song book, giving a good account of South American Way, Bambale, Chica Chica Boom Chic, Tico Tico and

Chattanooga Choo Choo, and Tania Maria took care of more modern Brazilian fare. She is an ebullient, extrovert lady with good piano technique, but has a tendency to milk a song completely dry by endeavouring to involve the audience in it too much. And both she and Lawrence Thaw should realise that frequent volleys of Portuguese are entirely wasted and incomprehensible where linguistically lazy British audiences are concerned. The band evoked the unique colour and character of Brazil's rhythms well, despite the ragged edges already referred to, and has major assets in the guitar and cavaquinho playing of Chiquinho and percussionist Wilson Vasconcelos, who demonstrated the one-stringed berimbau.

One must admire Lawrence Thaw for putting his money where his enthusiasm is, but the latter may cost him dear if it clouds his judgement. His postcard questionnaire asking whether we would be prepared to pay £7 to see Elis Regins, Jair Rodrigues or Chico Buarque in London is pointless when 99 per cent of the UK population has never heard of them. There is no easy answer to this problem with Britain lagging far behind the European mainland in its familiarity with and appreciation for Latin music because our impresarios are more interested in making money than history. Thaw's Brazilliance '78 is a courageous step in the right direction, but will not overcome the empty seats.

NIGEL HUNTER



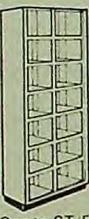
Shopfitting

A complete service to the Retailer from one browser unit to the famous EMI full Retail Complex

**STORE MORE,
TO SELL MORE!**



**EMI 12
STORAGE
UNIT**
Holds 950
LP Records
Size: 25" x 27" x 11"
Only **£47.95**



**EMI 7
STORAGE
UNIT**
Holds 1500
7 Records
Size: 25" x 62" x 8"
Only **£49.45**



**EMI TAPE
STORAGE
UNIT**
Holds 750
Cassettes
Size: 75" x 62" x 8"
Only **£66.95**

Quote ST/1

Quote ST/5

Quote ST/20

FOR EXTRA FAST DELIVERY USE THE EMI HOT-LINE
Phone David Baldwin or Ron Bennett, EMI Dealer Services Div., 01-848 4515

catalogue available on request

EMI Records Ltd., Shopfitting & Accessories Division,
1-3 Uxbridge Road, Hayes, Middlesex. Regd. No. 68172.

CASSETTES

EQUIPMENT

PROPERTY

POSITIONS

AGENCY

DISCS

PROMOTIONS

BUSINESS FOR SALE

AN ADD IN MARKET PLACE GETS RESULTS!!!

Phone Felicity on 01-836 1522

MUSIC WEEK

YEARBOOK 1978

Now Available

Price: £3.00

from:

MW Subscriptions
Morgan Grampian Ltd
30 Calderwood Street
Woolwich SE18 6QH

cut it out.

You don't know what you're missing!
Involved in the business of the U.K. Music Scene? Subscribe to Music Week every week and stay in tune. Music Week, the music business weekly that tells you what's going on... and more—subscribe today



Subscription Rates
U.K. £20.75
Europe U.S. \$46.00
Middle East and
North Africa U.S. \$69.00

U.S., S. America, Canada,
Africa, India,
Pakistan U.S. \$79.00
Australasia,
Far East, Japan U.S. \$95.00

Please send me Music Week every week for one year

Name _____

Address _____

Nature of Business _____

I enclose a Cheque/PO Value _____

Post this coupon today with your remittance to
Jeanne Henderson, Morgan Grampian House,
30 Calderwood Street, London SE18 6QH
Phone: 01 855 7777

Europe's leading Music Business Weekly

Tina Turner

TINA TURNER consolidated her position as one of the world's most exciting performers, both vocally and visually, when she made a rare London appearance at the Hammersmith Odeon last Saturday (11). The show, which was billed as the Tina Turner Revue, was two hours of powerhouse music, and Turner who dominated both halves of the concert, proved that she has few rivals in her own field of singing.

It is more than 12 years now since Tina, with her husband, Ike Turner, first stunned British record buyers with their Spector-produced hit, River Deep — Mountain High. Curiously, since then they have had few follow-up hit singles, excluding A Love Like Yours and more recently Nutbush City Limits, and of course Miss Turner is going it alone both as a recording artist and as a performer.

The energy of Tina Turner onstage is breathtaking. Her voice filled the huge Hammersmith Odeon auditorium, and her dancing (accompanied by two male and two female dancers) was carefully executed but still managed to retain a degree of spontaneity and a great deal of excitement. Combined with a very good rhythm section, and also backing vocals, the overall affect was a performance rarely witnessed in London.

Miss Turner's choice of material was interesting — she included Funny How Time Slips Away and Don't It Make My Brown Eyes Blue, gently caressing the lyric and lulling the audience into a false sense of security. There was also a good Neil Diamond song, You Don't Bring Me Flowers, which led into a Cat Stevens composition, before building into a magnificent climax with Sometimes When We Touch.

Good as it was to hear her performing such rather subtle material (and it underlined the scope of her singing), it was on the good old rock numbers that both Miss Turner and her audience came alive. The Stones oldie Jumping Jack Flash announced the change in tempo, and was followed by a great bopping version of Nutbush City Limits, and It's Only Rock 'N' Roll. The musical highlight of the evening was of course River Deep — Mountain High, and although the original record had been made all the more memorable because of Phil Spector's production, Miss Turner and company still managed to wring the last drop of excitement and emotion out of it.

The evening performance officially ended with Proud Mary, the Creedence Clearwater Revival classic, and a singalong with Tina number called Higher, but such was the audience reaction by this time that Miss Turner was literally dragged back on to the stage to encore with the Bee Gees' Stayin' Alive and a reprisal of Nutbush City Limits. Only one word can generally sum up her performance — electrifying, and she is one of the few artists who can put that hallmark on recordings too.

CHRIS WHITE

Scott Fitzgerald

TRENDS CHANGE, and fashions come and go — Scott Fitzgerald, one half of the performing duo currently high in the charts with If I Had Words, is a ballad singer in the mould of a Scott Walker or Malcolm Roberts. He has the necessary looks, and a strong enough voice, to emulate their styles but whether the public is yet ready for such male singers again is open to question.

Currently, Fitzgerald is appearing at the Latin Quarter in the heart of London's Soho. He has been performing there nightly since last March, and there he remains until his contract expires next month. As

PERFORMANCE

a result, his short act (only about 20 minutes) was hardly sufficient to judge his act properly and the choice of material was geared towards the sort of patrons who visit nightclubs.

He opened with a pacy version of Reach Out I'll Be There and followed with Unchained Melody, a hit in the Fifties for Jimmy Young. His interpretation was good but seemed curiously stilted, and the song is anyway more suited to an older performer. The Jacques Brel number Jackie (originally introduced to UK record buyers via Scott Walker) was very good; the tongue-tripping lyrics are difficult enough for anybody to sing, but Fitzgerald displayed a remarkable ease with the song (probably as a result of singing it nightly for almost a year) and it might be worthwhile for him to look for similar material.

The closer If I Had Words was originally predicted by UA as the Christmas hit for 1977 but has only just broken through into the charts. Although it is a good pop number, it doesn't provide Fitzgerald with the ideal showcase — his performance at the Latin Quarter suggests that he is capable of much better things.

CHRIS WHITE

Mary O'Hara

ONE OF the remarkable success stories of last year has been that of Mary O'Hara, the Irish harpist who lived in a convent for 12 years before returning to live performing again. A sellout concert at the Royal Festival Hall last November, and a live album recorded on that occasion for Chrysalis were both evidence that the singer has a very viable future.

Last Wednesday (8), Mary O'Hara returned to London for another concert, this time at the Royal Albert Hall, and she attracted even more people than before. Her musical style is simplicity itself; generally she sits alone with her harp and performs traditional Gaelic music, other times she is joined by five musicians and gives rendering of more contemporary material. At all times however, she had the rapt attention of the RAH audience, which consisted of all age groups.

With the possible exception of Nana Mouskouri, Mary O'Hara is in a class of her own, and even though there may be vocal similarities between the two singers, their material is very different. Pop songs like Bridge Over Troubled Water and Leo Sayer's When I Need You have a new freshness when Miss O'Hara sings them; the gently lulling sound of her harp and the crystal clear voice both combine and have a very potent effect on her audience.

A programme which includes a lot of traditional songs faces the danger of becoming over-long and even boring, but Miss O'Hara's general choice of material alleviated this problem. Her RAH concert included Forty-Five Years (her new single), a French version of Scarlet Ribbons, Bring Me A Shawl From Galway, Among Silence (the lyrics of which were written by her late composer husband, Richard Selig) and a song she wrote herself called Snail, and which had lovely moments of gentle humour. Mary O'Hara has been described as an "overnight sensation" which is another way of saying that the public have rediscovered her talents. She is the kind of artist with perennial appeal and her appearances on the concert platform will always be welcome — with the right marketing, she may sell a lot of records too.

CHRIS WHITE

Emmylou Harris

WAITING FOR the Emmylou Harris concert at the Albert Hall last Thursday to take off could have become a mite tedious but for the infectious friendliness and enthusiasm of the near-capacity audience. The lady, and her accomplished Hot Band came onstage, with the slightly diffident

air of musicians who have not played a gig together for around three months, and immediately found themselves in close combat with a sound system which left almost everything to be desired. On the credit side, Miss Emmylou looked the part to fine effect — in pink, befringed, rhinestone-studded cowgirl outfit — and her voice, when sufficiently to the fore in the sound mix, was in good form. Also the band, with a valuable new member in the shape of Rickie Scaggs on guitar, fiddle and mandolin, behaved like the pros they are and pulled the whole thing to its feet by the end of the short first set.

British lead guitarist Albert Lee earned himself special mention by his inventiveness and skill; even on the one short section where he muffed a particularly intricate section of solo his contribution gave the music a bite which the inevitably samey, comfortably-hackneyed 2/4 rhythms of most c&w music often lacks. For the singer her guitar was obviously little more than a prop, although she used it well as such; anyway, with a pure and powerful voice like hers, she can get by handsomely without instrumental virtuosity.

The material was clearly satisfyingly predictable to the audience; past recordings mingled with songs from her latest Quarter Moon In Ten Cent Town album, and grand old c&w standards. Stage sound seemed to get better, the artists gingered themselves up, and finale and encore were as hearty and happy as y'all coulda wished.

TERRI ANDERSON

MUSIC WEEK

Incorporating Record and Tape
Retailer

A Morgan-Grampian
Publication
40 Long Acre,
Covent Garden, London WC2

01-836 1522
Telex 299485

Editor

Rodney Burbeck

Assistant Editor

Val Falloon

Features Editor

Terri Anderson

International Editor

Nigel Hunter

Department Editors

Talent/Live reviews: Chris White

Classical: Nicholas Webber

Publishing: Peter Jones

Retailing/Studios: Terri Anderson

Radio: Nigel Hunter

Production Asst.: Tony Bradman

Charts & Dealer Services

Louise Fares

Janet Yeo

Managing Director

Jack Hutton

Publishing Director:

Peter Wilkinson

Advertisement Manager:

Jonathan Ward

Assistant Advertisement Manager:

Nigel Steffens

Special Projects:

Jacky Barnes

Classified: Felicity Briski

Production Manager: Andrew Pain

Promotion: Avril Barrow

Subscription Manager:

Jeanne Henderson,

Morgan Grampian House,

30 Calderwood Street,

London SE18 6QH

Tel: 01-856 7777

Published by Music Week Limited,

40 Long Acre, London, WC2

and printed for the Publishers

by Pensord Press Ltd., Gwent

Registered at the Post Office as

a newspaper

Member of Periodical

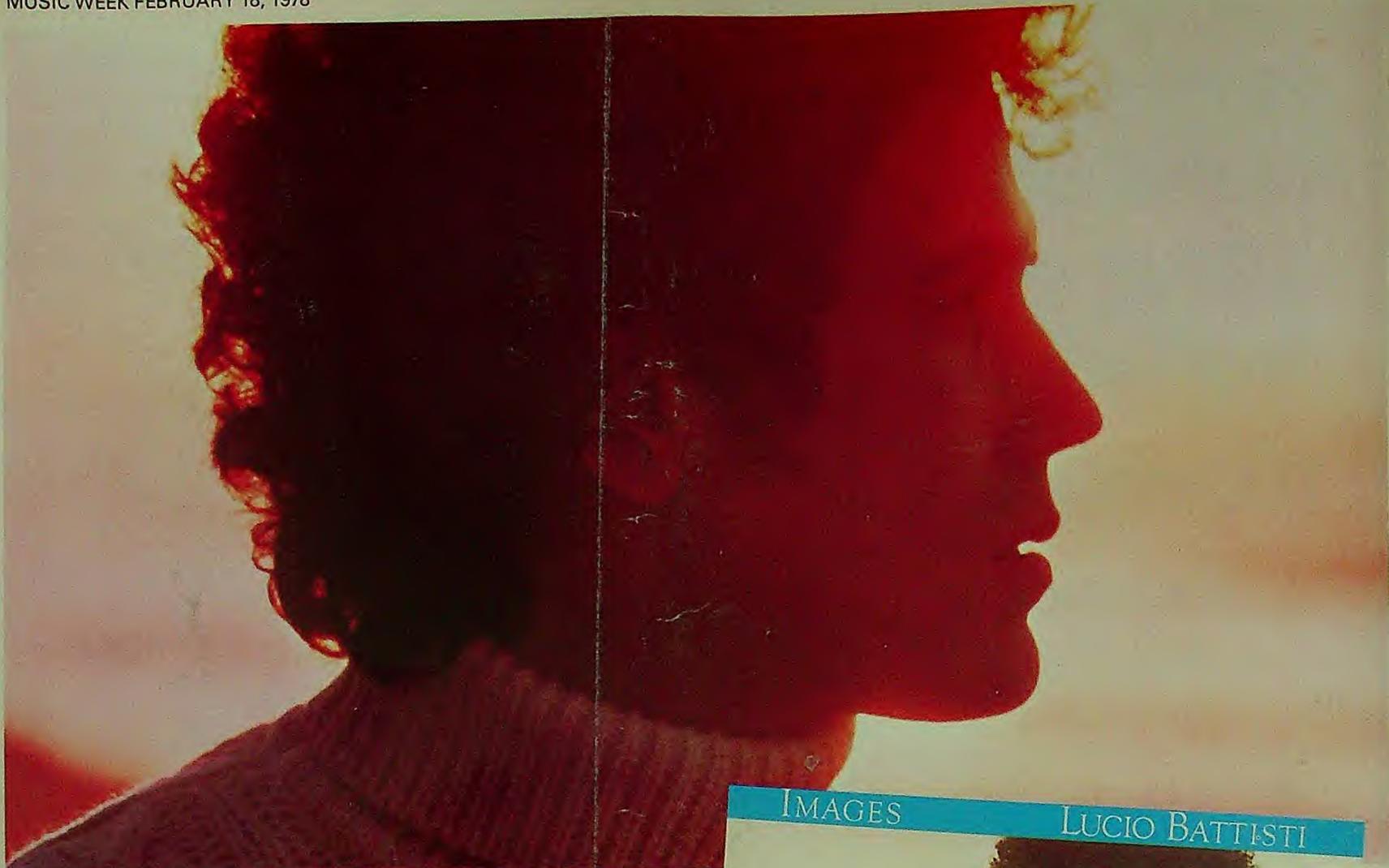
Publishers Assoc. Ltd., & Audit

Bureau of Circulation

© All material copyright

1977 Music Week Limited

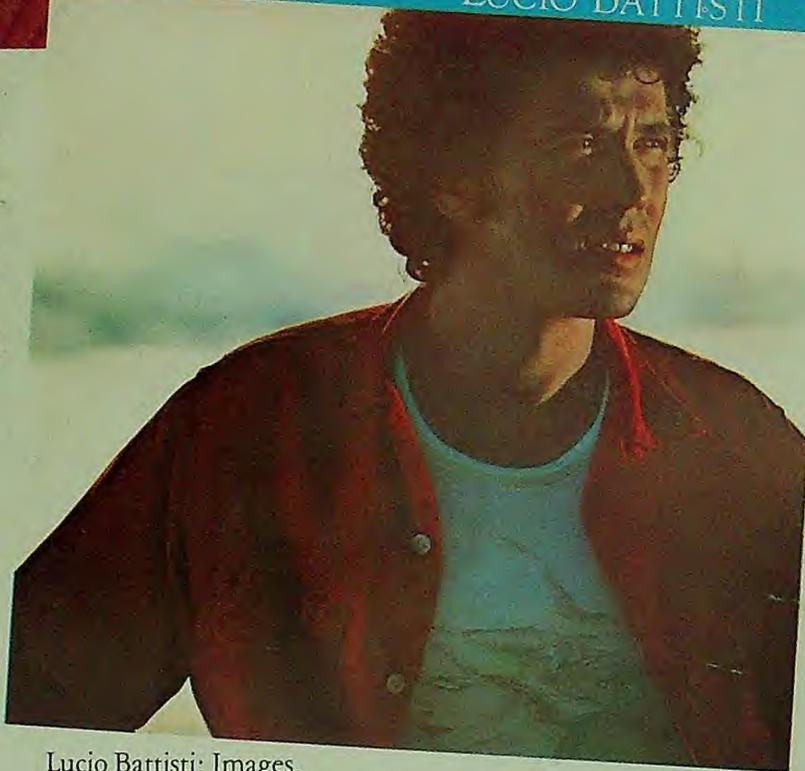




IMAGES

LUCIO BATTISTI

Lucio Battisti.
 'One of the most creative popular musicians of modern times' said Richard Williams.
 'Great music...great lyrics' said A and R.
 'Massive sales potential' said Marketing.
 'Isn't he gorgeous' said the secretaries.



Lucio Battisti: Images.
 Includes the single 'To Feel in Love'

And they're all right!

Lucio Battisti is an Italian singer songwriter.

Since 1974, he's sold more than 6 million albums and had 14 No 1 singles.

But continental acts don't sell over here, do they? Well, look at Baccara . . . or Abba.

The fact is — as Richard Williams pointed out — Battisti's work 'is quite the equal of any

British or American musician in his field.'

And now his first album in English is available. 'Images'.

A few listens and we think you'll feel as strongly about Battisti as we do.

For telephone sales ring:

(London) 01-960 2134

(Birmingham) 021-525 3000

RCA

Album: PL 31839

Single: PB 6129