

# MUSIC WEEK



Europe's Leading Music Businesspaper • A Morgan-Grampian Publication •

JULY 23, 1977

• 65p

## COMMENT

### EMI move sets new price levels

by JOHN HAYWARD

IN LINE with three other major record companies, EMI has announced a round of price increases on its product — but to higher levels than those so far disclosed by its competitors.

Increases of around 15 per cent will apply to all record and tape orders despatched after August 1. The last EMI price hike came exactly a year ago.

The recommended retail price of

singles will rise from 70p to 80p, compared to the 75p price tag on Phonogram, CBS and WEA seven-inch records.

A standard pop LP will retail at £3.89 previously £3.35 — while deluxe and super-deluxe albums breach the £4 barrier with the deluxe product going to £4.10 from £3.60 and super-deluxe adding 60p to go to £4.50.

Mid-price LPs show a 30p rise to £2.50 and the budget range goes up by 29p to £1.89. Full price tapes reach the £4.10p mark from £3.60 and mid-price tape goes up 30p to £2.70.

Excluding the budget ranges, all these increases are to higher levels than those recently announced by competitors.

EMI Records managing director Leslie Hill defended the increases saying: "We have been forced to increase prices by around 15 per cent across the board, but at a time when inflation is running at around 17-18 per cent. The previous year it was even higher and we only went up 11 per cent."

"I hope the increases will not hit business. The way things are going it looks as if the reduction in people's living standards is going to stop."

"Record prices have not gone up in line with those of other types of entertainment over the years. However, the time comes when you have to charge a reasonable price for the product."

"In fact, in line with the price control regulations we could have gone up considerably more."

### Playboy shuts New Victoria

LOSSES OF more than £150,000 have forced the closure of London's New Victoria — after just 18 months in business as a rock venue.

The action had been taken by Playboy, London Ltd., which held the lease on the Rank owned theatre, and throws doubt on the fate of two major concerts booked into it in early August.

Promoter John Curd, who was to present Stanley Clarke on August 5 and two concerts by Bonnie Raitt on August 6-7, told *Music Week* he is likely to cancel the gigs because of the venue's uncertain future.

He said ticket receipts from July 8's Muddy Waters concert, amounting to £5,500, had been frozen by auditors called in by Playboy, and he was uncertain of the future of the advance ticket

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### Dealer body bid fails

by TERRI ANDERSON

THE ATTEMPT to set up an Independent Record Dealers Association has been pronounced "a dead duck" by the chairman of its short-lived steering committee.

Fred Exon, of Exon Records in Weston-super-Mare, told *Music Week* that he had contacted his fellow steering committee members and other dealers who had written offering to subscribe to the proposed new association to tell them that the project had been abandoned. But he, and GRRC secretary Harry Tipple, commented that the exercise had not been a useless one.

### Last Stones' WEA LP due

by ADAM WHITE

THE ROLLING STONES' long-awaited last recordings for WEA now seem certain to surface next month. As expected, they will take the form of a 'live' double-album.

The material originates from the quintet's American tour of 1975, plus other shows performed since, including their well publicised Canadian appearances. The group (via their own Rolling Stone label) signed to EMI in February. First

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FOR THE second time in his career, Britain's Phil Cordell has become the first UK signing to a new Motown label. In the presence of president, Barney Ales (left), and international vice-president, Ken East, the singer-songwriter puts his pen to a recording contract with Prodigal. First product under the association, a single entitled *Back In Your Arms Again*, is due on August 12; an album, *Born Again*, follows in October. Cordell was previously affiliated with Motown's *MoWest* offshoot.

### Germany's Hansa sets up British operation

by CHRIS WHITE

GERMANY'S LARGEST independent record production company, Hansa, has started operations in Britain, with plans to team new musical talent with established record producers. Heading the set-up are Peter Meisel, who started Hansa in Germany 12 years ago, and his wife Trudi, manager of the company's international activities.

Amongst the producers involved with Hansa UK on a freelance basis are Tony Evers, Ron Richards, Del Newman, Ray Singer, Simon Napier-Bell and Bruce Welch, while

Steve Rowland is working for the company on an exclusive basis as production co-ordinator. The Meisels are joined by Paul Lynton, who previously had his own management company with Paul Grade, and becomes general manager; Hanna Jordan, who is responsible for artist liaison; and Kathy Pritchard, working on promotion.

Peter Meisel told *Music Week*: "Our policy is to pair the best producers with the best new talent that we find, and then place the

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If hearing's believing just...listen

Bonnie Tyler's new single 'Heaven' PB 5044

RCA

# NEWS

## LETTERS

FIRSTLY, I would like to say how accurately *Music Week* relayed my points appertaining to the distribution of the 6 1/2 per cent mechanical payments.

One further point, which I think it is quite vital and makes the whole situation look more ludicrous is, that when it comes to cartridges the record companies distribute equally between all copyright owners participating in the selection, i.e. on the New Seekers cartridge entitled *Together Again*, the 6 1/2 per cent is divided equally between the 17 copyright owners, making 1.221p per work. Whereas on the LP the royalties on Side One are 1.633p per work and Side Two .895 per work. This unequal division goes for cassettes too.

The response to this article from other publishers and composers has been quite astounding, and they were unaware of this situation. Let us hope that the MRS Council will act sensibly and take this matter up and not rely on this haphazard "swings and roundabouts" approach.

Terry Oates, Eaton Music, London SW1.

## Rocket tracks set for DJM Elton John album

EXCLUSIVE USE of two Rocket singles has been granted by EMI — at Rocket's own instigation — to DJM Records. Limited licence for Elton John and Kiki Dee's *Don't Go Breaking My Heart*, and John's *Sorry Seems To Be The Hardest Word* allows DJM to use the tracks on its forthcoming *Elton John Greatest Hits Volume II* album. This is to be released worldwide on October 1, and the agreement over the licensed tracks includes a provision that Rocket and EMI will not use them until January 1978, when the DJM LP will have been on sale for three months, including the Christmas period.

DJM managing director Stephen James said: "It came out of a combination of our desire to make this album follow on from *Volume I* and come right up to date, and Elton's desire to do it as well. The idea was put to us by him and his manager John Reid before we put it to them; we talked to John Reid at Midem about tracklisting for the

new LP and it was suggested that we could have these two tracks which we do not control.

"Our rights are for this album only — we cannot put them on anything else. I am very pleased it has come about because it means that *Volume II* is as strong or even stronger than *Volume I*, particularly as the sleeve will be by David Costa who has designed the last four Elton John covers."

Gus Dudgeon has produced it, and the titles on the £3.99 LP are *The Bitch Is Back*, *Lucy In The Sky With Diamonds*, *Someone Saved My Life Tonight*, *Philadelphia Freedom*, *Island Girl*, *Grow Some Funk Of Your Own*, *Benny And The Jets*, and *Pinball Wizard* plus the two leased tracks. James said that he had not been involved in any negotiations to obtain EMI's consent, that had been done by Rocket which had then dealt directly with DJM. The new album, he agreed, was obviously the last such Elton John compilation that DJM would put together.

## Hall heads up RCA sales

BRIAN HALL, who has twice previously headed the RCA sales department and has also been marketing manager for a time, has been named by managing director Ken Glancy to take over sales again, adding those duties to those he already currently has as export manager. The position of sales manager, held until now by Tom Murphy who has left the company, has been made redundant as a separate post. Hall reports to Glancy.

BRIAN OLIVER has been appointed deputy managing director of State Music, working out of the company's headquarters in Porter Street, London W.1. He was previously with April Music for four-and-a-half years, most recently as general manager and, before that, as creative manager. Among Oliver's priorities will be the acquisition and development of new talent, and the further improvement of State's administrative and creative services.

BINNA WALDE, production manager at Virgin for the past four years, is the company's new marketing manager, replacing Darryl Edwards who leaves shortly to take up a new position.

Charlie Diamont, Walde's assistant in the production department becomes production manager, assisted by Allison Karski who rejoins the company after a long honeymoon, as production coordinator.

Keith Aspden has become national director of promotion and is joined in the department by Rudi

## MUSICAL CHAIRS

Van Egmond as regional promotions director. Egmond was previously involved in radio promotion with Negram in Holland and Atlantic in England. They are aided by Jenny Grundy, who is also marketing assistant.

ALAN PRITCHARD has joined WEA as operations manager, replacing Phil Straight, who now works for Atlantic Records International. Pritchard comes to the company after seven years with RCA, the past two as head of tape production. He reports to Tony Muxlow, managing director of WEA Distribution.

WEA has also announced two new additions to its merchandising staff. Martin Whittlesea is to cover the North of England; he was previously employed in the design and publicity department of a major electronics firm. Gillian Link covers the South and South West; she previously worked as a production assistant at Southern TV. Both report to Bernard McDonald, merchandising manager.

MAGGIE GARRARD, until recently the assistant head of production at Emison, EMI's commercial production company, has joined Air-Edel. She will work with Maggie Douglas, Kate Hawthorne and Liz Nichols to assist in production. Before joining Emison she had trained with the BBC as a studio engineer, primarily on Radio One and Two music programmes.

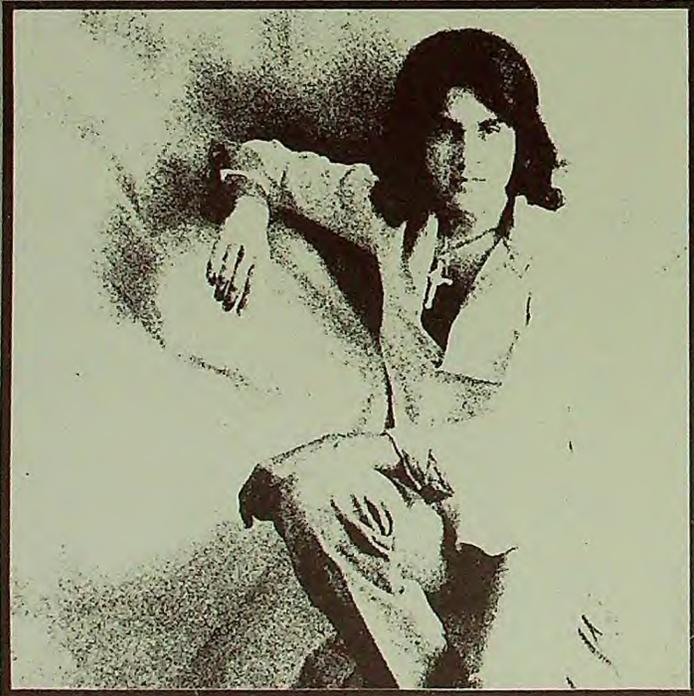
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TOP ITALIAN vocalist Richard Cocciantè (over two million albums sold in his homeland) has signed to Polydor for the world outside North America and Italy — the first deal negotiated by company managing director Freddie Haayen since the announcement of his upcoming appointment as vice president of Polydor International. The singer will be recording in English, French and Spanish for simultaneous promotion around the world. Pictured above (seated) are Haayen and Cocciantè, (standing) head of Polydor UK & R Jim Cook, company deputy managing director Tom Parkinson, and Cocciantè's lawyer/manager, Marty Machat.

## YESTERDAYS

### 10 YEARS AGO

(July 22, 1967)

AT MFP sales conference, marketing manager Tony Morris unveils seven-week promotion campaign, including consumer competition to win a 1929 Austin 7 worth more than £500 ... from Chappell Music, Terry Oates joins RCA as artists development manager ... Beach Boys settle dispute with Capitol and launch Brother Records with *Heroes and Villains* single ... for a reported £120,000 guarantee, MGM signs Ryan Twins, following their film contract with MGM and production deal between Harold Davison and the US company ... merger talks being held between MTA and GRR ... tape manager Walter Woyda reports that Philips Golden Sounds offer a "huge success" as part of July musicasset month campaign ... Jet Harris ends three-year retirement with release of *My Lady in Fontana* ... Paul Rich appointed general professional manager of Carlin.

### 5 YEARS AGO

(July 22, 1972)

LONDON CAR stereo installation centre figures in first successful UK tape piracy prosecution — he was alleged to have illegally copied 40 8-track cartridges ... RCA unveils its four-channel *Quadrasonic* in London ... Arcade's 20 *Fantastic Hits* album ships 200,000 copies...EMI achieves all-time sales record for June despite move to new Uxbridge Road distribution centre ... MFP sells 9.4 million records in financial year ending June 30 — 30.5 per cent up on previous years ... under Mike De Havilland, *Charisma* and B&C merge publishing interests ... since establishing own distribution, Transatlantic claims sales up by 50 per cent ... Mitch Murray and Peter Callander launch *Bus Stop* label with EMI distribution ... after 18 years Paddy Flemming leaves Phonogram to join CBS as manager radio-tv liaison ... Alan Freeman to leave *Pick Of The Pops*.

## Anchor, K-Tel in LSO disc deal

by TERRI ANDERSON

AN UNUSUAL three-way agreement has led to the release of the first orchestral recording of Queen's Bohemian Rhapsody.

This will be a single, featuring the London Symphony Orchestra. The agreement is between Anchor Records, which is issuing the single; K-tel, which is making and marketing the LP that follows; and Claude Hopper Productions. The 45, which has a playing time of 6.23 minutes, will be released on July 22 in a limited 12-inch edition, reverting to seven-inch format later.

Title and release date for the album are not yet finalised. It is a departure from the norm for K-tel in two ways; it is not a compilation of licensed hit tracks but a series of famous rock songs which are being interpreted by an orchestra, and Anchor has the right to sell it through its sales force while K-tel goes through the usual tv promotion and selling at the same time.

Don Reedman, K-tel a&r director, said the concept was to "bridge the gap between classical music and classic rock". All three parties involved are looking for a wide market from those who have known and bought the rock group versions, but find the symphonic arrangements offer "a new slant" on the music, and from people in their forties and fifties who can appreciate the greatness of this music — if it is presented in the orchestral form they understand.

K-tel firmly believes in the commercial prospects of the LP, and Ian Ralfini, managing director of Anchor commented; "I am delighted with the arrangement. This could be the first of similar deals whereby we can handle the single before a K-tel album is released and then continue our involvement by selling the album to the retail trade."

The contents, which include major hits by Led Zeppelin, the

Rolling Stone, Beatles, Moody Blues, Procul Harum and David Bowie, has been completely rearranged for the 105-strong orchestra and 200 members of the Royal Choral Society by Andrew Pryce-Jackman, Ann Odell and Martyn Ford.

The single, b/w Sailing, is a Pryce-Jackman arrangement. Prior pointed out that the LSO is already a famous and commercially successful orchestra, and is featured on the soundtrack of the Star Wars film which is big box office in the U.S. The film is released here around Christmas, shortly after the expected release of the K-tel LP.

A marketing campaign, including tv, is being discussed by all parties now. Trade press, radio and national press promotion is already planned for the single, and it is hoped that a concert where the LSO will perform the LP can be set.

## Sound Circus rock cut-back

LONDON'S SOUND Circus venue is to cut back its rock promotion activities to one night per week from early August in order to stage the successful American musical, Bubbling Brown Sugar.

Originally the Royalty Theatre, the Sound Circus opened late last year, after an expensive conversion job, as an intimate venue for rock concerts, catering for acts which had grown out of the clubs but could still not headline a major venue.

Now the theatre management says: "Bubbling Brown Sugar, a musical history of jazz in Harlem from the twenties, seems to fit the venue and we have decided it is what we want for the theatre."

"But we will still be promoting rock concerts every Sunday. The rock side of the operation has been progressing quite happily, but this is a good opportunity for us. We think the show will run for a fairly long time, and if and when it does come off, we will probably go back to straight rock. This is by no means the end of the Sound Circus as a rock venue."



WEA SAID farewell to its joint deputy managing director Derek Taylor with a party at the Savoy last week on the eve of his departure for America where he is joining Warner Bros. as vice-president and director of creative services. As part of the entertainment, Taylor was the subject of a *This Is Your Life* feature, compered by singer George Melly in a suitable Irish accent. People associated with Taylor's career as journalist, pr man and record company executive took part, both in person and on film, among them Ringo Starr, George Harrison, Harry Nilsson, Joe Smith and Mo Ostin. Taylor is pictured here with two of the participants, dj Kenny Everett and dj-columnist Anne Nightingale.

## Diamond's publishing to ATV

ATV MUSIC has acquired sub-publishing rights in the UK to Neil Diamond's Profit Music and Stonebridge Music catalogues. The deal includes Sweet Caroline, Song Sung Blue, Holly Holy and I Am, I Said.

The agreement was negotiated by David Rosner, on behalf of Profit and Stonebridge, and Peter Phillips, managing director of ATV Music. It was signed in the US at a major publishing meeting attended by personnel from the three ATV American offices, as well as sub-publishers from Japan, Canada and Mexico. Gill and Phillips also attended the opening of ATV's new offices in Nashville, which have been set up by company president, Sam Trust.

PEERLESS RECORDS is issuing its first album supplement from the Word catalogue, comprising ten titles. Available from this week via Peerless, Lugtons and Taylors, at recommended retail prices of £1.75 and £2.99, are Wanda Jackson's Country Gospel (WST 9514), Pat Boone's Hymns We Love (9547), He Leadeth Me (9558) and Something Supernatural (LL 2015), the Glasgow Phoenix Choir's Amazing Grace (9560), Andrae Crouch & The Disciples' Take Me Back (LSX 7025), the Treorchy Male Voice Choir's The Valley Sings (SAC 5036) and Barry McGuire's C'mon Along (BIRD 105), plus Gospel Songs And Spirituals For Little Children by the



Sunbury Junior Singers of the Salvation Army (SAC 5031) and Brass Band Festival by the Salvation Army (5077). A second release is planned for September.

DJM HAS extended its distribution agreement with CBS to cover the Irish Republic, and with effect from July 11 all DJM catalogue has been available from CBS Records, 111 Cork Street, Dublin 8. DJM records continue to be distributed by Solomon & Peres in Northern Ireland.

WYND UP Records, Manchester-based wholesalers, has taken on distribution for northern England and North Wales of the Sydney Thompson catalogue of strict-tempo dance music albums. The catalogue spans some 50 titles, all of which will be stocked. This is Wynd Up Records' second distribution agreement, the first being for Shannon Records, concluded in November last year.

CHRIS WELLARD'S International Record Sales operation has signed an exclusive, nationwide distribution deal for the First Heard label, which specialises in live recordings of Forties big bands. Titles in the deal

number 16, available in limited edition pressings of 1,500 each.

Upcoming releases from First Heard, which has been in existence for some 18 months, include albums by Charlie Barnett, Jimmy Luceford and Count Basie.

Wellard's company is headquartered at 110 Eltham Hill, Eltham, London S.E.9 (01-850 3161).

SONET PRODUCTIONS has signed a deal with Disques Vogue for representation in France. The agreement runs for three years, and covers the Sonet and Specialty catalogues.

First releases will include 24 albums of original rock and roll hits from the Specialty label including titles by Little Richard, Lloyd Price, Larry Williams and Sam Cooke. The initial supplement will also feature albums from the Sonet catalogue by Leo Kottke, Dizzy Gillespie and Hound Dog Taylor. The Disques Vogue import service will be making available the entire Sonet jazz and blues repertoire, including 12 albums in the Giants Of Jazz series and the 12-album Legacy Of The Blues series.

The new agreement was drawn up by Rod Buckle, Sonet md, Mike Watts (Sonet international manager) Leo Cabat (Vogue president) and Jean-Noel Bourdier (Vogue international label manager). The company was previously represented by Pathe Marconi in France.

# DOOLEY

WHEN APRIL-June market survey results are published expect impressive gains on singles front by CBS — and best-ever performance by United Artists ..... promoter Mel Bush now co-managing David Essex — for musical activities only ..... anticipated that Australia will be first country to see Evita stage show ..... no UK managing director now regarded as contender for top job vacancy at Record Merchandisers — but one sales manager reportedly keen to secure the position ..... although GTO about to lose access to future Donna Summer material, which goes to Pye, Dick Leahy able to negotiate with Neil Bogart UK rights for a further three years to her I Remember Yesterday album — this week at Number Two ..... still awaited — statement from Phonogram that Alex Harvey back on strength via Mountain deal .....

PRIVATE STOCK president Larry Uttal in town last week to sign Rosetta Stone, group formed by ex-BCR lead singer Ian Mitchell ..... could be that Chappell might soon be expanding its record retail activities — with a partner ..... computer breakdown last week caused distribution problems for WEA ..... in current EMI list of Top 100 group repertoire albums, 16 are by Beatles and three by Wings ..... personal manager Tony Barrow signed Helen Shapiro to Arista — she debuts with Russ Ballard composition, Can't Break The Habit ..... daughters for Siegel Music's Stuart Taylor and wife Helen and Friarmere Music's Geoff Gill and wife Christine .....

LATEST PRS newsletter lists 116 untraceable writers whose royalties society is holding ..... pressgal Susan Gilmour and Pickwick part company ..... another Tony Macaulay, with Geoff Stephens, song for next David Soul single, Silver Lady — he also has four tracks on Soul's August album ..... Free Reed Records thinking of awarding a formica disc to John Kilpatrick for his best-selling 6,000 copies Plain Capers — m.d. Neil Wayne comments, "It's selling so well it could go leather next week" ..... Jefferson Starship, with co-headliner, favourite tip for Knebworth Festival, with Santana, Chicago, Steve Miller package for another open air show a strong possibility ..... Erotic Soul by Larry Page Orchestra — a Canadian import — figuring in US Top 40 disco chart .....

AFTER MUSIC WEEK feature on producer Jimmy Miller, six callers sought to make contact — including a firm of solicitors ..... comedy version of Lucille entitled Lou Steele by Bryan Blackburn released by Pye ..... in September Moody Blues expected to record again in Los Angeles ..... that long-delayed Animals' reunion album due out in August ..... Jamie Wilde, brother of BCR's Les McKeown, makes bow on Polydor with You're My Baby by Barry Mason ..... actress Eleanor Bron has first release on brother Gerry's Bronze label narrating on Carnival Of The Animals album ..... after a custom-press request from Bruce's Record Shop in Edinburgh to cater for Scottish demand, Phonogram reissuing Cat's Eyes by Life, produced and written by Peter Sheeley four years ago .....

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## NEWS

## Germany's Hansa sets up British operation

FROM PAGE 1

subsequent recordings with the record companies that are most sympathetic to the product. There is no point signing exclusive deals with companies if the product is not always going to fall in line with their particular music policy. We are putting a lot of work behind this, so obviously we want to issue records through companies which are going to put the necessary effort into promoting them."

Earlier this year, Hansa held a nationwide UK talent hunt when all aspects of advertising were employed, in order to reach the largest possible section of the public. Trudi Meisel, who led the search, claimed that the results had been very successful. "More than 2,500 tapes were submitted to us from all parts of Britain, but particularly the London and Birmingham areas, and we eventually took 54 acts into the studios. From those we have signed deals with 13 names, including the re-formed Babe Ruth, and they are being offered to Ariola (the West German record company which is shortly setting up an independent UK operation) on a first-option basis. However, there will be other signings, and we are planning another talent search in autumn, although instead of advertising again, we hope to find acts through managers and agencies."

Mrs. Meisel claimed that the talent search was unique, in that acts were taken into Morgan Studios in North London, and were video-filmed while recording. "The idea is that we can then show the films to the various producers working for

Hansa on a freelance basis, and it gives them a good idea of what an act is like in the studio, and whether they are the kind of artists they would like to work with. The musical talent that we came across during the search was of a very high standard, and indicates that British pop music has a very encouraging future."

Peter Meisel added: "Until now Hansa has been concentrating on its domestic market in Germany, and also other European countries, but we realised that Britain was also an important market to conquer. Throughout the Continent, the market for English-language recordings is growing continuously, and in West Germany it is as high as 80 per cent. That is all the more reason why it is important to find UK talent, and for us to tailor product for particular markets. For instance, it is possible that we might sign a British act whose music is more suitably to Germany than to the UK market."

First batch of Hansa productions will be released via Ariola in mid-September, although there may be a CBS release before then. At present the London company is operating from temporary offices at 1 Great Cumberland Place, W.1.

"Our policy is to go for the best, and get the right working combinations for our recording acts, producers and record companies. We are determined to make it in Britain, but it is obviously important that everyone involved should have the right enthusiasm for the projects," Peter Meisel concluded.

## Dealer body bid fails

FROM PAGE 1

He stressed that while he had been willing to join in the dealers' efforts, he had not expected these to succeed. "My advice now to the 100 dealers who supported us and to all other dealers is to join the MTA and make the GRRC stronger. It has until now been seen by many dealers as a self-perpetuating body confined to London, which was of no use to the small dealer in Cornwall trying to avoid going out of business and needing its help and advice. But now it will be strengthened, and will be much more regional."

The setting up of the regional meetings will cost the MTA more than it has spent on the GRRC in the

## Exchange move

POWER EXCHANGE Records has moved to new headquarters at 474 Harrow Road, London W.9 (telephone 01-289 1036).



ANN GREEN, sales manager of Virgin Records, and Peter D. Kelly, singer and writer, pictured after their wedding recently in Southport.

## New Victoria to close

FROM PAGE 1

money paid for his three August shows, believed to amount to upwards of £3,000.

Monday night's concert by Alessi, promoted by Barry Dickens of MAM, was saved only through strenuous efforts by the Playboy auditors and a payment by MAM of £200 to the London Electricity Board — one of the theatre's creditors.

Money from ticket sales of this sell-out concert will also be frozen until after the creditors' meeting, but Alessi will be paid for their performance.

The future of the ticket receipts will be in doubt until legal experts have decided on the future of the trust account in which all box office takings are held. Michael Gale, the New Victoria's administrator, said he hoped this would be distributed to ticket buyers and promoters in the near future.

The New Victoria was opened amid a flurry of publicity 18 months ago. Videopalm was set up as the company which would actually run the theatre with Playboy and impresario Danny O'Donovan as equal shareholders. Playboy invested £100,000 and O'Donovan was to manage the company.

However, Playboy revealed in a statement on Monday that after a mere six months it was unhappy with its investment and advocated the winding up of the company, at a time when the only loser would have been Playboy itself.

O'Donovan is said to have refused to agree to this action with the result that all Playboy personnel in Videopalm resigned.

A few months ago, O'Donovan offered to buy Playboy's shares in the company for £10,000. The bunny club operators found themselves in a dilemma and eventually decided to turn the tables and acquire O'Donovan's shares for a similar sum. After consultation with the company's auditors, Playboy instructed them to convene a creditors meeting on July 29 at the Londoner Hotel in Welbeck Street at 10 a.m. Debts are believed to be in excess of £50,000.

Promoter John Curd told *Music Week*: "This has hit me very hard. I think Playboy should have honoured all bookings made up to the date they acquired the New Victoria and called a halt on all bookings made after that date. That way, the punters and the promoters would not be in this situation of cancelled concerts."

Meanwhile, strong efforts are being made by Michael Gale, theatre administrator since it opened, to negotiate a deal with Rank that would keep the venue open and transfer the lease to his company.

He said the theatre cost £20,000 per month to run, but was just beginning to break even and make a small profit when Playboy took its action.

## CBS delegates fly in to London conference

by CHRIS WHITE

MORE THAN 1,300 delegates including 800 from the US alone are expected to converge on London at the weekend, for the opening of CBS Records' annual international convention. It is the second time that the conference has been held in the UK — the last occasion was in 1972 — and 31 different countries will be represented at the meetings.

Among those attending the convention, which opens on Sunday (24) at Grosvenor House, and runs through until July 31, are John Backe, president of CBS Inc., Walter Yetnikoff (president, CBS Records Group), Bruce Lundvall (president, CBS Records Division), Dick Asher (president of CBS Records Int.) and Ron Alexenburg

(senior vice-president of Epic, Portrait, and other associated labels). The convention will be chaired by Jack Craig, senior vice-president and general manager of marketing, CBS Records.

In addition there will also be delegates totalling 500 from territories outside of the US, including the UK, Europe, Canada, Australia, Japan, Argentina, Brazil, Nigeria and Iran. The convention programme includes various product and marketing presentations, and other discussions will include merchandising, and special markets. There will be live presentations each day including the CBS artists lined-up to appear is Boz Scaggs, who is currently in the UK for concert appearances.

## Beach Boys tour pull-out prompts ticket refunds

MORE THAN 25,000 ticket refunds for their planned Wembley Stadium concert alone are likely to be made, following last week's cancellation of the Beach Boys' UK mini-tour. The US group were due to play their first concert at Cardiff Castle this Saturday (23) with subsequent dates at Belle Vue, Manchester on July 24 and London's Wembley Stadium (30) — however the plans were scrapped only ten days before the start, apparently due to "inadequate time to make preparations".

The Beach Boys' tour has been dogged with last-minute changes since the concert dates were first announced in June. Earlier this month there was a change of promoter and concert format after the group said that they wanted the ticket prices to be cheaper for fans. Impresario Robert Paterson who was to have promoted the Wembley gig and run the concerts in Cardiff and Manchester, in association with Music Centre Promotions, bowed out and Barry Clayman and Colin Berlin of the MAM Organisation took total charge of the Wembley event, while MCP continued with the Manchester and Cardiff dates.

Following the change in promoters, the Wembley bill had been reduced to just three acts — the US group themselves, A&M recording act Gallagher and Lyle, and Ricci Martin. The Beach Boys decided that tickets would be too expensive for one afternoon's music and specifically asked for them to be reduced, from £5.50 to £4.00.

A spokesman for International

Creative Management, the Beach Boys' concert and personal appearance representatives, said that at least 25,000 to 30,000 ticket refunds would have to be made for the Wembley gig alone. "It is difficult to give an exact figure, because a lot of the bookings were made through agencies but the final figure for the three dates will run into tens of thousands. The tour certainly wasn't cancelled because tickets were not selling well — the decision was made because the Beach Boys felt that there was inadequate time to make proper arrangements. The dates will probably now be rescheduled for the 1977/78 concert season."

Another interested party which is being kept in the dark about the Beach Boys' movements is CBS Records, which recently signed a licensing deal with the group's Brothers Records Inc. label. The group were scheduled to perform at the company's annual international convention, which opens in London on Sunday. "We haven't heard a thing from them — they're keeping us sweating about this," commented Derek Witt, artists and public relations manager.

Meanwhile, there have been changes at Brothers Records. Both Henry Lazarus, who was appointed director of operations of the parent company, and Pat Hawkins, administrative director in London, have left the company and returned to the US. No replacements have yet been made. Both Lazarus and Hawkins had been heavily involved in the UK concert dates.

## Last Stones' LP due

FROM PAGE 1

product from this association may not be heard before 1978.

The Stones add to a rolling bandwagon of in-person packages released this year. These are frequently favoured for the slow summer months, while acts prepare their big guns for the Christmas sales boom, and often figure as contract-fillers, too.

Artists with new or recently-issued live long-players include Steve Harley (EMI), Neil Sedaka (Polydor), Bette Midler (Atlantic), Al Jarreau (Warners), and the Beatles (Lingasong) — all these are two-disc sets — plus Be Bop Deluxe (Harvest), Gong (Virgin), Ritchie Blackmore's Rainbow (Polydor), Parliament (Casablanca), Wet Willie (Capricorn) and Peggy Lee (Polydor).

Released earlier this year were

concert souvenirs from Marvin Gaye (Motown), Led Zeppelin (Swan Song), the Average White Band (Atlantic), Dionne Warwick and Isaac Hayes (ABC), Diana Ross (Motown) and Status Quo (Vertigo).

Meanwhile, there is current chart action for Neil Diamond's Love At The Green (CBS) and his earlier Hot August Night (MCA), the Beatles' At The Hollywood Bowl (Parlophone), the Bee Gees' Here At Last, Live (RSO) and various punk bands' Roxy recordings (Harvest).

Warner Brothers is also using live material for the debut album by its new signing, the Pirates. Out Of Their Skulls, as the disc is titled, features one side from the band's appearance at London's Nashville venue last April 1. The move is unusual but not unique — Arista, for example, employed live recordings by Burlesque for that group's debut LP earlier this year.



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MAM 167

**MAM**

NEWS

JUKE BOX 20

- 1 (6) ANGELO, Brotherhood Of Man, Pye 7N 45699
- 2 (2) I FEEL LOVE, Donna Summer, GTO GT 100
- 3 (7) EASY, Commodores, Motown TMG 1073
- 4 (-) ROADRUNNER, Jonathan Richman, BZZ1
- 5 (-) PEOPLE IN LOVE, 10cc, Mercury 6008 028
- 6 (20) DREAMS, Fleetwood Mac, Warner K 16969
- 7 (1) MA BAKER, Boney M, Atlantic K 10965
- 8 (15) I KNEW THE BRIDE, Dave Edmunds, Swan Song SSK 19411
- 9 (11) I JUST WANNA BE YOUR EVERYTHING, Andy Gibb, 2090 237
- 10 (16) WE'RE ALL ALONE, Rita Coolidge, A&M AMS 7295
- 11 (5) FEEL THE NEED, Detroit Emeralds, Atlantic K 10945
- 12 (-) WHEN TWO WORLDS DRIFT APART, Cliff Richard, EMI 2633
- 13 (13) THAT'S MY LIFE, Smokie RAK 260
- 14 (9) ONE STEP AWAY, Tavares, CL 15930
- 15 (-) ALL I THINK ABOUT IS YOU, Harry Nilsson, RCA PB 6104
- 16 (-) THE CRUNCH, Rah Band, Good Earth GD 7
- 17 (3) OLD SCHOOL YARD, Cat Stevens, WIP 6387
- 18 (8) GIVE A LITTLE BIT, Supertramp, AMS 7293
- 19 (-) HEAVEN ON THE 7TH FLOOR, Paul Nicholas, RSO 2090 249
- 20 (-) THREE RING CIRCUS, Barry Biggs, DYN 128

Courtesy of Laren for Music

# Mojo works on van distribution

by CHRIS WHITE  
 A WHOLESALE and distribution company specialising in reggae product, which started operations only last November, is planning to increase its van fleet to six. Mojo Distributions of West London's Boscombe Road initially handled only a half-dozen reggae labels but now distributes and wholesales 34, including top outfits like Dynamic and Cactus.

Mojo was started by Mo Claridge, previously a van salesman with Creole, and Philip Savier. They were joined by Steve Hillier, who is handling the new sales division. They have been running the operation until now via a fleet of four vans, which daily visit both down-market shops as well as High Street outlets. Two vans service London and the Home Counties, a third looks after the Midlands and the North, and a fourth, the South Coast and Bristol.

Claridge said: "When we started, we handled only about six labels, all mainly London-based companies such as Hawkeye, Adventure, Daddy Kool, and Black Wax from Birmingham — now we are distributing something like 34 different labels. We can move up to 20,000 singles and albums in a week, and as a one-stop firm we aim to have 100 per cent coverage of all the reggae product released in the UK."

He added: "Reggae music has been treated as a cinderella by the industry and dealers alike for too long, but our experience has been

that the market has tremendous potential. People are beginning to wake up to its possibilities, and more general dealers are beginning to realise the value of having a reggae section in their record departments. Even EMI has been very surprised with the amount of reggae turnover that we have managed to achieve, and when we increase the van force to six, we expect to obtain even further penetration of the market."

Claridge also claimed that a lot of reggae singles sell more copies than the average pop record. "Many record companies issue records which never go beyond the 2,000 mark — on the other hand, the average reggae single never sells less than that, and many sell at least 10,000 units. Unfortunately, because many of the retail outlets are not officially recognised as chart shops, these sales tend to go unrecorded."

He added that reggae artists such as Bob Marley and Rico had helped to broaden the appeal of the music, and Peter Tosh's recent instrumental album, and names like Tim Chandler, George Faith and various others are doing a lot to wake people up to the potential of reggae. "So far as we're concerned we don't want to monopolise the market, although Mojo Distributions is probably the biggest operation of its kind. Our aim is to encourage more dealers to stock reggae, via the wholesale, distribution and mail-order facilities that we offer." Claridge said.



SOME RATHER doubtful looking poodles dominated the proceedings when the Fabulous Poodles recently signed with Pye Records. Pictured with the band (sitting at the table), are Brian Justice and Jim Flynn, both of Pye's a&r department, general manager Robin Taylor, and John Entwistle of the Who who is producing the Fabulous Poodles' debut album.



CELEBRATING THE number one success recently of Hot Chocolate's So You Win Again, EMI's licensed label division held a party for the band and RAK Records at the Churchill Hotel. Raising a toast (left to right) are LLD director Alan Kaupe, Patrick Olive, Harvey Hinsley and Derek Lewis of Hot Chocolate, producer Mickie Most, EMI Records managing director Leslie Hill, Errol Brown of Hot Chocolate, LLD general manager Colin Burn and, kneeling Larry Ferguson of the Band.

# The brightest forecast you'll hear this summer.

Every cloud has a silver lining, so in spite of its title, "I Can't Stop The Rain," David Ruffin's new single will brighten up your summer sales.

Taken from his latest album, "In My Stride," "I Can't Stop The Rain" is already receiving heavy airplay and a lot of enthusiasm from the commercial radio stations — and that's even before its official release!



In fact, if the Met. office knew anything about the record business they'd probably predict a scorching future.

**'I Can't Stop The Rain'**

TMG 1078

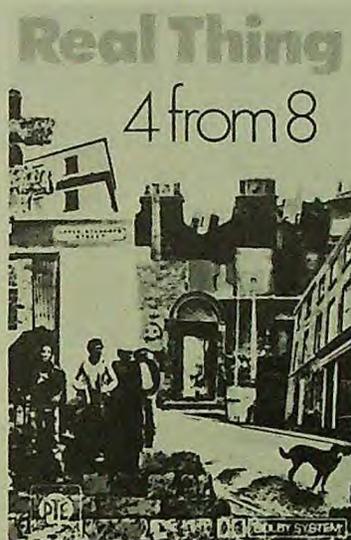
**DAVID RUFFIN**



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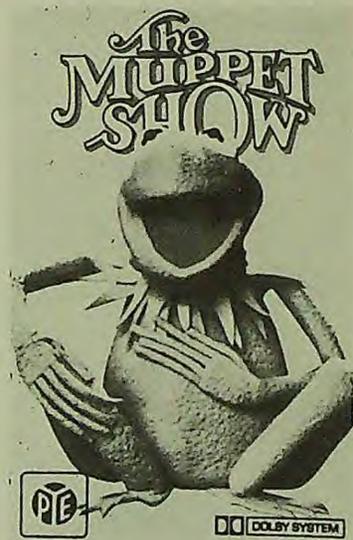
Cass. ZCP 20 Cart. Y8 20



Cass. ZCCAN 2017 Cart. Y8CAN 2017



Cass. ZCPSL 1022 Cart. Y8P 1022



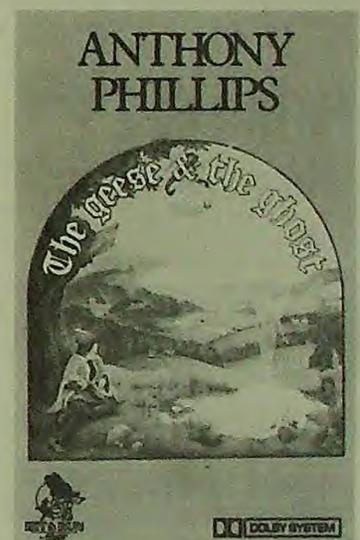
Cass. ZCP 19 Cart. Y8P 19



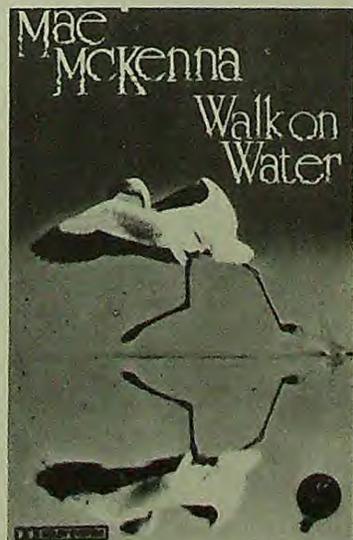
Cass. ZCBDS 5014 Cart. Y8BDS 5014



Cass. ZCMB 267 Cart. Y8MB 267



Cass. ZCHIT 001 Cart. Y8HIT 001



Cass. ZCTRA 345 Cart. Y8TRA 345



Cass. ZCTRM 2 Cart. Y8TRM 2



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# IF I CAN JUST GET THROUGH TONIGHT

EMI 2650



*Alfa Alpha*

## EUROPE Oil trading plan for Abba royalties

STOCKHOLM — Polar Music is planning a unique deal whereby hot-selling Abba product will be exchanged for trade commodities, mainly oil, from behind the Iron Curtain.

In collaboration with Sannes AB, owned by major Swedish investment

company Beijerinvest, Polar Music is setting up a trading company named Sannes Trading & Co. Sannes AB has strong business links with Eastern Europe.

The deal, which promises to make Abba the best-selling act in Eastern Europe, will entail trading licence rights for Abba recordings against products from the Comecon countries.

The move is an attempt to circumvent currency restrictions which hamper the sale of Western music in the communist countries. Royalties to the West are always paid in foreign currency, and governments have set limits on the amounts allowed to leave in this way.

Poland, for instance, may manufacture and sell only 800,000 albums featuring Western artists each year. Demand far exceeds supply, and many records find their way on to the black market.

"For some time I've been trying to devise a way of increasing our sales in Eastern countries," says Polar Music's Stig Anderson. "I think a trading company doing 'compensation business' is a very good idea."

Polar Music's plan is based on Abba's proven popularity in Eastern Europe. This year Poland's entire 800,000-album quota was filled by Abba's Arrival, and the group's records sell extremely well in East Germany and Czechoslovakia.

This fall Anderson and Anders Wall, managing director of Beijerinvest, will visit East European capitals to start negotiations. By then Anderson will be armed with major Abba projects to entice the authorities into a deal: Abba's new album, scheduled for release in December, and the first full-length semi-documentary on the group.

## Rouzies to take over at Sonopresse

PARIS — Pierre Rouzies of Sonopresse has been named director general of the group following the resignation of Gerard Tournier.

This was announced by Pathe Marconi, majority shareholder in Sonopresse since July 1976. Tournier founded Sonopresse in 1963 and later his own music publishing company, Editions Gerard Tournier.

In 1973 he united the publishing house with Sonopresse, which until then was controlled by Hachette. Following the Pathe Marconi takeover Tournier became chairman of Sonopresse and Editions Gerard Tournier.

At a recent meeting of the board Tournier announced his decision to resign and withdraw completely from Sonopresse in order to give full attention to his personal affairs. He agreed to collaborate with Sonopresse until current affairs are wound up.

Mark Abbott, director general of Editions Tournier, will be responsible for promotional, artistic and commercial coordination of Sonopresse and Editions Gerard Tournier.



*DURING HIS sell-out tour of Germany — his shows in four cities are claimed to have been the most successful ever held in the country — CBS took the opportunity to present Neil Diamond with a gold disc to mark sales of 250,000 units of his Beautiful Noise album. Diamond is pictured here with Rudy Wolpert, managing director CBS Germany (right) and Gerhard L. Maurer, director of marketing and sales.*

## US artists win Paris Grand Prix

PARIS — Katherine Ciesincki of Philadelphia was awarded the Grand Prix at the 11th International Competition of Song held here.

John Adler, also a US citizen, won the male category and Bulgarian Christina Manolva took the first prize for female voice.

Ciesincki, a mezzo-soprano, was also awarded top honours in the French melodies and French opera categories. She was immediately engaged by Jean Jose Rieux for the St Lizare Festival and will reportedly soon make her debut at the Metropolitan.

## EMI Italy conference set for Venice

ROME — EMI Italy's annual sales convention will take place at Venice's Excelsior Hotel September 21 through 23. International guests will include representatives of the major labels on EMI Italy's catalogue, among them Brian Sheppard of Capitol and Ken East of Motown.

Various events are planned, including film screenings.

# Heaven

If hearing's believing...

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Find out for yourself. Sit down. Put it on the deck. And...

**just...listen.**

Bonnie Tyler's  
new single  
**'Heaven'**

PB5044

**RCA**

# EUROPE

# CHARTS

## Top prize for GDR in Prague

PRAGUE — The Golden Lyre award in the 12th Bratislava Pop Song Festival went to the German Democratic Republic for a song interpreted by Andreas Holm.

In second place was Mimi Ivanova from Bulgaria and third was Alexander Troickij, from Russia, who also won the prize for the best interpretation of a Czechoslovak song.

In the national section of the contest, the top prize went to Smile, by J. Lehotsky, sung by Slovak group Moldus, signed to the Opus label. It was the first time a rock-styled group has been placed so high in the Bratislava event which normally places main emphasis on m-o-r material. In fact the Moldus success was subject to considerable critical comment.

Supraphon's folk-oriented singer Karel Zich won the national silver award for the song You Taste Like Marjoram, penned by J. Vondracek, brother of singer Helena Vondrackova. Third place went to Marika Klesniakova, another Opus artist, who performed Igor Bazlik's song A Song From The Window.

International gala shows included

Drupi, from Italy, and West Indian-styled group Boney M., the latter getting a tremendous reaction from the audience. Other guests were Corina Chiriac, from Romania; Veronika Fischer and Band from the German Democratic Republic; Omega, Hungarian group; Waterloo and Robinson from Austria; and UK vocal team Brotherhood of Man.

Among local artists in non-competitive gala shows, the biggest receptions went to Vaclav Neckar, Helena Vondrackova and Josef Laufer.

For the second time the concerts took place in the huge Sports Hall and it was filled to capacity, mainly by young people. The organizers' efforts to change the format of the festival and bring it closer to the mood of youth seemed considerably more successful than in 1976.

## Local publishers rush works by Janacek

PRAGUE — At the end of 1978 works by composer Leos Janacek which were first published in Czechoslovakia will fall into public domain. Some of his works, including almost all the operas, were published in Austria, where copyright protection extends for 20 years beyond the 50-year limitation set by Czechoslovakian law.

For this reason local publishers are hurrying to publish those Janacek works which have remained in manuscript, in co-publication with Universal Edition, Vienna, or Barenreiter, Kassel, which would secure a further 20 years' protection in those European territories where such provisions are permitted by local law.

Several works should appear in this way, particularly part songs, an orchestral suite of incidental music, and a ballet with strong folklore emphasis. Representatives of Universal and Barenreiter visited Prague recently to discuss the moves.

Additionally Supraphon (Prague) is preparing a complete edition of the composer's works, with new sets of orchestral parts to correspond to revised scores. First volume, including Janacek's piano works, should appear next year.

## Fourth pirate station on air

PARIS — The launching of a fourth pirate radio station in France is likely to lead to a copyright and performance rights confrontation.

The latest renegade station, Radio Libre Toulouse, broadcasts in the south west. It follows Radio Verte in Paris, Radio Beau Delire in the north and Radio Fessenheim in the east.

All four have weak transmitters and cannot be picked up further than about three miles from source. They play music and provide a platform for France's ecology lobby.

Their interviews with eminent scientists on the controversial nuclear power issue have attracted attention. Hope of suppressing them appears slim at this stage as public opinion is evidently in favour of a free, non-government radio service.

The authorities have found jamming difficult. Some stations are mobile and Radio Toulouse has vowed to set up transmitters in several localities in order to cover as great an area as possible.

Observers here believe the pirate stations' popular success could be the "thin end of the wedge" which will break down the government monopoly on radio services.

## Luxembourg takes share in TV paper

PARIS — The owners of Radio Luxembourg have acquired a controlling interest in a French television publication as part of a diversification drive aimed at giving the station an advantage over competitors beaming into France from peripheral countries.

Compagnie Luxembourgeoise de Telediffusion has bought 51 per cent of the shares in *Tele Star*, a television magazine. The company reportedly intends buying shares in other television papers, such as *Top Tele* and *Ici Paris*.

The transactions are being negotiated by the company's subsidiary, Elradio.

## West Germany

(Courtesy Musikmarkt)

- 1 YES SIR I CAN BOOGIE, Baccara, RCA
- 2 MA BAKER, Boney M, Hansa/Ariola
- 3 ORZOWEI, Oliver Onions, RCA
- 4 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA/Metronome
- 5 ROCK BOTTOM, Lynsey De Paul/Mike Moran, Polydor
- 6 SOUND AND VISION, David Bowie, RCA
- 7 LAY BACK IN THE ARMS OF SOMEONE, Smokie, RAK/EMI Electrola
- 8 HOTEL CALIFORNIA, Eagles, Asylum
- 9 LOST IN FRANCE, Bonnie Tyler, RCA
- 10 SIR DUKE, Stevie Wonder, Motown/EMI Electrola
- 11 DON'T LEAVE ME THIS WAY, Thelma Houston, Motown/EMI Electrola
- 12 KNOWING ME KNOWING YOU, Abba, Polydor/DGG
- 13 IT'S A GAME, Bay City Rollers, Arista/EMI Electrola
- 14 BLOOD AND HONEY, Amanda Lear, Ariola
- 15 CAR WASH, Rose Royce, MCA/Metronome

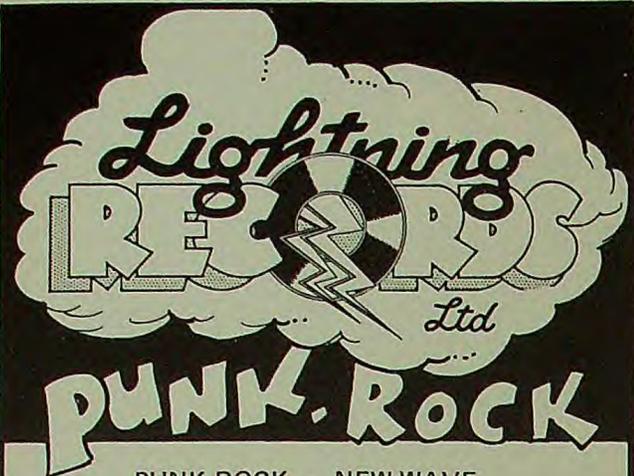
## LPs

- 1 GREATEST HITS, Smokie, RAK/EMI Electrola
- 2 ARRIVAL, Abba, Polydor/DGG
- 3 HOTEL CALIFORNIA, Eagles, Asylum/WEA
- 4 OTTO, Otto, Russi/EMI Electrola
- 5 ANIMALS, Pink Floyd, EMI/EMI Electrola
- 6 LOVE FOR SALE, Boney M, Hansa/Ariola
- 7 STATUS QUO LIVE, Status Quo, Vertigo/Phonogram
- 8 IZITSO, Cat Stevens, Island/Ariola
- 9 ZANDER'S ZORN, Frank Zander, Hansa/Ariola
- 10 DEDICATION, Bay City Rollers, Arista/EMI Electrola

## Italy

(Courtesy Germano Ruscitto)

- 1 IO TU NOI TUTTI, Lucio Battisti, Numero Uno
- 2 I REMEMBER YESTERDAY, Donna Summer, Durium
- 3 ALLA FIERA DELL'EST, Angelo Branduardi, Phonogram
- 4 CERRONE'S PARADISE, Cerrone, WEA-MM
- 5 ANIMALS, Pink Floyd, EMI
- 6 ROCKY, Sound Track — Bill Conti, U.A.-Ricordi
- 7 ZODIAC LADY, Roberta Kelly, Durium
- 8 SOLO, Claudio Baglioni, RCA
- 9 IZITSO, Cat Stevens, Island-Ricordi
- 10 DISCO DANCE, Adriano Celentano, Clan-MM



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- 2  CHELSEA Right to work
- 3  JONATHAN RICHMAN Road Runner
- 4  SLAUGHTER & THE DOGS Cranked up really High
- 5  ELECTRIC CHAIRS Stuck on You
- 6  MODELS Freeze
- 7  THE SAINTS This Perfect Day
- 8  EATER Thinkin' of the USA
- 9  THE CORTINAS Fascist Dictator
- 10  SEX PISTOLS Pretty Vacant
- 11  THE USERS Sick of You
- 12  THE RADIATORS Television Screen
- 13  MINK DE VILLE Spanish Stroll
- 14  THE RINGS I Wanna be Free
- 15  THE TABLE Do the Standing Still
- 16  STRANGLERS Go Buddy Go
- 17  RAMONES Sheena is a Punk Rocker
- 18  SKREWDRIVER You're so Dumb
- 19  STANLEY FRANK S'cool Days
- 20  EATER Outside View
- 21  CELIA & THE MUTATIONS Mony Mony
- 22  ROKY ERICKSON Bermuda
- 23  STINKY TOYS Boozy Creed
- 24  THE VIBRATORS Baby Baby
- 25  TALKING HEADS Love goes to Building on Fire
- 26  THE CLASH Remote Control
- 27  HEARTBREAKERS Chinese Rock
- 28  HORRORCOMIC I'm all hung up on Pierrpoint
- 29  EDDIE & HOT RODS Live at the Rainbow EP
- 30  THE VIBRATORS We Vibrate

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- THE JAM All around the World
- JOHNNY MOPED No One
- SQUEEZE Packet of Three
- VENUS & THE RAZOR BLADES I Wanna be where the Boys Are
- THE DESPERATE BICYCLES The Medium was Tedium
- THE RUMOUR Do nothin' till you hear from Me
- THE FLAMIN' GROOVIES Teenage Head

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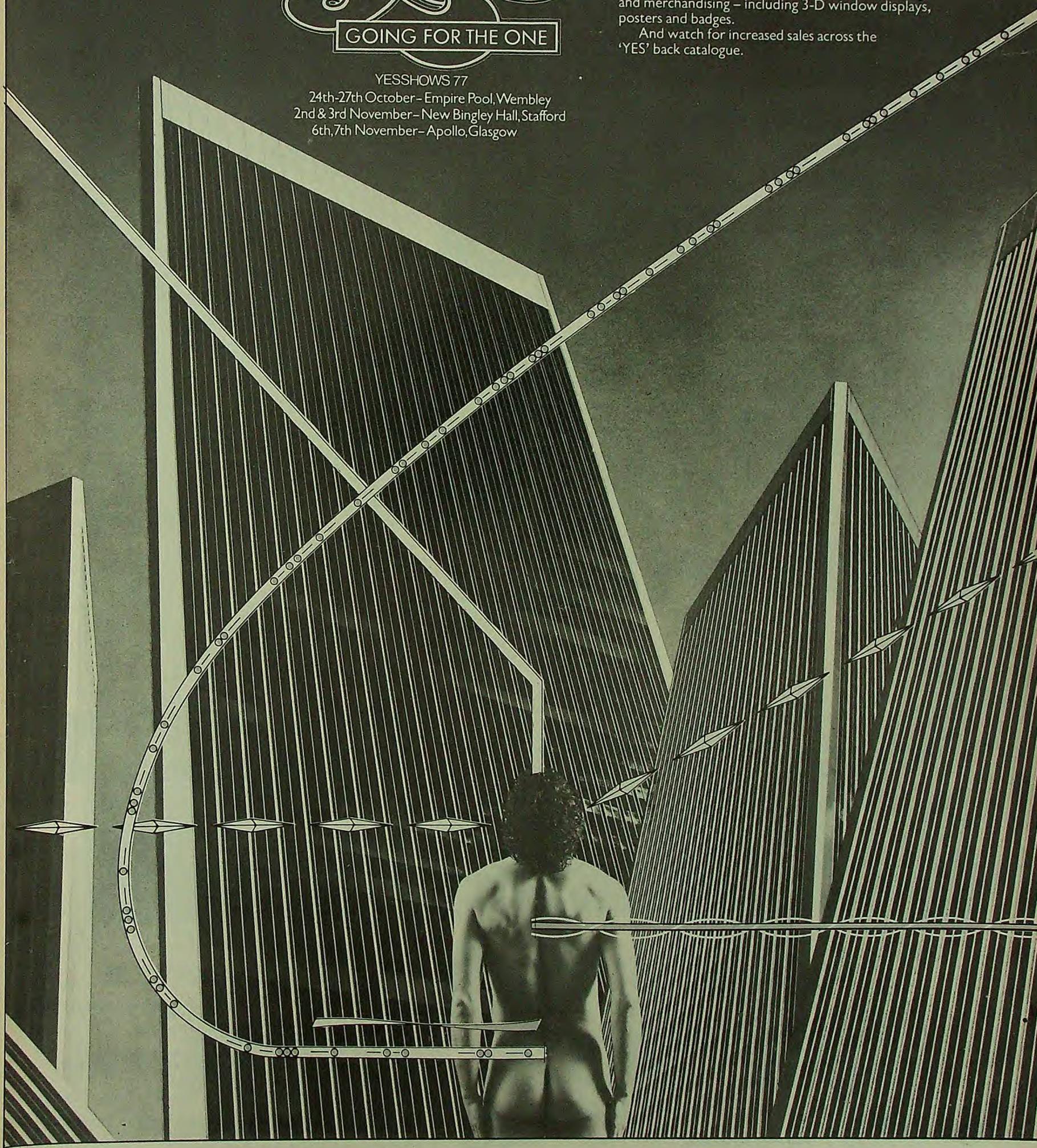
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# COUNTRY Texas—multi-star State

FOR THE past two or three years the sounds of Texas country music have been claiming ever increasing attention and winning over audiences not normally associated with country. Waylon Jennings, Jerry Jeff Walker, Willie Nelson and Asleep At The Wheel are just part of a fast growing set of acts who have all been playing their part in winning friends and influencing people.

Now there's a new name to add to the list — Joe Ely. He makes his British debut in a couple of weeks time with his first release for MCA Records titled, simply, Joe Ely and, in common with other releases from Texas-based artists, does not set out to capture any particular sound but rather reflects the music that exists within the Lone Star State.

"Overall I guess it adds up to a Texas type sound that includes blues, country and swing" explained Ely. "Moreover, though, I look upon the record as a 'travelling' album because it takes care of the places that we've been and the music that we know."

Joe Ely is an itinerant musician, and he has been travelling the United States — and Europe with a multimedia stage show — ever since he quit school, frequently working solo with his guitar, writing songs and earning enough money to move on to his next destination. The rewards of his experiences are frequently to be heard in his songs: fresh original numbers like I Had My Hopes Up High and Mardi Gras Waltz (both to be found on the album) which recall incidents of his life on the road.

And Ely also has the right historical background. He's from Lubbock, that area of Texas which also gave birth to an impressive array of artists that also include Waylon Jennings, Mac Davis,

EDITED  
by  
TONY BYWORTH

Sonny Curtis and— of course — the late Buddy Holly.

"Lubbock is a musically creative area but it's certainly not a music centre," he says. "But I don't know why that should be. Maybe there's just nothing else to do there. It's rather like a crossroads... a lot of music and musicians passed through there over the years. Bob Wills and his western swing band used to work around the area a lot, and also many of the old blues players. Lubbock's certainly seen a lot of music influences."

In terms of "paying one's dues" — a much used expression in country music circles — Joe Ely has paid his many times over. Apart from a spell with a theatre company on Broadway (which led to his European visit some four years back) and an ill-fated Nashville recording deal, the greater part of Ely's experiences came from working the clubs and the honky tonks in the United States' southwestern regions. He first worked as a solo act and then, almost three years ago, formed a band with some old friends from Lubbock.

But the hard grind and long hours of work in the honky tonks continue though the rewards appear more worthwhile these days as a result of the recent recording deal. The Big Dipper, a Mexican-styled honky tonk in Atlanta, Georgia was one such gig, and there the Joe Ely Band played for a mammoth five hours with only the occasional rest break.



Joe Ely

Amazingly, most of the songs performed were original and being requested by the Dipper's audience in preference to the current country chart titles or well-tested country standards. Such is the following that Joe Ely is currently attracting in the South.

"A lot of the songs we're doing are my own, but there's also a great many from a fellow in Austin called Butch Holland whom I've known for six or seven years" Ely said, during one of the honky tonk's rest breaks. "I like to do the songs from Texas that no one has heard before, but that should be heard."

The Ely band — a five-piece outfit given a distinctive flavouring by the

presence of accordion player Ponti Bone, but well matched by steel and electric guitars, bass and drums — works well and has come together after many months on the road.

"At first we mainly played in Texas, but the greater part of the time was spent working among ourselves until we really felt comfortable together. Then we started to expand our wings, moved into places outside of Texas and also started to look if we could find any company interested in recording us."

Joe Ely (MCA MCF 2808) makes for a very fine debut album, and, with original songs by Butch Holland and Jimmie Gilmore as well as the artist himself, presents material that matches that from the

pens of country music's most famed writers.

"I try not to philosophize about music" he says. "We just play what's inside us. I suppose there will always be a country and blues feel in my music because they've been my greatest influences. It has to do with where I grew up, the musicians I've played with and listened to... and just the way that I've lived".

In recent months Joe Ely has been picking up considerable acclaim in the United States, and it will continue on this side of the Atlantic. Certainly the British country programmes will find that his album fits their formats... but the music is fresh and contemporary enough to gain plays on many other programmes as well.

## Manifold in Nashville

FOLLOWING HIS debut album — Heritage (DJM 22061) — for DJM Records, Derbyshire-based country artist Keith Manifold has just completed his second album for the label in Nashville. This is the first time that a British country music club act has recorded in Nashville under the supervision of a Nashville producer.

The tracks were recorded in Nashville's Columbia Studios with Ray Baker producing. In the past Baker has produced albums by Connie Smith and Moe Bandy. The sessions were arranged by DJM's managing director, Stephen James.

"We had wanted our American company to release Keith's first album in the States but, following discussions with Wesley Rose in Nashville, we felt that the album was not suitable for the US country market," explained James.

## Rounder to CRD

FOLLOWING RECENT negotiations, CRD has announced the distribution of the US Rounder catalogue in Britain. In the past recordings on the Rounder label, which features country music in the more traditional stylings, have been much sought after by collectors.

"Although we've only had the catalogue available for a very short period of time, our representatives have already reported a tremendous interest in these recordings by retailers and we will be regularly importing albums from the United States," said CRD's promotion manager Roy Carter.

"Nevertheless Wesley Rose was interested in the artist, and said that he would talk with a few Nashville producers and see if anyone would be interested in producing him. Within a day of my leaving the town and arriving in New York, Ray Baker was assigned to the job."

The album, which was recorded during the period June 27 — July 1, features material from some of Nashville's foremost writers including Dallas Frazier, Don Williams and Susan McCoy. It is scheduled for an autumn release in Britain.

## Tammy on TV

A SERIES of four television shows featuring Tammy Wynette is scheduled for transmission by BBC-2 television next month. The programmes, recorded last October at the Maltings in Suffolk, are produced by Douglas Hespe and entitled, Tammy.

Besides Miss Wynette and her band The Tennessee Gentlemen, the series will feature a number of guest artists. They are: George Hamilton IV (on August 17 and September 7 transmission dates); Frank Jennings Syndicate (August 24); and Johnny McEvoy and Richard Harding (August 31).

In addition BBC-2 will also be screening a one-off show featuring George Hamilton IV on August 7. This was originally transmitted earlier in the year but not seen in all parts of the country due to adverse weather conditions.

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## Top Country albums

- 1 KENNY ROGERS, Kenny Rogers, United Artists UAS 30046
- 2 SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley Pride, RCA PL 12261
- 3 VISIONS, Don Williams, ABC ABCL 5200
- 4 IF YOU WANT ME, Billie Jo Spears, United Artists UAS30071
- 5 50 ALL TIME COUNTRY HITS, Various Artists, Pickwick 50DA 300
- 6 LET'S GET TOGETHER, Tammy Wynette, Epic EPC 82026
- 7 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 8 20 GREAT TRUCKING SONGS, Various Artists, K-Tel NE 990
- 9 OL' WAYLON, Waylon Jennings RCA PL 12317
- 10 NEW HARVEST — FIRST GATHERING, Dolly Parton, RCA PL 12188
- 11 BEST OF CHARLEY PRIDE VOL. 3, Charley Pride, RCA LSA 3283
- 12 FINE LACE & HOMESPUN CLOTH, George Hamilton IV, Anchor ANCL 2022
- 13 I'M SORRY FOR YOU MY FRIEND, Moe Bandy, CBS 82003
- 14 DON WILLIAMS GREATEST HITS VOL 1, Don Williams, ABC-ABCL 5147
- 15 THE GOOD SHEPARD, Jean Shepard, United Artists UAS 30044
- 16 PAPER ROSIE, Gene Watson, Capitol E-ST 11597
- 17 DENNIS WEAVER, Dennis Weaver, DJM DJF 20504
- 18 TEDDY BEAR, Red Sovine, RCA LSA 3286
- 19 SMOKY MOUNTAIN MEMORIES, Roy Acuff, DJM DJD 28034
- 20 LLOYD GREEN & STEEL GUITAR, Lloyd Green, M&M SLME 1003

### TOP SELLING IMPORTS

- RAMBLIN' FEVER, Merle Haggard (now released in Britain — MCA MCF 2805)
- THE RAMBLER, Johnny Cash (now released in Britain — CBS 82156)
- THE BEST OF MOE BANDY, Moe Bandy, Columbia KC 34715

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

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## TALENT

MONTREUX IS a shining example of Swiss neatness and urbanity, but any hint of anonymity is lost in the beauty and grandeur of Lake Geneva and the Haute Savoie mountains. Gazing at the views keeps visitors eyes and emotions happily occupied.

This probably explains the unexpectedly few places of entertainment in a place which at least four times a year draws large numbers of international travellers — and international money.

One of the major occasions is the Montreux International Festival, still best known and referred to by its original title of Montreux Jazz Festival. When it started 11 years ago, at the instigation of the man who still runs it, terms like crossover and fusion were not in anybody's vocabulary there. The accent was firmly on jazz, and the process of musical expansion which this year brought the Average White Band, Ben E. King, Leo Kottke, Brand X, Bonnie Raitt and Rory Gallagher to Montreux had still to begin.

From a small, local event it rapidly grew to attract international jazz greats such as Clark Terry, Benny Bailey and Ella Fitzgerald. By the end of the Sixties its founder, guide and motive power, Claude Nobs, had added rock and soul music to the steadily lengthening programme. Jazz purists were won round by the sheer quality of artists such as Santana, Ten Years After, Aretha Franklin, Roberta Flack, Nina Simone and, when blues joined the programme, such legends as Muddy Waters and Champion Jack Dupree. The early Seventies brought folk artists like Leonard Cohen and the Chieftains into the programme, and by 1976 the festival could claim to offer something for everyone. It also changed its name that year, acknowledging breadth of nationalities it was drawing to its stage. For those who could stand the culture shock, that festival offered contrasts such as Shakti and the Dubliners, Yosuke Yamashita and Gordon Lightfoot, as well as the usual big jazz contingent with Sarah Vaughan, Thad Jones and the Crusaders in the van.

The 1977 Festival offers the most ambitious programme so far, and the organisation has probably taken years off the lives of Nobs and his assistant Jacqueline. The first weekend laid the emphasis on chanson and highlighted several famous French acts such as Veronique Sanson and the rock band Ange. The second brought some avant garde jazz, the Don Ellis Big Band, Shakti, the wild Brazilian Azymuth, and the sound of black Africa as put across by Malombo.

An innovation which gained overwhelming support and appreciation from this year's audiences was the "Super Live Disco" — when all the seats in the two side sections of the hall were removed to leave room for dancing, and majors acts provided the music.

The Ben E. King and Average

# Montreux 77 widens its musical horizons



The Average White Band with Ben E. King.

White Band set took the place by storm, and deservedly so. They followed a pretty good warm-up by Etta James, whose talent had attracted Richard Tee, Rick Wakeman, Klaus Doldinger and David Fathead Newman among others, to form her backing band. Steve Ferrone of AWB played drums for her. He seemed in fact inseparable from his drumkit, and was to be seen on stage with several artists and in the night-long jam sessions in the musicians' bar.

The King/AWB set took off with Supernatural Thing and then got them all swaying to Spanish Harlem. King was doing beautifully, and the band with true professionalism stayed back — giving him expert backing but letting his prominence as solo vocalist stand. Don't Play That Song was followed by Get It Up — the single off the new Ben E. and Us Album on Atlantic. Audience reaction must have been balm to the souls of the artists and the WEA men present, indicating that it stands a healthy chance outside the US — where it is already a hit. Star In The Ghetto, Foreja, Message Is Love and Keeping It To Myself completed the set, and by that time a subtle change in emphasis was detectable; the band style and the King style had merged to a point where King was a member of AWB, rather than the up-front man with a backing band.

One fact was absolutely clear — the association between the artists had done both acts immeasurable good. On stage they fed off each other's enthusiasm; King's long-standing fame and wide experience complemented AWB's newer, more immediate, musical power.

If that performance left very little to be desired, AWB's follow-up set on the Sunday night managed to

## TERRI ANDERSON at the Montreux Festival

deliver 100 per cent. As was the case with most of the bands at the Festival they were joined for the set by another visiting musician — Sammy Figueroa came in on congas, and his contribution was a welcome streak of gilt on the gingerbread. The opening riff on Pick Up The Pieces drew roars of recognition, and set the standard for the night with its free and easy excellence. Alan Gorrie and Hamish Stuart worked well together on vocals throughout the set, with Gorrie taking solo for the second number,

Work To Do. Figueroa and Roger Ball on alto sax had moments of personal glory in Person to Person, while Molly Duncan had a chance to blow a storm on tenor sax during Got The Love.

Stuart changed to bass guitar for the remainder of the set — which included I'm The One and TLC — and at the same time surpassed his previous best as a lead vocalist. The band was by then, if possible, enjoying itself more than the audience, and when they came back onstage to do Heard It Through The Grapevine the event had moved from being a performance on to the plain of ritual communication between like minds. During the 15 to 20 minutes that this number kept

## Cutting a slice of the European cake

IT IS a manager's job to look ahead even if his band is happily preoccupied with the present. David Mintz has one aim for the near future, and that is to re-establish the AWB in their home territory, and to break them in a big way in the two major European markets of France and Germany.

Mintz is well aware that America has been good to, and for, the band. He pointed out while at Montreux 90 percent of their sales are in the US, where the last four LPs, Average White Band, Cut the Cake, Soul Searching and Person To Person went platinum, gold, platinum and gold respectively. To take just one contrasting sales figure, Soul Searching sold 300,000 in Britain as opposed to over one million in America.

"Compared with the American market, sales in Britain are negligible," Mintz admitted, but his aim was to work hard in each country — in close co-operation with the record company men there — to make the best of every market. This, however, did not mean cramming in heavy concert schedules wherever and whenever possible. "It is a question of how one approaches the market: some bands have to come over and fit in as much gigging as possible in order to defray cost of travelling over here. We could have a concert in Paris, but we are here just for Montreux. I suggested to the band that they should come, I wanted them to experience the atmosphere, and to have a break from working in America."

The band had all been willing to testify that they were delighted that Mintz had twisted their arms a little. Mintz is sure that British and European markets are now more open to the AWB's brand of jazz/rock, and with the band so well-established in the US that there

is no need for them to work there for a while. The time has come to offer a revitalised act to the territories which saw them first.

Mintz took over as AWB manager about a year ago after nearly four years as a music business accountant and went to live in America. He is rather less rapturous about the way of life there than are the band members, although even they are prepared to admit that they have to consciously fight off the laziness which the high standard of living can cause. Mintz is aware that the band did succumb to that for a while — the casual attitude held by many US jazzmen to their work and their audiences did temporarily rub off on AWB's style and this could have been detected, by fans who knew them well, when they toured Britain soon after the move to America. But, as Montreux sets had proved, the adrenalin was again flowing.

Mintz, who intends to direct those energies to the Old World, sees the biggest issue, from a manager's point of view, as getting the work done without the day-to-day pressures affecting the band musically. His experience in the law and accounting side of the business has made it possible for him to protect the band from "the many

everyone dancing and clapping first Ben E. King and then Etta James came on stage to jam along.

It was not the only time it had or would happen at this Festival, but the atmosphere then was electric in the way that only a major music festival — with its freedom for big-time individuals to appear together — can make it. It gave uplift that would turn Dolly Parton's corsetiere green with envy.

Another major, much-publicised, and very successful feature of this Festival week end was the Atlantic Super Stars sessions. Over the full period of the Festival Atlantic took an unprecedented 20 acts to Montreux. Seventeen of these were around for the second and third weeks, and came together in various combinations to stage impressive sessions under the direction of producer Arif Mardin.

If a criticism of their two long sets is to be made it is that with the artistic power and range of abilities on stage there could have been more varied and adventurous music. Long passages were like a massively augmented AWB. Working from a loosely blocked-out score Herbie Mann (flute) AWB, Dick Morrissey, David Newman, Doldinger, Jaroslav Jakubovic and John Palmiera on saxes, Don Ellis and Lew Soloff (trumpet) Jim Mullen (guitar) Figueroa, Rafael Cruz (percussion) and Richard Tee (keyboards) produced beautifully-worked pieces of jazz-rock-blues fusion, with particularly brilliant solos from Morrissey and Mullen. The diet was rich, but without variety, and therefore eventually rather indigestible.

Whatever the commercial record company reasoning behind bringing so many artists to a Swiss music festival which could at most expose them to a handful of thousand spectators, the fact that it did so made for some memorable evenings of music.

people in this business who want to tell you what to do." The strong tendency now for managers to work closely with record companies — rather than the traditional situation of managers and agents together working against the companies — is one Mintz keenly supports. Many managers might he felt have been upset at the idea of their band doing a joint project with an equally big and well-established name. His attitude was that his band needs flexibility, and the Ben E. King LP was obviously proving to be a project both acts were enjoying, and which could be commercially very good for both. He expected the videos of the Montreux sets to provide a tv spectacular at some future date, and meanwhile response to the Benny and Us album in America was proving great.

Good British response to it is a strong possibility, and the band's two concerts at the end of this month — in London and Edinburgh — should help it along. The band is also completing the album it had started on before deciding to concentrate on Ben E. and Us instead. Called Warmer Communications, it is scheduled for October release.



Ben E. King on stage with Alan Gorrie of AWB — see page 16.

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## TALENT

# Johnston: how I write the songs

by CHRIS WHITE

IT WAS while driving along the freeway that ex-Beach Boy Bruce Johnston was first haunted by the melody — by the time he had reached his destination, the song with lyrics, had been completed in his mind and he immediately committed it to paper. The result, four years later, is that I Write The Songs has become one of the standards of the Seventies, vying with such other songs as Send In The Clowns and What I Did For Love, for the attentions of such names as Sinatra, Jack Jones, Sammy Davis Junior and Shirley Bassey, and winning a US Grammy award.

"It was all so easy — I just wanted to write a song about my belief that there is music in everybody, and before my car journey was over I had completed I Write The Songs," Johnston now says. "In the US Barry Manilow had the Number One hit with the song, though the first artists to record it were Captain and Tennille, on their first album. David Cassidy also did one of the earliest versions on his first RCA album, and it was issued as a single in the UK after the BBC refused to play Get It Up For Love, his official new release. The great thing about the song is that if I have a family, I will probably be able to pay for all of their education from the royalties of that one particular number."

Since Johnston left the Beach Boys four years ago, he has embarked upon his own career as a songwriter, producer, musical

arranger, and now performer, with an album Going Public released by CBS this month. "It was tempting to stay with the Beach Boys but my theory was that if I stayed with the group then I would probably become very lazy, and be over-paid. The problem with the pop music industry is that you can make so much money and it is then very easy to sit back and let things slide."

Johnston's most recent visit to the UK was ostensibly for three reasons — to appear with the Beach Boys during their various British gigs (which have since been cancelled), to promote the new album, and make an LP with another CBS band, Sailor. The latter project has been one that he particularly enjoyed.

"I've done a co-production with Kurt Betcher, and I that that we have all managed to come up with a great product.

"It isn't a question of the band changing style or direction, probably more a case of getting some fresh ideas injected into what they are doing. I think that all artists should change record producers after a couple of LPs because it benefits everyone. For instance, I did a couple of albums for David Cassidy, but I probably won't be producing his third.

Although Johnston split with the Beach Boys so far as touring was concerned, he has continued to record with them. "The last album we did together was the 15 Big Ones. However I've just finished work on Dennis Wilson's solo album."



Bruce Johnston

His other activities have kept him busy. In 1973 he was vocal arranger and background singer for Elton John's Don't Let The Sun Go Down On Me, and he also worked on John's Blue Moves double album. In addition he has done vocal arrangements for Eric Carmen, Captain and Tennille, and Art Garfunkel (Disney Girls and Breakaway). He formed a production company, Equinox, with Terry Melcher (musician son of Doris Day), and they signed an exclusive deal with RCA. One of the results of that alliance was an album by Barry Mann, called Survivor, featuring material written by Mann and his wife Cynthia Weil.

The reason why Johnston has not until now made an album himself is because "I just wasn't ready". He says: "I wanted to pile up some production and composing credits behind me before I started recording. It seemed wrong to leave a big group like the Beach Boys and immediately start a recording career of my own. I'm very pleased with Going Public because it was deliberately under-produced. I didn't want to be hidden behind a wall of sound. The LP is a good picture of what I'm now doing.

"The main question now is deciding just how my professional career should be divided up.

# Soul searching with Ben E. King

THE AWB/Ben E. King Mutual Admiration Society has recently been meeting regularly in the Montreux Casino and other very nice places thereabouts. But for the fact that the combination has proved itself to be the best idea either side has had for some time the flow of affectionate adulation could have been rather treacly.

King, who is only half-joking when he introduces himself as "THE" Ben E. King — he frequently hears of imitators using his name and his past association with the Drifters to pull audiences in the U.S., Britain and elsewhere — has given AWB a much-needed shot of spontaneity and looseness. AWB has given King a fine band to work with, and a currently hugely successful name to be linked with on vinyl and on stage.

The AWB success is at present in the US almost exclusively. The band acknowledges this, but cannot pretend to be yearning for a return to their British life and times. Scots are not renowned for their romantic or uncommercial idealism, and AWB went to live and work in America with their eyes wide open to the possibility that they would lose British fans.

Onnie McIntyre and Roger Ball, talking about their recent history, explained that it was when they first toured America that they realised that there was the place that could offer them the type and amount of work, the audience, and the fellow musicians that they really wanted. Their move to base themselves in New York was for reasons quite different from those now in vogue with superstar tax-exiles. "We went because we had no money, and things could only be better for us there." They saw the change as a logical step in the band's development.

The good of the band as a whole is something that every one of them places in paramount position. They rightly emphasise that their strength is in their musical unity, and the proof is to be seen both on and off stage. In America the band has found a huge following, in particular a big black audience, which has taken to their music and can demonstrate approval on a much larger scale than the British, both in attending concerts and in buying records.

"We were not disenchanted with Britain," explained McIntyre. "It really was the natural move to make at that time; but the response from American audiences was incredible, while people here then really did not seem to know where our music was coming from. The Music we play was

derived from the black music of America."

Ball added that being in the US gave the band a much-needed contact with the musicians they admired. "Musically it was inspiring to listen to all these great jazz players. That's all I listen to on the radio there, and I can do that because there are several 24-hour jazz radio stations. "They met and jammed with many of their heroes, and worked with impressive session men on the albums they cut in the US.

They admit a strong sentimental attachment to Britain, "but not in musical terms." They believe that they are playing much better now that each individual has improved immensely and so has the band. Those who saw them at some of their less inspired British gigs in the past two years might want to qualify that statement, but their showing at Montreux countered any such criticism. They may have been through a trough as far as British album sales and perhaps British concerts have been concerned, but they have every right to say that overall there is a marked improvement and maturity in the band.

"We have not changed musical direction," remarked Ball, "but from going to clubs and hearing these great American artists we have realised just how our instruments should sound." The joint album with Ben E. King was an idea which just grew between the artists. Originally the plan was for the band to cut one single with King, but working together made each realise that there was much more good to be got out of the association than that.

Ball admitted that the AWB was beginning to find the need to keep on producing their own material a strain. "Really, it's hard enough producing one good LP a year, and we were needing to produce more. We were becoming written out and very tired." King's whole attitude was different to theirs. His relaxed personality, his experience, and his talent, came together to produce the happiest most creative studio sessions that any of the AWB can remember. "We just suggested songs and went ahead and did them", which has made for an unusual and interesting tracklisting on the LP.

The album came together very quickly because of this good atmosphere; recording and completed within three weeks. AWB had already been working on another LP when they broke off to follow up the idea of working with King. They will now go on to complete that one.

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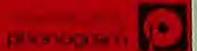
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# RADIO

# Radio Chalk meets Radio Cheese

SOME MISCHIEVOUS gremlin must have been at work when the franchises for West Midlands commercial radio were handed out: for if you scoured the network you would be hard put to find a more unlikely pair of neighbours than Beacon and BRMB.

Consider their images: in the red corner Beacon, with a healthy slice of Canadian money at its back, run by a brash pair with suspiciously transatlantic accents and pumping out country rock 20 to the dozen.

In the blue corner BRMB, British through and through, controlled with a cautious conservatism and talking — above all talking — with a kind of studied amateurism to the Great Birmingham Housewife.

If the images are false, which they are, at least they point hopefully to a time when many more stations will brush shoulders like these two: they prove beyond doubt that Independent Local Radio is not all the same.

BRMB, three and one-half years old, has an "official" market of over two million adults centred on the country's second city. Beacon, the baby of the network, covers a population two-thirds that size, based on a loose grouping of towns north-west of Birmingham labelled — for the IBA's convenience more than anything — the Black Country. But 700,000 people live in the official shadow of both, and many more have the choice whether the IBA likes it or not.

This month's audience figure showed Beacon the less popular of the two — which, as the younger, it should be. But has the Black Country, in its traditional working-class conservatism, reacted against the American imposition?

Beacon has always been obsessed with a house style — the "Sunshine Sound" it calls it. It is, to coin a phrase, music-intensive and has always been music-orientated. From its first day it operated a rigid playlist rotation. Its presenters were to be component parts, programmed in the first place to be a Beacon dj and then to be a personality, so that anyone tuning in would instantly know the station, if not the man.

Beacon has built a local station around that sound. Local news — with a bulletin on the half-hour and a

On air: April 1976  
WEEKLY AUDIENCE  
419,000  
(32 per cent of  
market population)



Jay Oliver: "If I took Beacon to London I'd slaughter Capital"

Last week on this page *Music Week* asked: Has American-style radio programming been a mistake in Britain? A Beacon Radio and its very British neighbour BRMB it has been put to the test. Godfrey Rust reports

On air: February 1974  
WEEKLY AUDIENCE  
1,157,000  
(43 per cent of  
market population)



John Russell: "A great danger to think that American radio could work."

newsman ever-present in the studio for 'news as it happens' — is now more emphasised and the playlist rotation has been made more sophisticated, but the station has never backed down from its aggressive, slick assault on its audience.

Programme controller Allen McKenzie, English by birth but transatlantic by experience, denies that Beacon is like an American station: "It's just applying certain principles of broadcasting", he says.

Music, however, is the key. Country rock and classy soul says m.d. Jay Oliver, has always made up a good deal of the playlist, and Beacon is unusual in programming a high proportion of album tracks that re-inforce the West Coast sound. Beacon has also played a big part in helping new acts — of the right kind. Kokomo, Cado Belle, Little Acre, Muscles and Judas Priest have all had a leg up, though mostly to nowhere. "The only thing we've done significantly to break a new act is to tell Charley to go to the States," remarks Oliver wryly. "But if we like a band we'll bust a gut trying to help them. For Charley we did everything — they

did three concerts, we played the single into the ground."

Aware of being too flippantly labelled, Beacon has just produced a set of on-air promos on the theme of "Soul music is . . .", "Pop music is . . ." and so on, each featuring three artists and the tag-line ". . . and Beacon 303".

Beacon's style is reflected in their audience figures: they have a younger audience than BRMB, which scores quite consistently across the 15-54 range. The BRMB attitude to music is vastly different. Since music programmer Martyn Sutton left last autumn things have changed.

"It's more consistent, though I suppose that means its less distinctive," comments programme director John Russell. "We're no longer floundering around like a very attractive goldfish in a pool not quite sure about where we're going. Brian Savin, who took over from Sutton is more pragmatic than Martyn. (Sutton left of his own choice to further his writing career).

Russell's apparent lack of concern for record companies caused a commotion last year when he informed them they could only 'plug' by appointment, and on just one day of the week. "I think that may have been blown up because record companies are insecure. When your record has dropped out of the chart the radio station will still be here," he says. But he is not against them by any means. When he took over the music while Savin was on holiday, he said, the promotion men "came in quaking." He thinks they were pleasantly surprised at his attitude.

His attitude is that any record will do provided people want to listen to it. This is the contradiction in radio programming. To BRMB it doesn't matter if it sells or not, yet the first thing Russell and Savin do when putting the playlist together is to pore over the *Music Week* chart. If a record hasn't made the breakers after three weeks, they may give it a further run but will probably drop it.

Beacon, more music-minded, is oddly less tied to the business of selling records. The sales chart is what is looked at *after* the playlist has been put together, and their choice of records frequently flies in the face of public opinion as expressed so forcefully in cash over the counter.

For BRMB the magic ingredient is not the station sound but — ugly word that it is — localness. "There's a lot of talk about American terms like formats and things. I don't think that has anything to do with British radio," says Russell. "Localness is the only extra thing

we have to offer. If you want good pop music you can just tune to Radio 1.

"I think it was a great danger to think that American radio could work in the Black Country or Nottingham or wherever."

Russell is equally certain about his presenters, many of them local though including Brummie Australian Ed Doolan. "They should be broadcasters. Those sort of animals are few and far between. It takes an intelligent person plus that special thing which is called personality. If they have that then they will say something other than Wow, this is number ten in the charts, which I don't think matters very much."

Beacon presenters (who include ex-BRMB dj George Ferguson) have been criticised for still saying the same things they were saying a year ago: but then Oliver and McKenzie are saying the same things they were saying a year ago, and quite as confidently. Despite Beacon's modest 32 per cent reach (generous in fact compared to other ILR stations when only a year old) Oliver has reason to believe the audience in Wolverhampton itself, where the station is sited, is much larger.

The query is in the 'overlap' area, including the north-west fringe of Birmingham, Walsall and West Bromwich. The JICRAR research showed that neither station had a significant share in their neighbours' territory. Who then controls the no-man's land? Each station's survey — conducted by the same company —

would suggest that they do themselves. Because BRMB declined Beacon's offer of a joint survey the question cannot be fairly resolved (a state of affairs that only casts doubt on the survey's accuracy, fraught as the diary method is with the possibilities of human error).

Their relationship has always been a little volatile. In the past Beacon has sent raiding parties into Birmingham to keep 'the opposition' on its toes, but now feel it's not necessary. Oliver claims that the station wanted to goad BRMB into going on to a 24-hour service because it would stretch the competition's nine-hour needletime allowance. BRMB went and did it. Beacon, playing around 12 records to the hour and up to 16, have no desire to go beyond their current 19 hours a day.

Beacon wants to survey the whole Birmingham area for both stations — and any others that may come along. Oliver believes, from a NOP survey carried out last July, that very few Beacon listeners tune to BRMB, and presumably the reverse applies. If that is so then Beacon could plug gaps for advertisers in the BRMB market — and vice versa — without poaching another's territory. If it is true it will also prove that a distinct music style can be a marketable commodity even in British commercial radio.

John Russell believes that the more local you become, the more your ratings increase. Beacon recognises music as the stuff that radio is built up on. The two are not incompatible: both presumably are right because neither has flopped. Oliver and McKenzie are certain there will be alternative music stations in Britain in ten years time. In the meantime BRMB will tug proudly at its roots and Beacon go on mildly pioneering, the nearest thing to alternative ILR there is (Capital and LBC excepted) and, Oliver believes, built on a formula that could work anywhere: "If I took Beacon lock, stock and barrel to London I'd slaughter Capital."

## JICRAR survey

It has been pointed out that the table of audience figures published in last week's *Music Week* may be misleading, as the total audience quoted for four ILR stations included children under 15. Weekly reach, adults only, is as follows:

BRMB 931,000  
Downtown 657,000  
Piccadilly 1,169,000  
Tees 410,000

## BRMB/Beacon breakdown

Is Beacon an American music station? Is BRMB stuck in the musical mud? Analysis of their singles playlists from three separate weeks in May, June and July supplies some of the answers.

Album tracks — which comprise a larger proportion of Beacon's output — weren't considered. Total singles listed over the three weeks was 180 (Beacon) and 164 (BRMB). What the breakdown showed:

ILR music is *not* all the same — far from it. Only 74 titles (less than 50 per cent) appeared on both stations.

BRMB is closer to the sales chart. 50 per cent of its titles were in the Top 50. For Beacon only 33 per cent.

BRMB was playing 74 per cent of the chart 'risers' — records that hadn't passed their sales peak. Beacon only 55 per cent.

BRMB plays more pop: about

47 per cent of their playlist could be called pop rather than rock (29), soul/Tamla (21) or anything else. Beacon balanced out more evenly at 35, 35 and 27 per cent respectively.

BRMB hangs on longer. Only one Beacon record had been listed for more than eight weeks, against ten from BRMB.

At any time an average record on either playlist will have been there for three and a half weeks — and they will both have been playing a Top 50 record for a week before it appeared in the sales chart.

Beacon is more American — but not by much. It was split 50/50 between US and UK product. BRMB was UK-biased 57/43. Where Beacon does pick up its transatlantic tag is in the prominence of country rock and soul — whether British or American — on its list.

## VITAVOX LIVE SOUND AWARD 1977

For the best new British group in live sound resident in the U.K.



## NOW IN THE LAST WEEK FOR NOMINATIONS

The Award is open to any British group in any category of music, who did not reach the top 50 albums or singles charts in the 12 months to March 31st this year. Initial entry is by taped recording. Semi-finals and finals will be judged live.

First prize: the Vivavox Award silver trophy, plus commemorative trophy, a pair of Thunderbolt speaker systems valued at £1,000, PLUS studio recording time presented by Horizon Studios, Coventry.

Second prize includes equipment to the value of £750.

Third prize includes equipment to the value of £250.

Entry form from: Patricia Schooling, 27/28 George Street, Richmond, TW9 1HY or phone 01-940-9748.

CLOSING DATE FOR ENTRY IS MONDAY, AUGUST 1st, 1977.

Sponsored by

VITAVOX LIMITED  
Westmorland Road,  
London NW9 9RJ



# MAKE SPACE FOR STIFFS

DEALERS AWAKE!  
 We started as a joke.  
 Got involved in a threat.  
 Now we're reality.  
 This is 1977 calling.  
 Mutant martians,  
 horrified housewives,  
 screaming schoolgirls,  
 teens in the know  
 and washed up wavers  
 will soon be invading  
 your stores for our wax  
 from your racks.  
 You're gonna have to rock.  
 So get Stiffs in stock.  
 32 Alexander Street  
 London W2



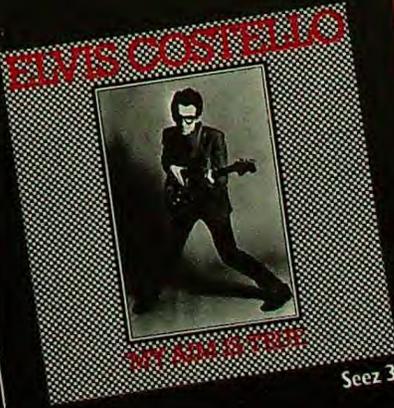
**DAMNED**



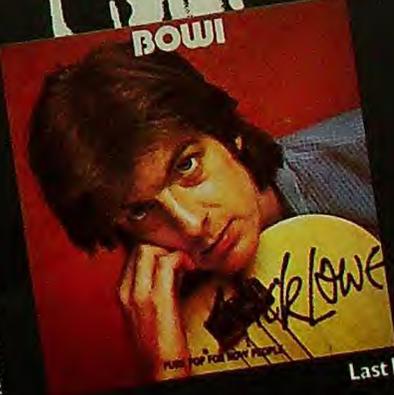
Seez 1



Seez 2



Seez 3



Last 1

WE'RE NOT THE SAME  YOU'RE NOT THE SAME

Manufactured and distributed by Island Records Limited.  
 Available through EMI.

## RADIO

## Annan: City accuses BBC

IN THE toughest published attack since the release of the Annan Report, Radio City has accused the BBC of deliberately trying to pre-empt public discussion on the future of broadcasting.

The Liverpool commercial station, in a document titled 'Public Service Without Public Expenditure', has voiced the feelings of many ILR companies which have shied away from direct criticism of the BBC public relations' campaign.

Just two days after publication of the Report — which recommended that all local radio be brought under a single authority — the BBC had announced plans for 26 new local stations, followed a few weeks later with plans for 19 more. City calls this "a deliberate and well-organised attempt to pre-empt orderly discussion of the Annan proposals and to influence MPs with constituencies in the areas concerned."

The 25-page document, submitted to the Home Secretary, also lays seige to two parts of the Annan Report: the quoted costs of local radio and "suggestions that in some undefined ways BBC local radio is more worthy of and valuable to the community than the independent stations."

City quotes its 1977 estimated running costs of £941,000 as the minimum on which a popular, responsible service can operate in a region like Merseyside. At present levels it believes a station of that size would cost over £1 million to set up.

This is in contrast to the Annan figures, supplied by the BBC, which apart from relating to 1973 (and not 1976, as presented) fail to make clear that they are only valid for BBC local stations broadcasting for a few

EDITED  
by  
GODFREY RUST

hours per day and do not include substantial network, transmitter, engineering, personnel, and other 'centralised' costs which City believes probably account for half the costs of most radio stations.

City attacks Annan's suggestion that local radio staff should expect to work cheaply. "This consideration," it believes, "is vastly more important to broadcasters than arguments about what the controlling authority should be."

"It is certainly true that nothing causes Independent Radio Management and Staff more anguish and concern than the suggestions now being made that in ways not yet detailed BBC local radio is more worthy, more involved and more valuable to the community it serves than the independent version." City comments, and continues: "We fully recognise the large number of so-called minority programmes broadcast by the BBC local stations. Some of them are good — many are awful."

Noting the tiny audiences reached by many of these, it remarks: "We hope we shall not be misunderstood when we express our view that we see no public service and very little merit in broadcasting largely to one's self."

Eight pages of the document are taken up with detailing some of City's own public service functions.

The BBC responded that the announcement of their expansion plans should have come as no surprise and was to aid, rather than pre-empt, discussion of Annan. BBC Merseyside programme organiser Roy Corlett refuted City's attack on some BBC 'minority' programmes, claiming that their large audience merely backed up their belief that there was a place for both types of local radio on Merseyside.

LAND  
LINES

BRMB LOOKING for a new presenter, though despite rumours of impending Nicky Steele departure and Ed Doolan move from the morning show, station chiefs Pinnell and Russell say the addition is just to bring the station up to capacity.

Trent also looking for new talent following unexpected resignation of Peter Quinn, scheduled to take over the nighttime show on his return from holiday. Billy Bingham, sitting in for Quinn, now effectively auditioning for the slot on-air.

Trent's new schedules, with an extra 90 minutes broadcasting per day (an hour on Sundays) and a revamped news and information service, follow the IBA's 'rolling' of its contract after an extra year's probation. Tees and Plymouth Sound also gained extensions until the IBA Act expires in July 1979. Trend m.d. Denis Maitland denies



Not all Radio City's time is spent writing vitriolic reports, as Elton John discovered when the station presented him with a City-tinted outlook on the world during his recent visit there.

## No go for Blackburn

rumour of company switching to Air Services' rep house.

Peter Quinn now expected to join the Middle East Peace Ship along with recent acquisitions Alan Bell from LBC's traffic department and Irish dj Dave Cunningham. Others currently in self-imposed three-month exile are Dave Collins, Crispian St. John, Peter Frost and Alan Simons.

As Pennine interview for a new programme controller, opinion among Bradford observers divided about Stewart Francis' chances of elevation to the long-empty post.

Denying rumours of moves by Tony Blackburn and David Hamilton, Radio 1's Teddy Warwick said resignedly: "Of course they'll move one day and then everyone will say 'I told you so'." Hamilton's renewed deal with Thames TV follows his demise as a TOTP presenter, and his new short-term BBC contract is just a reversion back to pre-ILR days: BBC fears that its djs would jump into the new commercial network proved unfounded. Expect three-year signings to become a thing of the past.

With the Radio One Roadshow starting its nationwide trek on July 25, BBC ears are likely to be tuned to ILR wavelengths in search of future residents of Egton House —

though opinion is that there are few likely candidates around.

Granada TV's planned six-show Paul Nicholas series scrapped for the time being with regrets being voiced all round. Hoping to screen the teeny hero in the future. Granada in the meantime falling back on six episodes of the Rollers' Shang-a-Lang first shown two years ago — and no doubt pleasing to Arista who last week supplied three of the top four airplay add-ons, with the Rollers, Barry Manilow and Showaddywaddy.

Tees Top 40 posters, displayed each week in local stores, bringing big increases in enquiries from retailers about records heard on air.

Top of the Pops headline-making appearance not the only exposure last week for the Sex Pistols. Johnny Rotten joined Capital's Tommy Vance for The Punk And His Music show last Friday (15), revealing manners and taste to confirm the Observer's recent suggestion that the band are not all that they seem.

Telex message last week confirmed Radio Hallam's new station slogan: "It's good to have a radio station as a fiend" ... and an independent survey reveals that Metro Radio gives you the most exposure. Their T-shirts shrink more than anyone else's in the ILR network.

## HEY, HEY, ROCK 'N' ROLL

THE WORLDS BEST VALUE  
ROCK 'N' ROLL SINGLE

2 GREAT ARTISTS  
4 MILLION SELLERS FOR 75p.

LITTLE RICHARD

LONG TALL SALLY/LUCILLE

LARRY WILLIAMS

DIZZY MISS LIZZY/BONY MORONIE

(SONE 1).



LIMITED EDITION  
FIRST 10,000 IN  
SPECIAL COLOUR  
BAG

RELEASED JULY 22nd.

THE ORIGINAL HITS BY THE ORIGINAL ARTISTS WHY BUY EXPENSIVE SUBSTITUTES

AVAILABLE FROM PYE RECORDS (SALES) LTD,  
SONET PRODUCTIONS LTD 121 LEDBURY ROAD, LONDON W11

Paul Burnett's  
Record of the Week  
on Radio 1

LOBO

At First Sight

b/w One More Time

Published by Cornwall Music/April

Order from Selecta

POWER  
EXCHANGE  
Records & Tapes

# When Stuart Henry plays it in Luxembourg, he's selling it in Aberdeen, Londonderry, Cardiff and Brighton.



Because Luxembourg is Britain's only national commercial radio station.

And one which has a clearly defined audience with 52% of listeners being 15-24 years old and 81% under 35.\*

So you won't be wasting money by talking to people whose only contact with records is a wind-up gramophone in the corner.

It's also a fact that the 15-24 year olds make up 47% of all singles purchases.

And 35% of all LP purchases.

So if you want to jump on to the top-selling band wagon, you know who to turn to.

The station they turn to.

Ours.

If you'd like to know more, we've produced a 15-page booklet crammed with facts and figures.

So for your copy, fill in the coupon and send it to Tony Logie, Sales Director, Radio Luxembourg Limited, 38 Hertford Street, London W1.



**Britain's only national  
commercial radio station.**

Please send me your 208 marketing booklet.

NAME \_\_\_\_\_

POSITION \_\_\_\_\_

COMPANY NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\*All figures quoted in this advertisement are taken from the BMRB "FORTE" Survey (August-October 1976).





**LITTLE FEAT**  
Little Feat Warner Bros. K46072



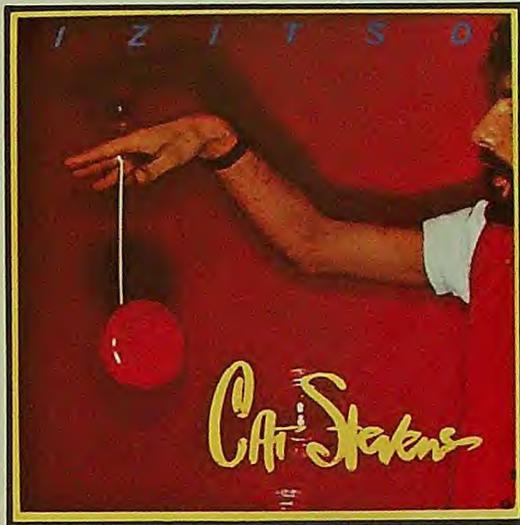
**SAILIN' SHOES**  
Little Feat Warner Bros. K46156



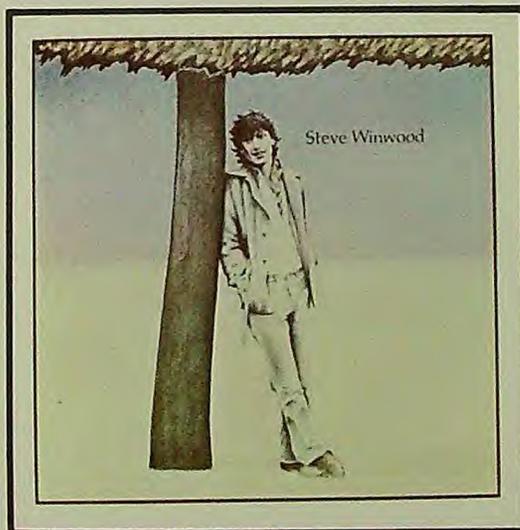
**DIXIE CHICKEN**  
Little Feat Warner Bros. K46200



**FEATS DON'T**  
Little Feat



**IZITSO**  
Cat Stevens Island ILPS 9451



**STEVE WINWOOD**  
Steve Winwood Island ILPS 9494



**SORCERER**  
Tangerine Dream MCA MCF 2806

# MUSIC

# TOP 10

AND T

TITLE	Artist	Label No./Cassette/Cartridge
1 MUPPET SHOW	Muppets	Pye NSPH 19/ZCP 19
2 A STAR IS BORN	Soundtrack	CBS 86021/40 86021/42 86021
3 BEATLES AT THE HOLLYWOOD BOWL	Beatles	Parlophone EMTV 4/TC-EMTV 4/8X-EMTV 4
4 JOHNNY MATHIS COLLECTION	Johnny Mathis	CBS 10005/40-10005/42-10005
5 ARRIVAL	Abba	Epic EPC 86018/40-86018/42-86018
6 HOTEL CALIFORNIA	Eagles	Asylum K 53051/K4-53051/K8 53051
7 A NEW WORLD RECORD	Electric Light Orchestra	Jet UAG 30017/TCK-30017/8XU-30017
8 DECEPTIVE BENDS	10cc	Mercury 9102 502/
9 STRANGLERS IV	Stranglers	United Artists UAG 30045/TCK-30045/8XU-30045
10 EXODUS	Bob Marley & The Wailers	Island ILPS 9498/ZCI-9498/Y81-9498
11 SHEER MAGIC	Acker Bilk	Warwick WW 5028/4C-WW 5028/8T-WW 5028
12 RUMOURS	Fleetwood Mac	Warner Brothers K 56344/K4-56344/K8-56344
13 LOVE AT THE GREEK	Neil Diamond	CBS 95001/40-95001/42-95001
14 ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125/ZCHR-1125/Y8CHR-1125
15 THEIR GREATEST HITS 1971-1975	Eagles	Asylum K 53017/K4-53017/K8-53017
16 GREATEST HITS	Abba	Epic EPC 69218/40-69218/42-69218
17 20 GOLDEN GREATS	Shadows	EMI EMTV 3/TC-EMTV 3/8X-EMTV 3
18 KENNY ROGERS	Kenny Rogers	United Artists UAS 30046/TCK-30046/8XU-30046
19 IN FLIGHT	George Benson	Warner Brothers K 56327/K4-56327/K8-56327
20 GREATEST HITS	Smokie	

20 GREATEST HITS SMOKING RAK SHAK 526/

21 WORKS Emerson Lake & Palmer Atlantic K 80009/K4-80009/K8-80009

22 I REMEMBER YESTERDAY Donna Summer GTO GTLP 025/

23 ROCK FOLLIES OF '77 Rock Follies Polydor 2302 072/

24 THE BEST OF Mamas & Papas Arcade ADEP 30/

25 ANIMALS Pink Floyd Harvest SHVL 815/TC-SHVL 815/BX-SHVL 815

26 EVEN IN THE QUIETEST MOMENTS Supertramp A&M AMLK 64634/

27 SILK DEGREES Boz Scaggs CBS 81193/40-81193/42-81193

28 ATLANTIC CROSSING Rod Stewart Warner Brothers K 56151/K4-56151/K8-56151

29 A NIGHT ON THE TOWN Rod Stewart Riva RVLP 1/RV4-1/RV8-1

30 BOOK OF DREAMS Steve Miller Band Mercury 9286 455/729 9393

31 20 ALL TIME GREATS Connie Francis Polydor 2391 290

32 I'M IN YOU Peter Frampton A&M AMLK 64704/

33 TOM PETTY & THE HEARTBREAKERS Island ISA 5014/ZCSA 5014

34 IN THE CITY Jam Polydor 2383 447/3170 447

35 SONGS IN THE KEY OF LIFE Stevie Wonder Motown TMSP 6002/TC-TMSP 6002/BX-TMSP 6002

36 COMING OUT Manhattan Transfer Atlantic K 50291/K4-50291/K8-50291

37 DARK SIDE OF THE MOON Pink Floyd Harvest SHVL 804/TC-SHVL 804/BX-SHVL 804

38 TIME LOVES A HERO Little Feat Warner Brothers K 56349/K4-56349/K8-56349

39 THE CLASH Clash CBS 82000/40-82000/42-82000

40 ALL TO YOURSELF Jack Jones RCA TVL 2/TVK2/TVS2

41 IZITSO Cat Stevens Islands ILPS 9451/ZCI-9451/Y8I-9451

42 PETER GABRIEL Peter Gabriel Charisma CDS 4006/7208 612

43 TUBULAR BELLS Mike Oldfield Virgin V 2001/TCV-2001/BVX-2001

44 OLD FOUR EYES IS BACK Mike Harding Philips 6308 290/

45 PORTRAIT OF SINATRA Reprise K 64039/K4-64039/K8-64039

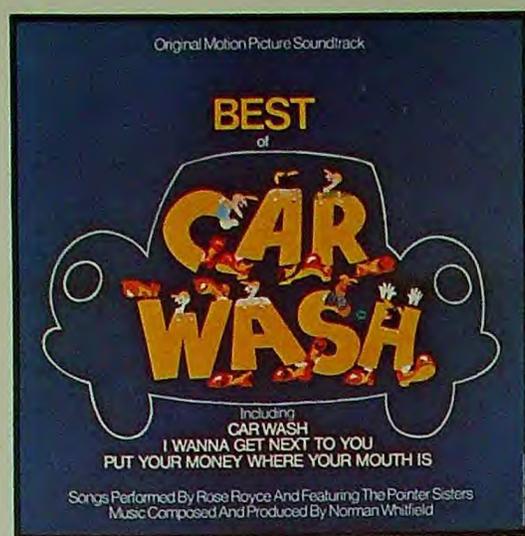
46 TWO DAYS AWAY Ekie Brooks A&M AMLH 69409/

47 YOU TAKE MY HEART AWAY Shirley Bassey United Artists UAS 30037/TCK-30037

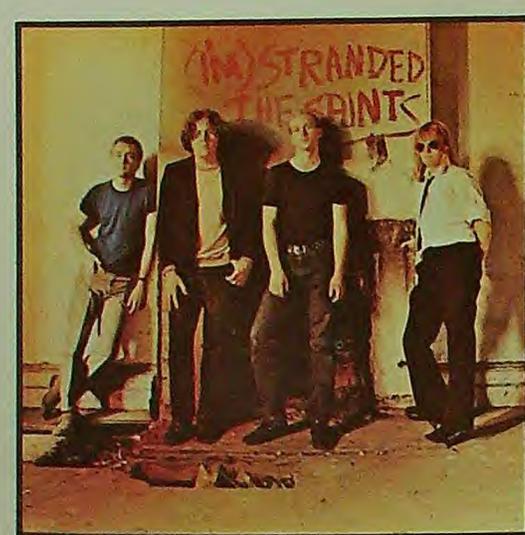
48 SNEAKIN' SUSPICION Dr. Feelgood United Artists UAS 30075/TCK-30075/BXU-30075

49 HEARTBREAKERS Various K-TEL NE954/

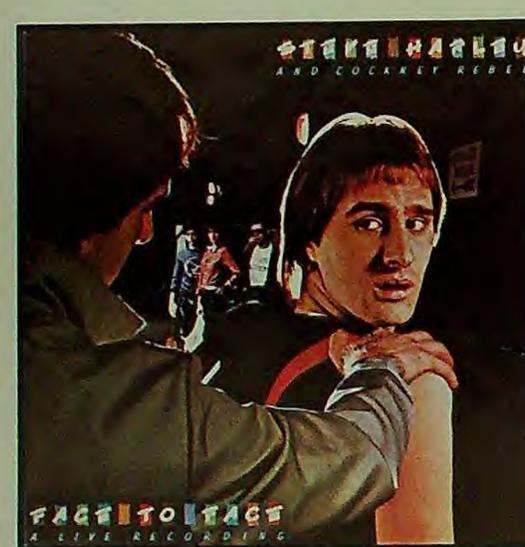
50 WISH YOU WERE HERE Pink Floyd Harvest SHVL 814/TC-SHVL 814/BX-SHVL 814



Car Wash BEST OF MCA MCF 2799

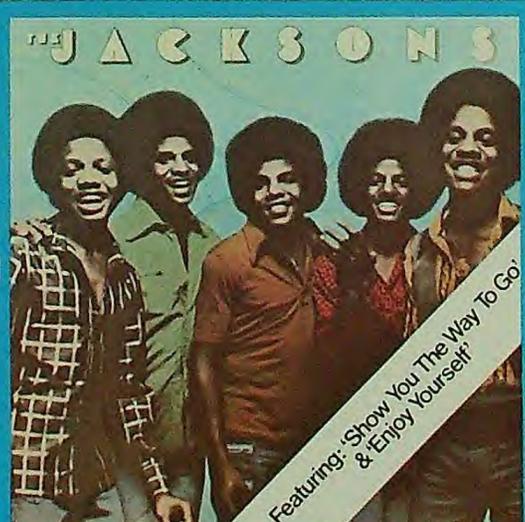
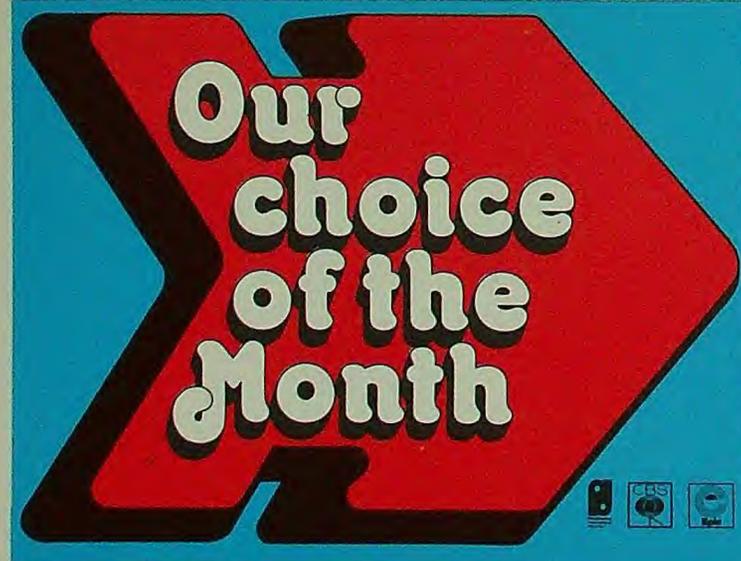


The Saints I'M STRANDED EMI Harvest SHSP 4065

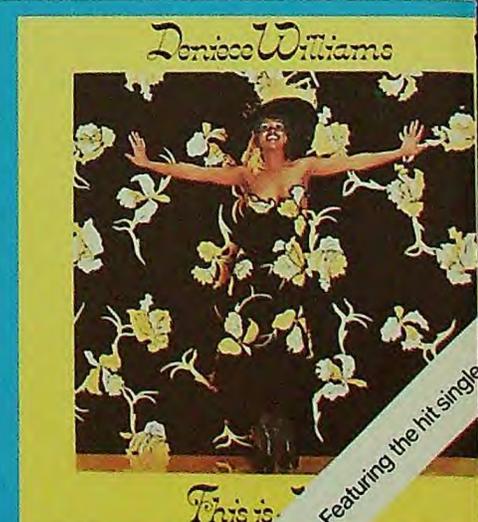


Steve Harley FACE TO FACE EMI EMSP 320

MUSIC WEEK chart compiled by British Market Research departments in the month of JUNE. The chart does not include outlets. Tape numbers are listed for convenience and performance. Published by Music Week Ltd. (Colour sleeve)



Jacksons THE JACKSONS EPC 86009



Deniece Williams THIS IS NIECY

# NEEDLETIME

## DEALER GUIDE TO AIRPLAY ACTION

- 1 **DOWN THE HALL** — Four Seasons (Warner Brothers K 16982) R1, B, CR, RC, F, M, O, T, V.
- 2 **LIFE IN THE FAST LANE** — Eagles (Asylum K 13085) B, H, O, P, S, T, V.
- 3 **GET UP AND GO** — Pilot (Arista 111) R1, BR, O, TV, RT, V.
- 4 **PEOPLE IN LOVE** — 10cc (Mercury 6008 028) RL, C, M, S, TV, V.
- 5 **FLOAT ON** — Floaters (ABC 4187) B, CR, RC, PR, S.
- 6 **SHIMMIE DO WAH SAE** — Andy Fairweather Low (A&M AMS 7303) BR, CR, C, O, V.
- 7 **WAY DOWN** — Elvis Presley (RCA PB 5044) RC, C, F, H, P.
- 7 **VOYAGE TO ATLANTIS** — Isley Brothers (Epic EPC 5443) C, H, O, P, PR.
- 9 **SECOND THOUGHTS** — Frankie Valli (Private Stock PVT 111) B, F, PR, T, RT.
- 10 **LUCKENBACH TEXAS** — Waylon Jennings (RCA PB 0924) BR, C, F, TV.
- 10 **NIGHTS ON BROADWAY** — Candi Staton (Warner Brothers K 16972) B, BR, M, RT.
- 10 **ANOTHER NIGHTTIME FLIGHT** — Blue (Rocket ROKN 527) C, H, M, V.

The above guide lists new releases gaining heavy radio support this week.

Key to station abbreviations: R1: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

## Radio 1

### RECORDS OF THE WEEK

Noel Edmonds: WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36283)  
 Tony Blackburn: GET UP AND GO — Pilot (Arista 111)  
 Paul Burnett: NAVAJO TRAIL — Michael Nesmith (Island WIP 6398)  
 David Hamilton: DOWN THE HALL — Four Seasons (Warner Brothers K 16982)

## Radio 2

### ALBUM OF THE WEEK

SPOTLIGHT ON ROGER MILLER — Roger Miller (Philips 6336 229)

## Luxembourg

### HOT SHOTS

Barry Alldis: WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)  
 Stuart Henry: ROCKY MOUNTAIN WAY — Joe Walsh (ABC 7002)  
 Tony Prince: TOGETHER WE ARE BEAUTIFUL — Ken Leray (Pye 7N 45703)  
 Peter Powell: REACHING OUT — Giggles (EMI 2640)  
 Mark Wesley: NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)  
 Bob Stewart: LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)

### POWER PLAY:

PEOPLE IN LOVE — 10cc (Mercury 6008 028)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

CAT SCRATCH FEVER — Ted Nugent (Epic EPC 5482)  
 YOU'RE MY DAY YOU'RE MY NIGHT — Red Hurley (EMI 2641)  
 HEAVEN — Bonnie Tyler (RCA PB 5044)  
 HIGH SCHOOL DANCE — Sylvers (Capitol CLX 102)  
 SING IT SHOUT IT — Starz (Capitol CL 15932)  
 NON STOP DANCE — Gibson Brothers (Polydor 2058 890)  
 LIFE IN THE FAST LANE — Eagles (Asylum K 13085)  
 FLOAT ON — The Floaters (ABC 4187)  
 SECOND THOUGHTS — Frankie Valli (Private Stock PVT 111)  
 NIGHTS ON BROADWAY — Candi Staton (Warner Brothers K 16972)  
 DOWN THE HALL — Four Seasons (Warner Brothers K 16982)  
 HYMN — Barclay James Harvest (Polydor 2058 904)  
 ME AND THE ELEPHANT — Gene Cotten (ABC 4173)  
 EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)

## BRMB

BIRMINGHAM

### ADD ONS

ANGELO — Brotherhood of Man (Pye 7N 45699)  
 ROADRUNNER — Jonathan Richman (Beserkley BZZ 1)  
 NIGHTS ON BROADWAY — Candi Staton (Warner Brothers K 16972)  
 LUCKENBACH TEXAS — Waylon Jennings (RCA PB 0924)  
 SHIMMIE DO WAH SAE — Andy Fairweather Low (A&M AMS 7303)  
 IS IT TRUE WHAT THEY SAY 'BOUT GEORGIA — Kenny Lynch (Polydor 2058 897)  
 I'M BLOWIN' AWAY — Joan Baez (Portrait PRT 5442)  
 GET UP AND GO — Pilot (Arista 111)  
 NAVAJO TRAIL — Michael Nesmith (Island WIP 6398)  
 ROOTS ROCK — Desmond Dekker (Feelgood FLG 108)

## Capital Radio

LONDON

### CLIMBERS

DOWN THE HALL — Four Seasons (Warner Brothers K 16982)  
 DO NOTHING TILL YOU HEAR FROM ME — Rumour (Vertigo 6059 174)  
 FLOAT ON — The Floaters (ABC 4187)  
 SHIMMIE DO WAH SAE — Andy Fairweather Low (A&M AMS 7303)  
 THE WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)  
 DON'T THINK ... FEEL — Neil Diamond (CBS 5440)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: NAVAJO TRAIL — Michael Nesmith (Island WIP 6398)  
 Dave Lincoln: TOGETHER WE ARE BEAUTIFUL — Ken Leray (Pye 7N 45703)  
 Phil Easton: TULANE — Steve Gibbons Band (Polydor 2058 889)  
 Mark Joenz: FLOAT ON — Floaters (ABC 4187)  
 Chris Jones: DIFFERENT DRUM — Linda Ronstadt (Capitol CL 15933)  
 Brian Cullen: DOWN THE HALL — Four Seasons (Warner Brothers 16982)

### ADD ONS

I FEEL LOVE — Donna Summer (GTO GT 100)  
 THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)  
 WAY DOWN — Elvis Presley (RCA PB 0998)  
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 EVERYTIME I SING A LOVE SONG — Billy Jo Spears (United Artists UP 36285)  
 HEAVEN — Bonnie Tyler (RCA PB 5044)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)  
 Steve Jones: ROCKY MOUNTAIN WAY — Joe Walsh (ABC 7002)  
 Richard Park: WAY DOWN — Elvis Presley (RCA PB 0998)  
 Tom Ferrie: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)  
 Brian Ford: I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)  
 Bill Smith: SHIMMIE DO WAH SAE — Andy Fairweather Low (A&M AMS 7303)

### CURRENT CHOICE

PUT SOME WORDS TOGETHER — Dana (GTO GT 102)

### ADD ONS

LUCKENBACH TEXAS — Waylon Jennings (RCA PB 0924)  
 ALL AROUND THE WORLD — Jam (Polydor 2058 903)  
 HEAVEN ON THE 7TH FLOOR — Paul Nicholas (RSO 2090 249)  
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)  
 ROADRUNNER — Jonathan Richman (Beserkley BZZ 1)  
 HERE COMES SUMMER — Wildfire (Casablanca CAS 107)  
 LOVE STOP — Airwaves (Rockfield 36267)  
 ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 527)  
 FLY BABY FLY — David Dundas (AIR 2156)  
 OUR LOVE — The Dells (Mercury 6167 526)  
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: SHE COULD SEE IT COMING — Hot Wax (Polydor 2058 882)

Candy Devine: LOVE VIBRATIONS — Realistics (Epic EPC 5439)

Cherry Mellwaine: GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)

Hendi: STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)

Eddie West: WE HELD ON — Joe Tex (Epic EPC 5374)

Lawrence John: GYPSY WOMAN — Breeze (EMI 2635)

## Radio Forth

EDINBURGH

### ADD ONS

YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)  
 TRY IT ON — Exile (RAK 242)  
 HEAVEN — Bonnie Tyler (RCA PB 5044)  
 LUCKENBACH TEXAS — Waylon Jennings (RCA PB 0924)  
 KICK AWAY MY BLUES — Tiger Sue (Pinnacle P 8447)  
 DOWN THE HALL — Four Seasons (Warner Brothers K 16982)  
 SECOND THOUGHTS — Frankie Valli (Private Stock PVT 111)  
 WAY DOWN — Elvis Presley (RCA PB 0998)  
 GOOD ENOUGH REASON — Andy Bown (EMI 2657)  
 SUBWAY — Blonde On Blonde (Chrysalis CHS 2158)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: WAY DOWN — Elvis Presley (RCA PB 0998)  
 Roger Moffat: ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 527)  
 Johnny Moran: LIFE IN THE FAST LANE — Eagles (Asylum K 13085)  
 Colin Slade: HYMN — Barclay James Harvest (Polydor 2058 904)  
 Ray Stewart: MARRIED BUT NOT TO EACH OTHER — Barbara Mandrell (ABC 4188)  
 Brenda Ellison: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)  
 Bill Crozier: JUST TRY (A LITTLE TENDERNESS) — Mud (RCA PB 5042)

## Metro Radio

NEWCASTLE

### ADD ONS

DOWN THE HALL — Four Seasons (Warner Brothers K 16982)  
 SUMMER BREEZE — John Lodge (Decca F 13717)  
 NIGHTS ON BROADWAY — Candi Staton (Warner Brothers K 16972)  
 FOLKS NEVER LEARN — Lou Rawls (Philadelphia PIR 5232)  
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)  
 ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 527)

## Radio Orwell

IPSWICH

### ADD ONS

GET UP AND GO — Pilot (Arista 111)  
 VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)  
 I'M BLOWIN' AWAY — Joan Baez (Portrait PRT 5442)  
 SHIMMIE DO WAH SAE — Andy Fairweather Low (A&M AMS 7303)  
 YOU AND ME — Alice Cooper (Warner Brothers K 16984)  
 LIFE IN THE FAST LANE — Eagles (Asylum K 13085)  
 SHE COULD SEE IT COMING — Hot Wax (Polydor 2058 882)  
 MUPPET SHOW THEME — Muppets (Pye 7N 45705)  
 WATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)  
 DOWN THE HALL — Four Seasons (Warner Brothers K 16982)  
 SUGAR SUGAR — Honey Monster (Warner Brothers K 16937)

## Pennine Radio

BRADFORD

### HIT PICKS

Roger Kirk: SLOW DANCING — Purify Brothers (Mercury 6167 535)  
 Julius K Scragg: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)  
 John Drake: YOU AND ME — Alice Cooper (Warner Brothers K 16984)  
 Paul Needle: SUGAR SUGAR — Honey Monster (Warner Brothers K 16937)  
 Stewart Francis: LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)  
 Peter Levy: HYMN — Barclay James Harvest (Polydor 2058 904)

### PENNINE PICK

WAY DOWN — Elvis Presley (RCA PB 0998)

### ADD ONS

LIFE IN THE FAST LANE — Eagles (Atlantic K 13085)  
 MY HEART BELONGS TO ME — Barbra Streisand (CBS 5392)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JULY 23 1977

The hit single from  
**PETER DINKLAGE**  
**I'M IN YOU**



AMS 7298

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# RAMONES

NEW SINGLE OUT NOW

"Swallow my pride"/"Pinhead"

AND LET'S DANCE

(RECORDED LIVE AT THE ROXY L.A.)

6078 607



1	3	I FEEL LOVE Donna Summer	●	GTO GT 100
2	1	SO YOU WIN AGAIN Hot Chocolate	●	RAK 259
3	4	MA BAKER Boney M		Atlantic K 10965
4	2	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	●	Atlantic K 10946
5	10	ANGELO Brotherhood Of Man		Pye 7N 45699
6	5	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips		BuddahBDS 458
7	7	PRETTY VACANT Sex Pistols		Virgin VS 184
8	8	SAM Olivia Newton-John		EMI 2616
9	11	OH LORI Alessi		A&M AMS 7289
10	17	SLOW DOWN John Miles		Decca F13709
11	9	PEACHES/GO BUDDY GO The Stranglers		United Artists UP 36248
12	6	SHOW YOU THE WAY TO GO The Jacksons	●	Epic EPC 5266
13	15	DO WHAT YOU WANNA DO T Connection		TK XC9109
14	12	FEEL THE NEED Detroit Emeralds		Atlantic K 10945
15	14	YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis		EMI International INT 532
16	25	ONE STEP AWAY Tavares		Capitol CL 15930
17	19	GOOD OLD FASHIONED LOVERBOY Queen		EMI 2623
18	16	A STAR IS BORN (EVERGREEN) Barbra Streisand	●	CBS 4855
19	24	WE'RE ALL ALONE Rita Coolidge		A&M AMS 7295
20	21	EASY Commodores		Motown TMG 1073
21	32	THE CRUNCH Rah Band		Good Earth GD 7
22	34	THREE RING CIRCUS Barry Biggs		Dynamic DYN 128
23	33	ROADRUNNER ONCE ROADRUNNER TWICE Jonathan Richman		Beserkley BZZ1
24	44	IT'S YOUR LIFE Smokie		RAK 260
25	28	DREAMS Fleetwood Mac		Warner Brothers K 16969
26	26	I JUST WANNA BE YOUR EVERYTHING Andy Gibb		RSO 2090 237
27	22	EXODUS Bob Marley & The Wailers		Island WIP 6390
28	18	LUCILLE Kenny Rogers	●	United Artists UP 36242

## ONES TO WATCH



**Eagles**  
"Life In The Fast Lane"  
K13085



**Slave**  
"You And Me"  
K10967



**Van Morrison**  
"Joyous Sound"  
K16986

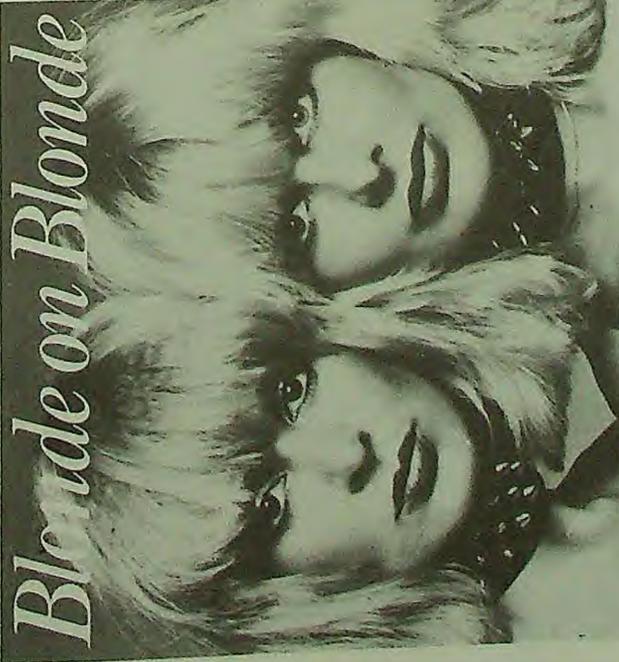


**Carly Simon**  
"Nobody Does It Better"  
K12261

# Jackie Wilson

the new single





**Subway**  
CHS 2158

The hot new single from Blonde on Blonde



**Deniece**

Her new single

- 27 22 **EXODUS** Bob Marley & The Wailers Island WIP 6390
- 28 18 **LUCILLE** Kenny Rogers United Artists UP 36242
- 29 13 **YOU'RE MOVING OUT TO-DAY** Carole Bayer Sager Elektra K 12257
- 30 **NEW** **ALL AROUND THE WORLD** Jam Polydor 2058 903
- 31 29 **GIVE A LITTLE BIT** Supertramp A&M AMS 7293
- 32 30 **I KNEW THE BRIDE** Dave Edmunds Swan Song SSK 19411
- 33 20 **TELEPHONE LINE** Electric Light Orchestra Jet UP 36254
- 34 41 **THIS PERFECT DAY** The Saints Harvest HAR 5130
- 35 27 **GOD SAVE THE QUEEN** Sex Pistols Virgin VS 181
- 36 31 **CENTRE CITY** Fat Larry's Band Atlantic K 10951
- 37 23 **I CAN PROVE IT** Tony Etoria GTO GT 89
- 38 **NEW** **FLOAT ON** Floaters ABC 4187
- 39 **NEW** **NIGHTS ON BROADWAY** Candi Staton Warner Brothers K 16972
- 40 50 **A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND** Gary Glitter Arista 112
- 41 35 **STRAWBERRY LETTER** 23 Brothers Johnson A&M AMS 7297
- 42 **NEW** **I'M IN YOU** Peter Frampton A&M AMS 7298
- 43 40 **HEAVEN ON THE 7TH FLOOR** Paul Nicholas RSO 2090 249
- 44 49 **ROCKY MOUNTAIN WAY** Joe Walsh ABC 12002
- 45 42 **FARMER BILL'S COWMAN** The Wurzels EMI 2637
- 46 47 **WHEN TWO WORLDS DRIFT APART** Cliff Richard EMI 2633
- 47 43 **YOUR SONG** Billy Paul Philadelphia PIR 5391
- 48 **NEW** **SOUTHERN COMFORT** Berni Flint EMI 2621
- 49 37 **GOOD GOLLY MISS MOLLY/RIP IT UP** Little Richard Creole CR 140
- 50 **NEW** **YOU GOT WHAT IT TAKES** Showaddywaddy Arista 126

Chart compiled for Music Week and the BBC by British Market Research Bureau  
 ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)  
 ● 1 MILLION (PLATINUM) ● 1/2 MILLION (SILVER)  
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It only happens when

I look at you BR 43



**'LOU STEEL'**  
7N46005

**BRYAN BLACKBURN'S GREAT VERSION OF THE NO.1 HIT SINGLE 'LUCILLE'**



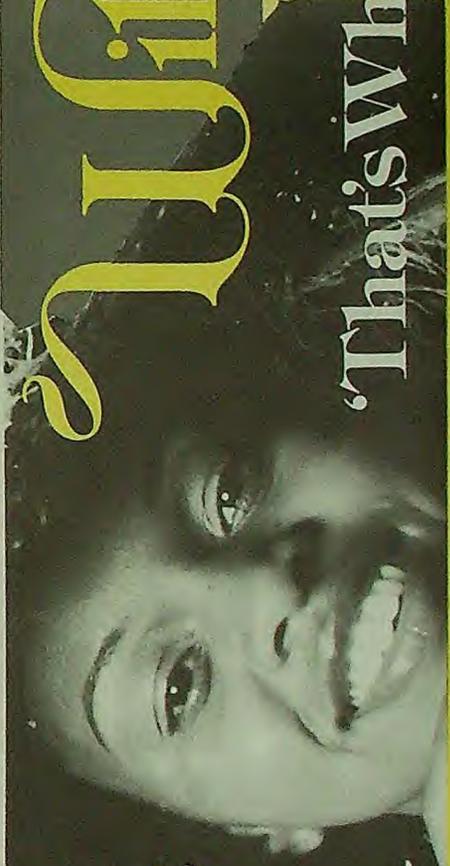
RECORDS

**Williams**

5432



'That's What Friends Are for'



# NEEDLETIME

## Piccadilly Radio

MANCHESTER

### ADD ONS

ALL AROUND THE WORLD — Jam (Polydor 2058 903)  
 VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)  
 SING IT SHOUT IT — Starz (Capitol CL 15932)  
 WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)  
 FLOAT ON — Floaters (ABC 4187)  
 THINK I'M GONNA FALL IN LOVE WITH YOU —  
 Dooleys (GTO GT 95)  
 SECOND THOUGHTS — Frankie Valli (Private Stock PVT  
 111)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Ian Calvert: HYMN — Barclay James Harvest (Polydor 2058  
 904)  
 John Coates: I CAN'T STOP THE RAIN — David Ruffin  
 (Motown TMG 1078)  
 Carmella McKenzie: PUT SOME WORDS TOGETHER —  
 Dana (GTO GT 102)

## Swansea Sound

SWANSEA

### HIT PICKS

Mike Hooper: PEOPLE IN LOVE — 10cc (Mercury 6008 028)  
 Colin Mason: I CAN'T STOP THE RAIN — David Ruffin  
 (Motown TMG 1078)  
 Jon Hankins: I'M BLOWING AWAY — Joan Baez (Portrait  
 5442)  
 Stuart Freeman: FLOAT ON — Floaters (ABC 4187)  
 Phil Fothergill: I'M NOT TO PROUD TO LOVE — Diane  
 Solomon (EMI 2647)

### ADD ONS

YOU'VE GOT WHAT IT TAKES — Showaddywaddy (Arista  
 126)  
 BLUE EYES — Obie Clayton (Good Earth OD 13)  
 MYSTERY HAS GONE — Marmalade (Target TGT 136)  
 LIFE IN THE FAST LANE — Eagles (Asylum K 13085)  
 SLOW DANCING — Purify Brothers (Mercury 6167 535)  
 HEAVEN — Bonnie Tyler (RCA PB 5044)  
 YOU AND ME — Alice Cooper (Warner Brothers K 16984)

## Radio Tees

TEESSIDE

### HIT PICKS

Tony Gilham: YOU MADE ME BELIEVE IN MAGIC — Bay  
 City Rollers (Arista 127)  
 David Hoare: DON'T WORRY BABY — Chris White  
 (Charisma CD 303)  
 Dave Gregory: LIFE IN THE FAST LANE — Eagles (Asylum  
 K 13085)  
 Alastair Pirrie: DOWN THE HALL — Four Seasons (Warner  
 Brothers K 16982)  
 Ian Fisher: SECOND THOUGHTS — Frankie Valli (Private  
 Stock PVT 111)  
 Brian Anderson: WHERE THE UNIVERSES ARE — Jimmy  
 Webb (Atlantic K 10978)

### ADD ONS

MAYBE IT'S LOST — Lesley Duncan (GM GMS 9046)  
 I CAN'T GET YOU OUTA MY MIND — Yvonne Elliman  
 (RSO 2090 251)

## Thames Valley

READING

### ADD ONS

FOOTPRINTS IN THE SAND — Vaughan Thomas (Pye 7N  
 46002)  
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)  
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers  
 (Arista 127)  
 I'M BLOWIN' AWAY — Joan Baez (Portrait 5442)  
 MYSTERY HAS GONE — Marmalade (Target TGT 136)  
 WHY DO FOOLS FALL IN LOVE — Summer Wine (EMI  
 2634)  
 GET UP AND GO — Pilot (Arista 111)  
 LUCKENBACH TEXAS — Waylon Jennings (RCA 0924)  
 MANHATTAN ROLL — Telephone Bill & The Smooth  
 Operators (DJM DJS 10785)  
 IF NOT FOR YOUR LOVE — Katie Kissoon (State STAT 54)  
 YOU AND ME — Alice Cooper (Warner Brothers K 16984)

## Radio Trent

NOTTINGHAM

### ADD ONS

STRAWBERRY LETTER 23 — Brothers Johnson (A&M  
 AMS 7297)

MY HEART BELONGS TO ME — Barbra Streisand (CBS  
 5392)  
 SECOND THOUGHTS — Frankie Valli (Private Stock PVT  
 111)  
 DREAMS — Fleetwood Mac (Warner Brothers K 16969)  
 JUST TRY — Mud (RCA PB 5042)  
 MEET THE PEOPLE — Alan Price (Jet UP 36274)  
 GET UP AND GO — Pilot (Arista 111)  
 IT LOOKS LIKE I'M THE CLOWN AGAIN — Drifters  
 (Arista 124)  
 FLOWERS — Emotions (CBS 5364)  
 SPANISH STROLL — Mink DeVille (Capitol CLX 103)  
 WILL YOU BE MY LOVER — Maxine Nightingale (United  
 Artists UP 36283)  
 SOUL COAXING — Biddu Orchestra (Epic EPC 5416)  
 NIGHTS ON BROADWAY — Candi Staton (Warner  
 Brothers K 16972)  
 SUMMER BREEZE — John Lodge (Decca F 13717)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Glenn Richards: HOLLYWOOD — Rufus (ABC 4175)  
 Chris Pollard: THAT'S WHAT FRIENDS ARE FOR —  
 Deniece Williams (CBS 5432)  
 Nicky Jackson: DOWN THE HALL — Four Seasons (Warner  
 Brothers K 16982)  
 Dave Christian: MANDOLIN WIND — Rod Stewart  
 (Mercury 6160 007)  
 Andy Ferriss: SHIMMIE DO WAH SAE — Andy Fairweather  
 Low (A&M AMS 7303)  
 Chris Rider: GET UP AND GO — Pilot (Arista 111)  
 Anton Darby: I HAD TO FALL IN LOVE — Gallagher &  
 Lyle (A&M AMS 7300)  
 Howard Pearce: ANOTHER NIGHT TIME FLIGHT — Blue  
 (Rocker ROKN 527)

### ADD ONS

PEOPLE IN LOVE — 10cc (Mercury 6008 028)  
 LIFE IN THE FAST LANE — Eagles (Asylum K 13085)  
 IT'S YOUR LIFE — Smokie (RAK 260)  
 IF I HAVE TO GO AWAY — Jigsaw (Splash CP 11)  
 ROCKY MOUNTAIN WAY — Joe Walsh (ABC 7002)  
 ALL I EVER THINK ABOUT IS YOU — Harry Nilsson  
 (RCA PB 9104)  
 NAVAJO TRAIL — Michael Nesmith (Island WIP 6398)

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**2 ORIGINALS OF LITTLE FEAT**  
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**TIME LOVES A HERO**  
Little Feat Warner Bros. K56349

# WEEK

# DO LPs

## TAPES

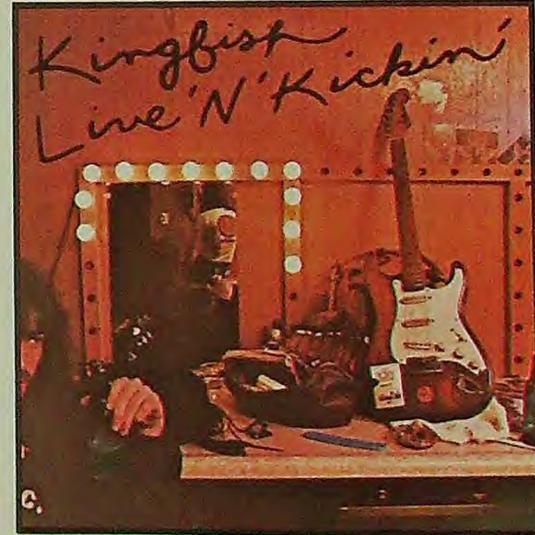
TITLE	Artist	Label No./Cassette/Cartridge
51 BERNI FLINT	Berni Flint	EMI EMC 3184/TC-EMC 3184/8X-LMC 3184
52 AMERICAN STARS 'N' BARS	Neil Young	Reprise K 54088/K4-54088/K6-54088
53 HEAVY WEATHER	Weather Report	CBS 81775/40-81775/42-81775
54 SILVER CONVENTION GREATEST HITS	Silver Convention	Magnet MAG 6001/
55 HIT ACTION	Various	K-Tel NE 993/
56 IN MY MIND	Bryan Ferry	Polydor 2302 055/3100 355/3801 388
57 CAT SCRATCH FEVER	Ted Nugent	Epic EPC 82010/40-82010/42-82010
58 VISION	Don Williams	ABC 5200/CAM 5200
59 STEVE WINWOOD	Steve Winwood	Island ILPS 9494/
60 THE VIBRATORS	Vibrators	Epic EPC 82097/40-82097/42-82097
61 FLY LIKE AN EAGLE	Steve Miller Band	Mercury 9286 177/7100 925
62 STILL TOGETHER	Gladys Knight & The Pips	Buddah BDLH 5014/
62 THIS IS NICEY	Deneice Williams	CBS 81869/40-81869/42-81869
64 THE BEST OF THE FACES	Faces	Riva RVLP 3
65 MORNING COMES QUICKLY	Barbara Dickson	RSD 2390 188/
66 MOROCCAN ROLL	Brand X	Charisma CAS 1126/720 8613
67 TOO HOT TO HANDLE	Heatwave	GTO GTLP 013/GTMC 13/GTET 13
68 GREATEST HITS	Hot Chocolate	RAK SRAK 524/TC-SRAK 524/8X-SRAK 524
69 BOSTON	Boston	Epic EPC 81611/40-81611/42-81611
70 SIN AFTER SIN	Judas Priest	



**EXODUS**  
Bob Marley & The Wailers Island ILPS 9498



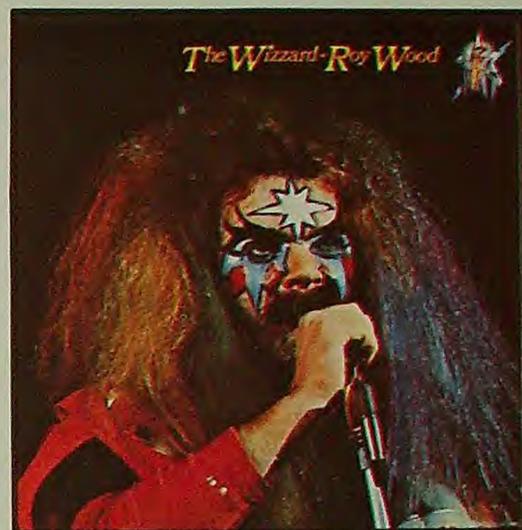
**QUARTZ**  
Quartz Jet UAG 30081



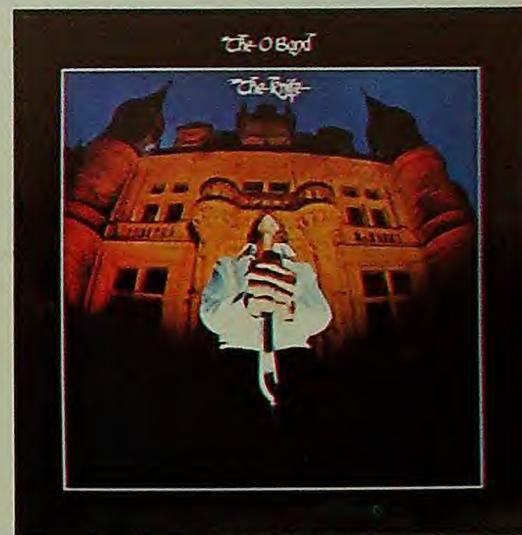
**LIVE 'N' KICKING**  
Kingfish Jet UAG 30080

- 70 SIN AFTER SIN Judas Priest CBS 82008/40-82008/42-82008
- 71 A DAY AT THE RACES Queen EMI EMC 104/TC-EMC 104/BX-EMC 104
- 72 SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel CBS 69003/40-69003/42-69003
- 73 BREEZIN' George Benson Warner Brothers K 56199/K4-56199/K8-56199
- 74 WIND AND WUTHERING Genesis Charisma CDS 4005/7208 611/7749 611
- 75 GREATEST HITS Showaddywaddy Arista ARTY 145/TC-ARTY 145
- 76 20 GOLDEN GREATS Beach Boys Capitol EMTV 1/TC-EMTV 1/BX-EMTV 1
- 77 MARQUEE MOON Television Elektra K 52046/K4-52046/K8-52046
- 78 HIS 12 GREATEST HITS Neil Diamond MCA MCF 2550/TC-MCF 2550/BX-MCF 2550
- 79 YEAR OF THE CAT Al Stewart RCA RS 1082/PK-11749
- 80 EVITA Soundtrack MCA MCX 503/TC-MCX 503/BX-MCX 503
- 81 RULE BRITANNIA Various Arcade ADEP 29/
- 82 RAW POWER Iggy & The Stooges Embassy 31464/
- 83 CSN Crosby Still & Nash Atlantic K 50369/K4-50369/K8-50369
- 84 LIVE Status Quo Vertigo 6641 580/7599 171/7799 004
- 85 SOME OF MY BEST FRIENDS ARE SONGS Val Doonican Philips 6641 607/7599 184/7789 223
- 86 BEST OF CAR WASH Rose Royce MCA MCF 2799/TC-MCF 2799/BX-MCF 2799
- 87 WINGS OVER AMERICA Wings Parlophone PCSP 720/TC2-PCSP 720/BX2-PCSP 720
- 88 HAWKWIND Hawkwind Charisma CDS 4008/
- 89 A TRICK OF THE TAIL Genesis Charisma CDS 4001/7208 602/7749 200
- 90 MANHATTAN TRANSFER Manhattan Transfer Atlantic K 50138/K4-50138/K8-50138
- 91 A NIGHT AT THE OPERA Queen EMI EMTC 103/TC-EMTC 103/BX-EMTC 103
- 92 LEAVE HOME Ramones Philips 9103 254/
- 93 A PERIOD OF TRANSITION Van Morrison Warner Brothers K 56322/K4-56322/K8-56322
- 94 FOUR SYMBOLS Led Zeppelin Atlantic K 50008/K4-50008/K8-50008
- 95 THE JACKSONS Jacksons Epic EPC 86009/40-86009/42-86009
- 96 20 GOLDEN GREATS Glen Campbell Capitol EMTV2/TC-EMTV 2/BX-EMTV 2
- 97 HOLTS: The Planets Isao Tomita RCA RL 11919/
- 98 THE BEATLES 1967-1970 Beatles Parlophone PCSP 718/TC-PLSP 718/BX-TCSP 718
- 99 THE MAGIC OF DEMIS ROUSSOS Demis Roussos Philips 9101 131/
- 100 THE BEATLES 1962-1966 Beatles Parlophone PCSP 717/TC-PCSP 717/BX-PCSP 717

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Roy Wood THE WIZZARD Jet UAS 30095



The O Band THE KNIFE United Artists UAG 30077



MANTOVANI FAVOURITES Mantovani & His Orchestra Decca SKL 5271

**TECHNICAL**  
Cat Scratch Fever  
New Album  
CBS 81869 Ted Nugent

STREISAND SUPERMAN  
New Album  
EPC 82010 Barbra Streisand

BOZ SCAGGS SILK DEGREES  
Featuring: 'Lido Shuffle' & 'Lowdown'  
CBS 86030 Boz Scaggs

MUSIC WEEK

# CLASSICS SCENE

surveying the complete classical music market

## RCA to issue four operas

RCA IS releasing four complete operas in August. Expected to create the greatest impact is a new recording of Verdi's *La Forza Destino* starring, among others, Leontyne Price, who recorded the same role for RCA some 10 years ago and in this new version is claimed to have surpassed one of her greatest performances.

The recording (RL 01864) with James Levine conducting the London Symphony Orchestra and the John Aldiss Choir, also stars Placido Domingo who also appears on another RCA release, Giordano's *Andrea Chenier* with James Levine conducting the National Philharmonic Orchestra and the John Aldiss Choir (RL 02046). Domingo is appearing at this year's Edinburgh Festival and consequently RCA has plans to carry out an extensive promotion of both works at that time.

Other opera releases in August from RCA are the Erato recording of Gounod's *Faust* featuring Montserrat Caballe, Giacomo Aragall, Paul Plishka and Philippe Huttenlocher with Alain Lombard conducting the Orchestre Philharmonique de Strasbourg (STU 71031) and the comic opera, *Il Capello Di Paglia Di Firenze* by Nino Rota (RL 31153).

This last features Rota himself conducting the Orchestra Sinfonica e Coro di Roma. It should reach a wide audience since many will be familiar with Rota's film scores for such productions as *The Glass Mountain*, *The Godfather*, *Zeffirelli's Romeo and Juliet* and all the Fellini films.

Also in August, RCA is releasing the first recording of Franz Liszt's transcription for piano of Beethoven's *Eroica* Symphony, played here by Roger Woodward (RL 25090), and the Brahms Quintet in B minor for clarinet and strings performed by the Cleveland Quartet featuring Richard Stoltzman on clarinet (RL 11993). The Cleveland Quartet will be in England for the next two months for appearances at the South Bank and Edinburgh Festivals.

## Stern release

A MAJOR release of recordings by Isaac Stern forms part of the CBS schedule for August. Star disc is an album of popular classics, *None But The Lonely Heart* (61039) which is available at £1.69 until October.

The three other releases are the Bach Violin Concertos Nos. 1 and 2 and the Bach Oboe and Violin Concerto with Harold Gomberg oboe, members of the New York Philharmonic and Leonard Bernstein conducting from the harpsichord (61573); Dvorak's Violin Concerto and Romance in F (61332) and Mozart's Violin Concerto No 3 (61810).

The other major releases for the month are Durufle's *Requiem* (76633) with Kiri Te Kanawa and Siegmund Nimsgern and the Ambrosian Singers, Desborough School Choir, and the New Philharmonia Orchestra conducted by Andrew Davis, and Vivaldi's *Gloria and Beatus Vir* (76576).

## London Liszt festival

A LISZT festival is to take place in London following on from the South Bank Festival and the Proms. Explaining why it had been decided to hold it this year, festival director Chris de Souza said that when the idea first occurred to him in 1975, 1977 was the earliest possible time to hold it.

But he added: "Of course we hoped that we would be catering for the greater number of tourists expected to visit London during Jubilee Year."

The original plan was to perform all Liszt's works within an extended festival, but de Souza said that this plan has had to make way for more practical considerations. Nevertheless, a great deal that is rarely heard will be performed and there will even be some first performances.

Said de Souza: "We decided that a Festival of this kind should not add to an already over-full programme of music-making in the capital, but rather incorporate what is already going on, and moreover, attempt to spread music-making more evenly over the whole of the Greater London area."

It is hoped that the festival will do much to put London Borough music concerts on the map and establish local venues more strongly for local audiences. The major events are the

opening concert on September 18 at the Wembley Conference Centre, the performance of the Hungarian Coronation Mass under Richard Hickox at St. Margaret's Westminster in October, the opera, *Don Sanche*, at the Collegiate Theatre in October and the performance of Liszt's other major Oratorio, *Christus*, at Westminster Cathedral on October 29.

The Liszt Society will be promoting a concert by the winner of the Liszt Piano Competition, Terence Judd, a lecture recital by Robert Collet, and will take an active part in the overall festival organisation.

BBC Radio London is promoting a one week series from September 19-25 of recitals at Wigmore Hall. This will begin with Louis Kentner playing the Sonata in B minor and end with a performance by Alfredo Campoli of the recently discovered violin sonata. Other soloists during the week are Jean Rudolphe Kars, Udo Reinemann, Atar Arad, Evelyne Brancart, Valerie Tryon, Tom McDonnell, Kevin Darvas, David Wilde and Rhondda Gillespie.

Radio London is also promoting the London debut of another BBC



BARBARA BROWN, a pupil at Hazlehead Academy, Aberdeen, won the John Fleming Centenary Prize for the Top Young Musician of 1977 in a competition staged to mark the centenary of the Aberdeen timber firm. Barbara, a flautist, is seen receiving the trophy from the firm's chairman, Roger Fleming.

house orchestra, Manchester Camerata, under the baton of new director Szymon Goldberg.

There will be a recital at the Queen Elizabeth Hall by Jorge Bolet on October 2 and by Marguerite Wolff on October 27.

One of the recurring themes of the festival is the performance of the rarely heard choral music. The Requiem will be performed at St Augustine's Kilburn by the Salterello Choir, and the Missa Choralis at the recently opened Alfred Beck Centre at Hillingdon by

the Uxbridge Choral Society. The choir of St Angela's School, Palmers Green, is giving a lunchtime concert promoted by the City Music Society at Bishopsgate Hall on October 4 with Harpist Skaijala Kanga.

The most important promotion however, must be the first performance since its premiere of Liszt's only opera, *Don Sanche*, which he wrote at the age of 14 in 1825. For a long time the score was thought to have been destroyed by fire, but has since been rediscovered intact at the Paris Opera.

EDITED  
by  
REX ANDERSON

## EMI firsts in August

EMI HAS achieved a number of firsts in its August release schedule. They include the debut recording of a Beethoven opera two violin suites by Bloch and the first British release of a Shostakovitch opera.

The Beethoven opera is *Leonora*, the original version of what was eventually to become *Fidelia*. It features Edda Moser, Richard Cassilly, Theo Adam, Helen Donath and Karl Ridderbusch with the Staatskapelle Dresden conducted by Herbert Blomstedt.

Shostakovitch's *The Nose* is a satirical opera written in the Russia of the late-Twenties. This recording in the Melodiya series is by soloists, chorus and instrumental ensemble of the Moscow Musical Theatre conducted by Gennady Rozhdestvensky.

The Bloch suites appear on an album by Yehudi Menuhin which also contains the Bartok Sonata which was written especially for the violinist during the last war. The Bloch pieces were also specially written for Menuhin, but later, in 1958.

EMI's extensive August release also includes Liszt's first 15 Hungarian Rhapsodies (the most popular ones) performed by Gyorgy Cziffra (SLS 5089), a complete recording of Verdi's *Simon Boccanegra* and Tito Gobbi, Boris Christoff (SLS 5090).



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## CLASSICSCENE

# Decca crossing the tracks and making Headlines

THIS SUMMER sees the release of three new albums in Decca's Headline Series, now approaching its second birthday and probably the most adventurous project undertaken by the classical division of any record company. Keeping classical releases at a profitable level is difficult enough without devoting a label to contemporary works. Nevertheless, Headline has proved commercially viable. To discover how this has been possible, *Music Week* talked to James Mallinson, producer for the Headline series and the man largely responsible for its success.

James Mallinson, who found his way into production after studying music in Dublin, has already distinguished himself with a number of Decca releases, most notably the phenomenal task of recording the entire 103 Haydn symphonies, a total of 48 records, with the Philharmonia Hungarica under Antal Dorati, a project that earned bouquets from all the critics and a coveted rosette in the Penguin Stereo Record Guide.

Mallinson agrees that a record company or classical producer has to reckon on making a profit from everything released although, as he says: "You sometimes make your calculations better than others, but occasionally produce a record which drops an awful clanger. You sometimes make quite a big loss but it really very seldom happens. This is particularly true with the big budget stuff because you cannot afford to fail. Large orchestral works, for example you must be sure before starting that you are assured of a reasonable profit on the capital that you have sunk into it. Otherwise we would all go out of business very quickly indeed."

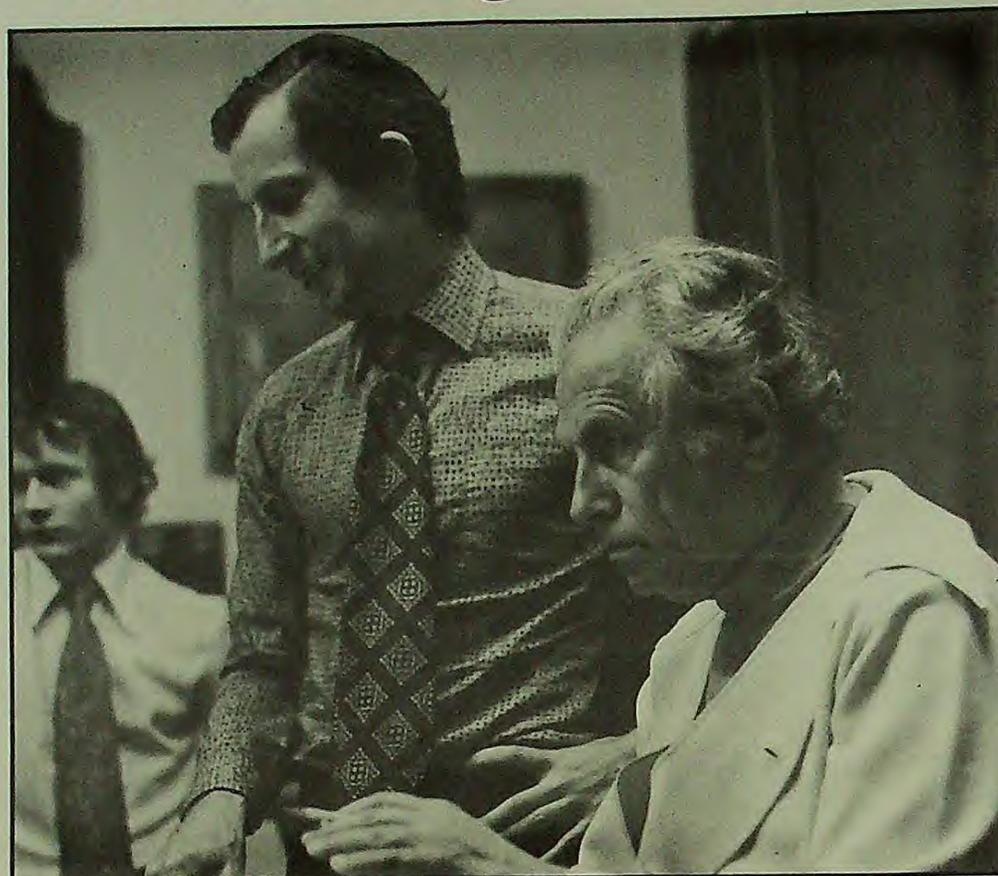
It is true that the Headline series has concentrated more on small-scale works performed by individuals or chamber orchestras where Mallinson points out, one can afford to be more adventurous because the outlay is much smaller. But does this entirely explain the success of the moderately obscure works that have been released on Headline?

"Headline is conceived in a rather different sort of way. We have a budget for it although we can't afford for it to be a very big budget. For a start, the intention with Headline is that it would be very nice to make a profit but it is clearly an experimental series in the sense that it is something that Decca has done before. In fact it is something which I don't think any company has done. Contemporary series in the past have, I think I am correct in saying, always been defined series. The example which springs to mind is the British Council-sponsored series which came out on EMI which in many ways was very brilliant but it was a project of so many records which attempted to give a picture of contemporary music as it was at that time. Before they even started recording they knew what the records were going to be.

"Headline is something quite different because it is a continuing series. The intention is very much to reflect what is on the scene now: today and tomorrow and to some extent yesterday, but only just yesterday. We have only ever actually recorded one dead composer, Roberto Gerhard, but only shortly after his death. The reason was that he is a very influential composer to today's young generation of composers. He is almost totally unrepresented in the catalogues and yet he has a number of astonishingly good works which people really ought to be able to buy."

Classical recordings in general do not make a return for the company that has recorded and released them until 18 months to two years later. Mallinson agrees that the Headline recordings will take even longer to show complete profitability.

"Certainly much longer. In a way, with something like Headline, we are



JAMES MALLINSON (standing) with Antal Dorati working on the score of Haydn's *The Seasons* which will be released next year in the now famed series of Haydn recordings being undertaken by Mallinson, Dorati and the *Symphonia Hungarica*. The next release in the series, *The Creation*, is due out in December.

looking at it more in the way a publisher looks at it. A publisher, when he publishes a piece of music, knows very well, except in very rare instances when a piece is an overnight success and everyone starts playing it, that he won't get his money back for quite a long time. Nearly all publishers' catalogues of living composers are supported by hits of the past.

"For example, Universal Edition has a lot of very talented young composers on its books today most of which, I wouldn't have thought, made it very much money. On the other hand it also has people like Schoenberg, Berg, Webern and Janacek who are still in copyright and their work is extremely popular now."

But how do you know in advance? It must have been impossible to know at the time that Schoenberg, for example, was going to become the important figure that he has. Even today there are some critics who still claim that he had no talent.

"You have to have a nose. It is very difficult, but obviously in the case of Universal basic talent and experience eventually paid dividends and they knew that what was *avante garde* at the time was going to become the mainstream of the future. Where Headline is concerned, you can't take that long. The shareholders of record companies would become impatient."

It is true in fact that the Headline Series has largely been devoted to composers who have proved themselves like Gerhard Harrison Birtwistle. This has paid dividends. There is a view in the music world that record companies have a duty to search out new young composers and sign them up, but this would, in the light of what has been said, be a most unbusinesslike approach.

"I think record companies do have a duty to look at the future, rather than just to stick with what

they know is successful. It is not only their duty to the music of the future but it is also their duty to themselves because there comes a point where you can't continue to churn out the same repertoire over and over again without moving forward.

"There will always be a market for the classics played by the interpreters of today's generation: it is good for the record companies and good for the record-buying public. But you can't just confine yourself to re-interpreting the classics. You have to do something else as well and that does involve looking at what is happening to music now and what you think is going to happen in the future. Apart from anything else this, for me anyway, has a very profound effect on my attitude to the classics.

"A rather interesting example is the last record but one on Headline. We did three pieces by Iannis Xenakis, a Greek composer who was trained as an architect and engineer. He writes quite extraordinarily dense, polyphonic, very complex pieces which in a sense are very mathematical but are actually highly emotionally charged and beautifully constructed. A lot of people being confronted with a Xenakis piece are inclined to think that it is fairly cacophonous: noise without an awful lot of content. The more you get into it the more you realise how there is an incredible mind at work. Out of these complex forms he does succeed in creating really strong emotional constructions.

"I have played the record to people who have little or no experience of classical music and who would not thank you if you were to invite them to a Beethoven symphony concert and they have been absolutely on the edge of their seats about it. Having worked with it very closely over a period of about three weeks and going to straight

classical repertoire it had an amazingly cleansing effect on my aural system and my appreciation. Quite shortly after recording it I went to a Beethoven Seventh Symphony performance, which is a piece I have loved for years, and I suddenly heard things in it I've never heard before. I had developed, during the process of recording Xenakis, a slightly different perspective to orchestral balance and colouring."

The first of the three new releases on Headline is by the Grimethorpe Colliery Band conducted by Elgar Howarth (Grimethorpe Special HEAD 14), which features works by Howarth, Toru Takemitsu, Harrison Birtwistle and Hans Werner Henze.

"I think this a great record, says Mallinson. It starts with Howarth's *Fireworks*, which is like *The Young Person's Guide to the Brass Band* follows with three totally different examples of brass band writing from contemporary composers of today. The Henze piece, *Ragtimes and Habaneras*, is fascinating because when Henze wrote it he had heard one brass band concert in his life. He is very good at analysing the potential of a performer. He heard Grimethorpe Colliery Band once and asked Howarth for the ranges of the instruments then went off and wrote this. Musicians will tell you it is one of the most perfect pieces of brass band music they have ever come across."

The brass band, perhaps surprisingly, has become a very popular musical form in recent years despite the fact that it is still very much an amateur form played by working class musicians who have to invest in increasingly expensive instruments.

"The reason it is so popular is that once you get north of the Watford Gap it is absolutely rooted in the musical traditions of this country. The result is that the standard of

performance of the best of them is astounding in virtuosity. The cornet players in the Grimethorpe band are unbelievable and the equal of most orchestral players around today. The band are all workers at the Grimethorpe Colliery. Not many of them work down pits. They are mainly in clerical jobs.

"When I first started Headline one of the things I wanted to do was to make it a series that was not only devoted to contemporary classical music on the other side of the tracks; the very best of pop and jazz as well. Unfortunately for a number of reasons this didn't work out. One was financial from Decca's point of view. At the time there was a lot of interesting things happening among the more advanced underground pop groups, people like Pink Floyd and The Who in particular were doing musically very literate things, and Zappa. Then suddenly that whole scene folded up. It also looked at that time as though there could be some things happening in the fusions of so-called classical music and rock, jazz etc. The reason they couldn't sell was that actually in the end it wasn't any good. It didn't work.

"I still hope that eventually it will be possible on Headline to bring out music from the other side of the tracks. In a way the Grimethorpe record is heading in that direction. In a sense, really good composers of today writing for a very popular medium is bridging the gap.

"The second album of our music by Salman Shukur (HEAD 16) also does this. In Iraq and the Middle East there is a far greater continuing tradition of popular classical music than exists over here. One of the sad things about the present day Western musical scene is that music can actually split into two quite definable camps: serious music, classical music, whatever you like to call it, on the one side and popular music on the other. One sometimes feels that they seem to be getting further and further apart which I think is a very bad thing for music.

"In the Middle East this has never happened until recently and Shukur is one of the prime movers in the attempt to keep the two sides of Iraqi musical culture firmly together. Over the last 30 years they have begun to move apart a bit and traditional Iraqi music has become extremely bastardised while intellectual music has sprung up which he says is very arid. He has worked very hard both in his research and his teaching to bring the two sides back together. The result is that he is one of the most popular soloists in the Middle East at the moment. He attracts huge audiences of every social category.

"Headline is also intended to be an international series. It's not for any particular sort of music, it's just for good music no matter where it comes from. The oud, incidentally, is the forerunner of all the Western string instruments. Shaped like a lute and without frets it is obviously the ancestor of the lute and the guitar but it is also the precursor of the violin and cello. Because of its extreme age it has developed a highly complex playing technique using a scale of 34 notes.

"The third release is the second album by Roberto Gerhard (HEAD 15) of three pieces for chamber orchestra. The Gerhard record is slightly more in the contemporary classical mould. It comprises three pieces he wrote late in life, two of them dedicated to his wife. They show something of his Catalan origins. They are extremely good pieces, I think that is the justification for their release, and they are very well played by the London Sinfonietta under David Atherton who has made something of a specialisation of Gerhard's work.

"Even these pieces have a slightly popular orientation because they are based on astrological signs. They are called Leo, Libra and Gemini. We call them the Astrological Trio."

## Shops open despite recession

SO FAR, this year has been a time when most record specialists, and particularly the chain stores have been seriously considering their future. The Harlequin chain alone is closing six of its branches and in the face of the continuously bad economic climate and heavy discounting by the multiples the future of more specialists is in the balance.

Many report that the classical market in particular is suffering. Perhaps the blame can be levelled at the home-duplicator. The possibility that record libraries are merely supplying expensive classical recordings free to enthusiasts with hi-fi stereo cassette recorders is a strong one and the burgeoning blank-tape market certainly supports this.

Whatever the reasons, business for the specialist record retailer and in many opinions especially the classical retailer, is bad. So it comes as something of a surprise to discover that not one but two specialist classical stores have recently opened in the centre of London. They are the new headquarters of Henry Stave in Great Marlborough Street, and Guy Norris' new branch in Neal Street, Covent Garden.

The two shops are as alike as Bach and Bartok. Both are classical specialists and both are the expansion of a chain, it is true. Also, both specialise in mail-order business, but there are similarity ends. Henry Stave, established in 1950 and now owned by the Rediffusion group, has the atmosphere of a Victorian business with an emphasis on personal service with nothing being too much trouble for the customer. Guy Norris, meanwhile, knows that to survive he

must make money and that means fast turnover of high-price items and not a stockroom full of obscure deletions.

With a high proportion of international customers, Henry Stave has been largely protected from the British economic recession and from multiple discounting. The policy of wide selection has paid off in increased turnover until the Dean Street headquarters became too small. Hence the expansion to Great Marlborough Street. It is a good position, just a step from the top of Carnaby Street and close to the Royal College of Music and a number of major publishing houses.

The premises themselves were formerly used as a wool textile showroom and warehouse, high ceilinged and with superb oak panelling and benches which have been carefully restored. The atmosphere is not that of a normal record shop but is perhaps perfect for a classical specialist. The shop was officially opened at the end of May by the Earl of Harewood.

The retailing side of the business splits fairly neatly into the shop and the mail-order business. With the Rediffusion label and its affiliates working alongside, the shop is important for testing the market and generally keeping up to date with modern buying trends. Says Moores: "Anything in this climate which is a guide to classical buying trends must strengthen the potential of the business."

Moores considers the shop to be important for the export market too. One of the things which Henry Stave has become famous for over the years is the collectors catalogue which is published annually and is now approaching its fourth edition. In this is listed a carefully compiled

selection chosen from record company catalogues throughout the world. This is sent out to Henry Stave's mail order customers throughout the world. A lot of those customers holiday in Britain and make a point of visiting Stave's.

As a result, Moores is expecting to sell 4,000 LPs a week and double that in a year's time. It is an unassailable position. As Moores points out: "We got there first. We have captured a considerable area of the market and it would be impossible for other companies to compete."



The Henry Stave shop.

The shop carries a back-up stock of 40,000 titles and there is a distribution stock that can also be drawn upon of a further 60,000 titles. Both the shop and the mail-order business will undertake to hunt out and obtain any other record that a customer asks for. Cy Jones, who is in charge of the mail-order side of the business, is proud of the trouble he often has to take, chasing contacts all round the world in order to fill a customer's order.

The mail-order business relies on very little advertising. The secret of

success here is a mailing list of customers that would make World Records and Readers Digest jealous. Once a year the total list of records available from Stave is published in the Collector's Catalogue and that is really the entire story of the mail order business. Henry Stave is a business of knowledgeable staff, established regular customers and old world charm.

Guy Norris, on the other hand, is about passing trade, heavy advertising, large discounts and diversification — the modern formula for success beating the multiples at their own game. Norris is typical of a breed of down-to-earth British businessmen. He comes

premises and he took it. Covent Garden now is not such a gamble.

The shop is given over almost entirely to box-sets, all discounted quite heavily. Classical box-sets is a Norris speciality and this is how he began in the mail-order business. "I saw an advert in *The Times* to take space for £20 and decided that was the perfect market to sell classical box-sets. The first week we advertised four sets and took £80 which just covered the outlay. From there we went into the classical magazines. We took a whole page in the *Sunday Times* colour supplement at Christmas and did a phenomenal amount of business in two days."

In the first two weeks of business the Neal Street shop sold 2,000 box sets. "With box sets," says Norris, "you have bulk money — £8-£10 a time." Not for him the real specialist classical buyer who wants an extensive back-up stock of rare albums. "If you are going to discount you can't cater for that market. I have found an area that appeals to the specialist without having to have vast stocks of unsaleable albums."

Norris has 15 shops and says he can't afford to keep stocks that are not moving. The business runs a computer and costs everything out to the last penny. Norris says he gets bulk deals from the record companies but complains that he is frequently let down on orders — September being the worst month of the year.

He diversifies by selling model railways on mail-order as well as classical records. Part of the Neal Street shop is given over to model railways and Norris says the business splits equally between the two lines making about £½ million a year. But he complains of the same problems as other retailers. "The profit margins are so small it is hardly worth it."

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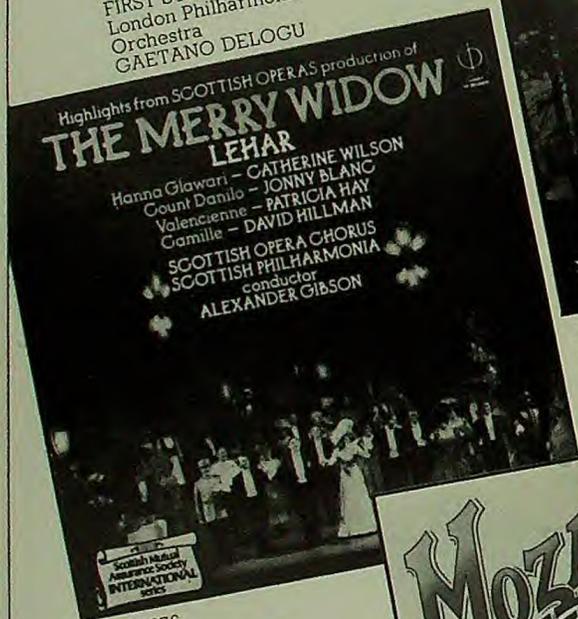
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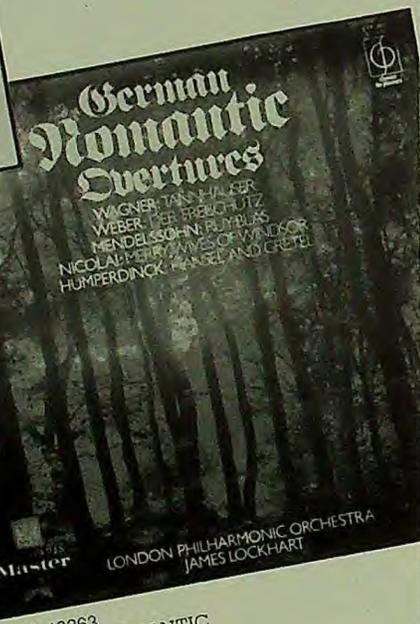
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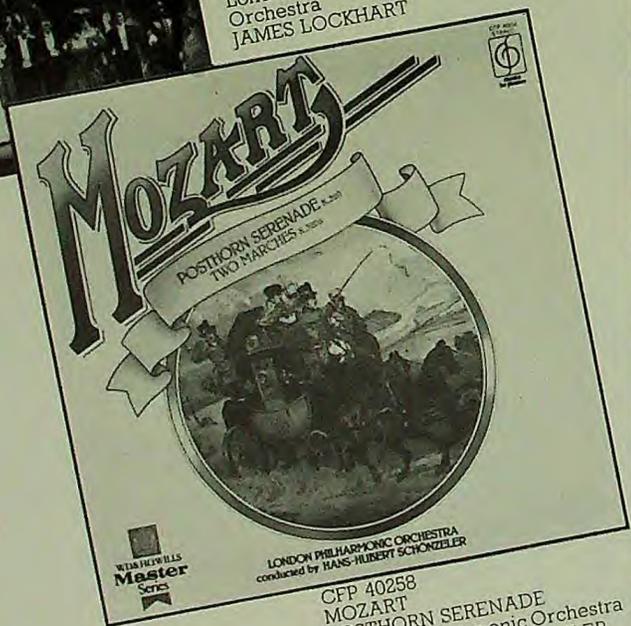
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## CLASSICSCENE Renaissance Rooley and the compleat Early Musicke Centre

by SHIRLEY HARRIS  
THE IDEA of an Early Music Centre had been incubating in Anthony Rooley's mind for some years. It came about because of the problems that he and The Consort of Musicke had encountered in their professional lives. He envisaged a centre which would provide information, give tuition, and incorporate instrument makers. For a time the idea lay dormant, but after a very successful summer school in 1975 the search for premises began in earnest. A member of the group owned 62 Princedale Road, in London's Holland Park, and it was empty at the time. There was the usual lack of cash, but with enthusiasm and hard work the house was decorated and prepared. Letters went out to the 2,000 people on The Consort of Musicke's mailing list, and influential people. The Early Music Centre opened in January 1976, and the response was lively and immediate.

Although small, maximum use has been made of the space available. The Centre comprises study and teaching rooms, a library of music and more general books, copying room, an office, and the instrument makers' workshops. Decoration is simple white walls with Renaissance prints, natural textures, flowers, and a wholesome scrubbed appearance which is both pleasant and welcoming. Next door is Brian Jordan's shop, which is affiliated to the Centre. He sells music, books, facsimiles, and records.

It was apparent that the Centre would have to perform a unique function. There would need to be classes at 'adult education' prices initially to attract students. However fees had to go up. At present a student pays £6 enrolment fee, £3 for each class and £1 at each attendance. Classes by their very nature must be small and pupils are prepared to pay more for tuition of this standard. Because of their faith in Anthony Rooley's venture, tutors have given their services free and indeed have paid their own expenses — this generosity represents £24,000 patronage in hard cash terms. The most significant increase has been the attendance fee, which will be shared out among the tutors.

The range of teaching caters for beginners, through to professionals, for whom two-day conventions may be arranged, on specific topics, such as lute duet repertoire, preparation for performance of the Monteverdi Vespers. There are 35 evening classes through the week, dealing with lute, viol, wind, dancing and vocal consort. Next year the classes will be arranged in three terms: Medieval, Renaissance, Baroque. Nicholas McGeegan will conduct a Baroque orchestra on Saturday mornings, when there is also a dancing class for small children.

It is a principle of the Centre to provide information for everybody. Anthony Rooley has made his own arrangements — for the Consort of Musicke available to all; some viewed this with suspicion, but it pays off because it results in a search of 'new' music. The library is open for study, there is a growing picture collection, so that the iconographical details of instruments and positions of players may be studied. Stephen Murphy and others have built up considerable instrument data. Murphy travelled all over Europe, drawing and photographing instruments. A file of instrument makers exists.

Obviously, it would not be difficult for the Early Music Centre to become an agency. Anthony Rooley is nervous about this, but as a spin-off, he is organizing An Early Music network, comparable with the Contemporary Music network. A first tour of 10 ensembles has been arranged for 1978-79. As an exciting, and for once, lucrative climax to the tour each ensemble has been invited to make a series of programmes for Cologne Radio. This is good news indeed, but a bitter taste lingers — why is this sort of money not forthcoming in England?

One of the most interesting departments of the Centre is the instrument making. Those makers to whom I spoke had been trained at The London College of Furniture, they are taking commissions and are turning out some fine instruments. In September there will be a class in lute making, the student will make an instrument for the use of the Centre which will be adequate for a beginner's use.

Then there are the Early Music Publications. With financial backing from Brian Jordan, Anthony Rooley has produced The Compleat Beginner, a set of lute pieces taken from a Cambridge manuscript — a scholarly, but practical collection.

The Centre runs well. There are two employees who are paid modestly, a secretary, and a Frenchman with a flair for organization. The rest is volunteer help, on a rota system. A group of about 30 divides the tasks of cleaning, decorating, keeping the library in order, flowers, and manning the Centre in the evening, when they take the money, answer the telephone, and make tea. Frequently students become involved in the community, and so the number of helpers has grown.

Space is a big problem, a local church hall with living accommodation is going to be hired, which means there can be more classes and the noise from the sackbuts and cornets will not disturb the neighbours.

An exciting new venture begins in September — a year's full time course in Renaissance lute playing for students of a very high standard. The fee is £1,200 and the course is already full subscribed, the students are entirely from abroad, from America, Europe, and Iron Curtain countries. It is a little sad that only overseas students can afford such teaching, but fortunately the tutors will receive a realistic fee.

Even with the addition of the church hall there is simply not enough space, it is hoped that the Centre can move somewhere larger. In mind is a stately home not far from London, which would be ideal for the purposes. The money needed would be in the region of £200,000. Anthony Rooley feels very strongly that England is the very heart of the Early Music world, and only by having a place for full-time study, with possible bursaries, week-end activities and concerts can the movement be imbued with the attitudes and atmosphere most conducive to standards of excellence. Rooley is a Renaissance man, he wants to look behind the music, at the roots, philosophical, and sociological. The Renaissance ideal embraces a contemplative approach, and seeks to fashion a complete person.

Perhaps this all sounds a little unworldly, but Anthony Rooley has his feet firmly on the ground. He deserves support, let us hope that the necessary money can be found.

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## CLASSICAL

## ALBUM REVIEWS

**Handel. Concerti a due cori. English Chamber Orchestra with Raymond Leppard. Philips Univero series. 6580 212.** Raymond Leppard is an indefatigable champion of little-known or neglected works and here directs attention to Handel's rarely performed concertos for two choruses of horns. They are beautiful works, ambitious in scope and full of virtuoso writing, dotted with intriguing self-quotation, exuding a restful sense of confidence in the world. The ECO's performance is well-nigh faultless: well-articulated and crisp, rhythmic without being over-accented, finely detailed without ever becoming muddled. The horns, oboes and bassoons produce clear, unfussy playing even in the most difficult passages, complemented perfectly by the sensitive phrasing of the strings. The recording itself is beautifully weighted, and if all this sounds like a litany of praise one can only say that the record earns every word.

**Beethoven: Symphony No. 4. Weber: Oberon overture. Chicago Symphony Orchestra with Sir Georg Solti. Producer: Ray Minshull. Decca SXL 6830.** After the extraordinary *Eroica*, Beethoven returned in his Fourth symphony to the traditions of the eighteenth century and of Haydn. Sadly this recording by the Chicago Symphony Orchestra does little to illuminate the virtues of the less celebrated work. The sound is woolly at times, and the ensemble not as crisp and disciplined as one expects from Solti. The dynamics are unsubtle and the general impression is of a workmanlike, rather than an inspired reading. There are some good things, though: the second movement, with its beautiful flute solo, is well-controlled, and Solti takes a suitably vital approach to the third. The Oberon overture, written

for Covent Garden and conducted there by Weber shortly before his death, completes the programme. Again the sound is a little heavy and pedantic, but the romantic gusto of the piece comes through and the horn opening, so like Brahms' later opening to the B flat piano concerto, is especially effective. The prestige that attaches to Solti's name should ensure good sales.

**Schubert: Symphony No. 9 in C major. Israel Philharmonic Orchestra conducted by Zubin Mehta. Producer: Ray Minshull. Decca SXL 6729.** Known variously as No. 7, No. 9, and No. 10, the Great C major was the last and finest of Schubert's symphonic works, written in the last year of the composer's life — though for a contrary view see the Oxford Companion, which believes it was composed posthumously, in 1829. Mehta and the Israel Philharmonic give a beautifully detailed performance, the sound clear and fresh, the touch light, so that every nuance is conveyed and every part receives its due. Unlike some readings that tar everything with the same brush, Mehta's gives the full variety of the work, and both his sense of timing and the way he elucidates the contrasting lyrical and rhythmic aspects are quite masterly. Highlights are the second movement, played with a nicely restrained intensity, and the lovely last movement, with its beautifully articulated second subject and well-controlled climax. Listening to this album is like hearing the whole work afresh, and one hopes this quite outstanding recording will become as popular as it deserves to be.

**Grimethorpe Special. Grimethorpe Colliery Band conducted by Elgar Howarth. Producer: James Mallinson. Decca Headline series. HEAD 14.** An interesting album

from the finest of Britain's brass bands, bringing together recent works by Harrison Birtwistle, Hans Werner Henze, Toru Takemitsu and Elgar Howarth himself, and demonstrating the potential of this instrumental grouping as a medium for contemporary composers. Howarth's *Fireworks* was designed as a Young Person's Guide to the Brass Band and suffers from some rather twee narration and touches of dispensable trombone humour before settling finally into a fugue for two bands that builds to a powerful climax. Takemitsu's *Garden Rain* is an amorphous, impressionistic piece reminiscent of Neil Ardley's work in the jazz field, and Birtwistle's *Grimethorpe Aria* is a difficult work that demands close attention without promise of easy returns. One can understand Howarth's sleeve note remark that its bleakness has not yet endeared it to audiences, without endorsing his hope that it will find a permanent place in the repertoire. Henze's *Ragtimes* and *Habaneras* is altogether more approachable.

**Schubert. Mass No. 5 in A flat. Marlee Sabo, soprano; Jan DeGaetani, mezzo-soprano; Paul Sperry, tenor; Leslie Guinn, baritone. Saint Paul Chamber Orchestra conducted by Dennis Russell Davies. Nonesuch H-71335.** Schubert's six masses are not among his greatest works, and judging from the way he revised them, picked them up, put them down, and completed them at prospect of a performance, one suspects he might have agreed. There are moments in this A flat Mass where the writing entirely lacks conviction, such as the perfunctory Hosanna at the end of the Sanctus. Neither is this an outstanding performance. The soloists are not well-matched and the sopranos may prove too quavery for some tastes. The orchestral playing

is competent but lacks direction and drive. The recording renders the words of the text indistinct and exaggerates dynamic contrast in an irritating fashion. All in all an unmemorable release.

**Elgar. Sea Pictures. Overture, In the South. Yvonne Minton. Daniel Barenboim. London Philharmonic Orchestra. CBS Masterworks 76579.** Janet Baker has made the *Sea Pictures* so much her own that any other singer faces a struggle to establish a rival claim. Yvonne Minton has succeeded by devoting her attention to the meaning and drama of the words, which are, of course, generally regarded as pretty inferior stuff. Her diction throughout is exceptionally clear and her performance extracts every ounce of sense, every nuance. Nowhere is this more apparent than in the turbulent drama of *The Swimmer*. Barenboim and the LPO perform well, too, with clear articulation, lovely phrasing and nicely judged tempi. They are heard to even better effect in the overture *In the South*, a typically Elgarian work that dives straight into a surging, emotional theme from the outset. The piece recalls one's reservations about the composer: he does wear his heart on his sleeve, and the writing lacks concision: it does wash about rather. A most worthwhile addition to the catalogue.

**Bach Sonatas and Partitas for solo violin. Salvatore Accardo. 3-LP boxed set. Philips 6703 076.** Following his recent successes at the Royal Festival Hall, Salvatore Accardo can reasonably expect more plaudits for this recording of Bach's unaccompanied violin pieces, although the whole cycle is not of uniform quality. In the G minor sonata, for instance, the coherence of the musical line is destroyed by

some terribly obtrusive double-stopping, the long notes are not always adequately sustained, and Accardo's liberties with tempo often loosen the rhythmic grip. In the massive and celebrated Chaconne from the D minor Partita, by contrast, he plays well and decisively throughout, showing a cohesive approach and feel for the scale of the work that produces some beautiful moments. The booklet notes argue persuasively for a view of these works as polyphony confined in a single instrument, and that is certainly the line taken by Accardo's own playing, which separates voices with skilful clarity to most instructive effect.

**A Classical Recital. Ida Haendel, Geoffrey Parsons piano. Producer: John Willan. EMI ASD 3352.** This record sees Ida Haendel putting himself through the hoops of some Italian violin music of the Eighteenth Century, and revealing in the process more weaknesses than strengths. These, be it said, are on the technical side: her musicality is not in doubt, and in the less demanding, more expressive passages she plays beautifully. Her tone in Corelli's *La Folia* is forceful to the point of aggressiveness at times, and though the sound is rich she has not followed the example of Perlman, Zukerman and some of the younger players in cultivating a varied tone. The Nardini sonata in D provokes occasional lapses of control and exposes intonation problems in double stopping. Her ornamentation is always skilful, though, and her excellent trilling carries her through the most virtuosic sections of Tartini's G minor sonata: the notorious and all too familiar Devil's Trill. Vitali's Chaconne completes what one cannot help regarding as a somewhat ill-judged recording. N.R.



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## FEATURE

IT IS 1982. Britain's economic heart is healthy once more, pumped by the lifeblood of North Sea oil, and aided by some profitable commercial successes abroad. There is a high standard of living, and inflation has been beaten down to four per cent.

But despite the new wealth, the country's music business remains stubbornly static. Record and tape sales are only a few points up on the levels of the late Seventies, although every home now possesses audio equipment of some description.

Record manufacturers blame the stagnation upon the practice of home taping, which has increased dramatically and, though illegal, has proved impossible to prevent. There has been little judicial support in a number of test cases brought against individual offenders, and technological attempts to overcome the problem have been constantly outstripped by improvements in hi-fi hardware. Those recommendations of the Whitford report of 1977 which pertained to recording copyright remain unlegislated.

Belatedly, all quarters of the music business — publishers, performers, writers, retailers, as well as the disc manufacturers — have recognised the gravity of the situation. As the year closes, Music Week reports that an industry-wide action committee is being formed to lobby Parliament for action.

FANCIFUL OR feasible, this apocalyptic vision of Britain's record industry in the Eighties? An absurd extrapolation of current trends, or an accurate assessment of future prospects? In other words, could it happen here?

It is happening here. The British Phonographic Industry believes that there are at least eight million people in this country involved in home taping illegally, manufacturing approximately some 80 million album equivalents per year. Of the eight million, there is thought to be a hardcore ten percent who are responsible for well over 40 million LP equivalents.

The revenue loss to the copyright owners is estimated to be in the region of £29 million per year, on the assumption that one-fifth of the domestic recordings replace proper purchases — which itself may be a conservative assumption. (Several variables have to be considered: although blank tape sells for about one-fifth of the RRP of a pre-recorded tape or album, a number of popular cassette brands are more expensive than that. At the same time, two LPs can be recorded onto one C90 tape.)

The explosion in blank tape provides equally dramatic statistical evidence. In 1967, blank cassette sales were thought to be around half-a-million. In 1976, the figure was little short of 30 million. It could reach 40 million this year.

There are few in the UK music business who believe that such growth is attributable to more tape-letters being sent to Australia, or an upsurge in recording baby's first words.

Audio hardware ownership has increased, too, of course, to the point where sales of portable cassette player-recorders last year were put at 1.5 million (worth £30m at retail level); radio cassette player-recorders at 1.2m (£36m); cassette decks at 0.25m (£24m); and music centres — considered by the record industry to be the domestic pirates' best friend — at 0.55m (£100m). The sales graph of virtually all these items is moving up, and there are now more than 15.3m tape players in UK circulation.

Throwing the problem into sharp relief at present is the soft state of the pre-recorded music market. And even if home taping is not the only reason for depressed sales, as the managing director of one major UK disc firm points out, it is a permanent factor. It will not go away once the market improves. Meanwhile, how many dealers would welcome a 20 percent increase in their turnover this summer? That,

# Domestic piracy — what is the music industry doing to counter the blank tape explosion?

by  
ADAM  
WHITE

says the owner of the country's leading retail chain, is the amount of business being lost to domestic pirates.

But BPI activity is gathering momentum this year, even if firm battle lines have still to be drawn. The body's every meeting includes discussion of the topic, and a special committee has been established under the chairmanship of WEA's Richard Robinson, comprising Walter Woyda (Pye), Leslie Hill (EMI), David Betteridge (Island) and Tony Morris (Phonogram), and, for the technicians from BPI member companies who are searching for a scientific solution to the problem, J. A. Lodge (EMI Laboratories).

This group has to date met once, on May 31, and its composition reflects the two-tier approach employed by the BPI to tackle home taping: political and technological.

## Interference signal

The latter was once thought to afford the best chance of success. Most often mooted is the implant of a signal into recordings which will not interfere with their playback on audio equipment in the normal way, but will, when taped along with the disc and then reproduced, emit an unpleasant and irritating noise.

The BPI is reluctant to disclose what progress has been made along these lines (the research has been going on for some years) but the attendant problems are well known. Such a signal would interfere with radio station usage of disc-taping for legitimate broadcast purposes — not to mention record companies' own above-board activities — and require separate, non-implanted discs to be produced. It has also been said that the 'spoiler' signal may not reproduce at all on some models of audio equipment, and that it would be ineffective if domestic pirates did their taping with microphones. Whether the UK record companies could act in isolation from the rest of the world in doing this is another question, but, more seriously, it is not impossible to believe that the hardware

manufacturers could fit into their products a device to suppress the spoiler. Interference in radio transmissions can be successfully overcome now, after all.

The cloak of secrecy covering the scientists' studies, and their apparent lack of success to date, has led a number of observers to conclude that many in the industry now favour the "political" route.

This is an area of far greater complexity, involving the legalities of copyright and embracing the recently-published Whitford report on that subject, as well as matters of the Mechanical Copyright Protection Society (which presently issues an Amateur Recording Licence to prospective home copyists) and the attitudes of the blank tape and hi-fi manufacturers.

Is the business to seek the active enforcement of laws which protect their copyright, and prosecute individuals who make home recordings without a licence? Should it encourage the spread of the licence, and seek to offset its revenue loss by an increase in the fee, which began life some four years ago at 50p and now is £1.50, plus eight per cent VAT? Or, if recompense is really its aim, should it see the Whitford recommendations of a levy on hardware into law, then lobby for an addition levy on blank tape?

There are industry supporters of each and every one of these approaches, who will and do speak out as individuals, but no firm BPI guidelines are likely until its meeting (soon) to thrash out the whole affair.

A substantial campaign to emphasise the illegalities of home taping — views differ as to consumer awareness of this point — could certainly be conducted, but would the industry then be prepared to prosecute lawbreakers, assuming it could uncover their activities (detector vans?) The public relations problems of large, profit-motivated companies pursuing individuals in the courts (for what level of compensation?) would be considerable, especially when dealing with the popular press, and could be counter-productive in terms of record sales.

Furthermore, BPI experience in

commercial piracy and bootlegging cases suggests that the judiciary might not be entirely sympathetic. There seems to be no precedent here, incidentally. BPI director-general, Geoffrey Bridge, knows of no case anywhere in the world where a private individual has been prosecuted for domestic piracy.

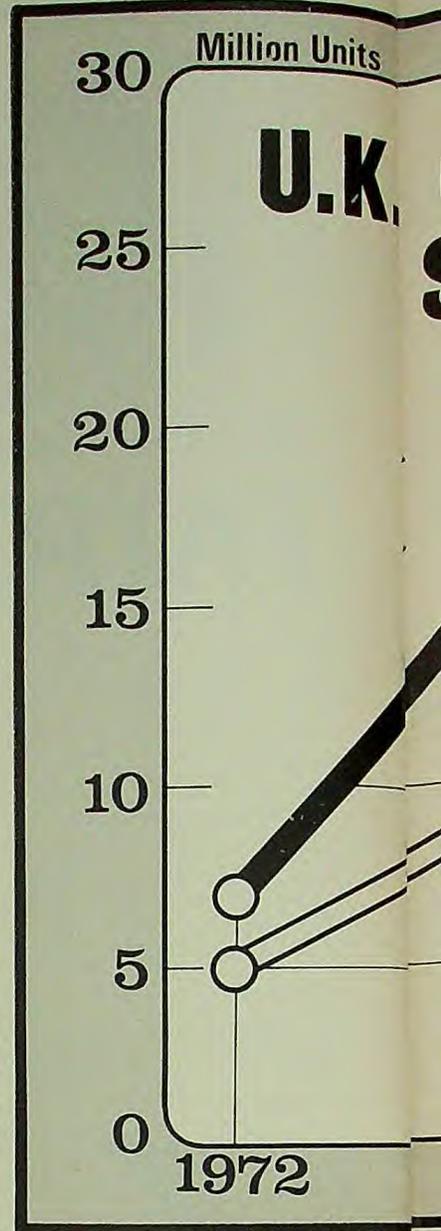
Moves to encourage public recognition and acceptance of the MCPS Amateur Recording Licence means stepping into a minefield, too, particularly as many BPI members do not believe this "legitimising" of home copying is desirable. A new, higher fee would have to be worked out, for the £1.50 price tag has provoked widespread derision, and MCPS commercial operations controller, Graham Churchill, himself admits that the ARL is "a loss-making venture".

But what is a viable fee? Some speak of £5, some of £50. How many fewer people would apply for the licence if it were the latter, and how — say the ARL opponents — could a £5 amount possibly compensate for the copyright owners' current loss of revenue unless some six million people apply? The number of licences sold by the MCPS up to December last? 5,075.

## Drop in the ocean

The Society admits that this is merely "a drop in the ocean" compared with the vast number of illegal home recordings, but comments that it does indicate a market for the ARL. The MCPS also feels that its campaign last year to educate the public — which, it agrees, has little knowledge of copyright and the legal obligations involved in home copying — was a success, although necessarily limited in scope by a modest budget, shared equally with Phonographic Performance Limited. Before the promotion, in fact, the number of ARL issues was little over 1,000.

The campaign slogan was "Ever read the small print on a record label?" and advertisements were placed, on a one-off basis, in the eight major hi-fi magazines. Further press coverage followed from its



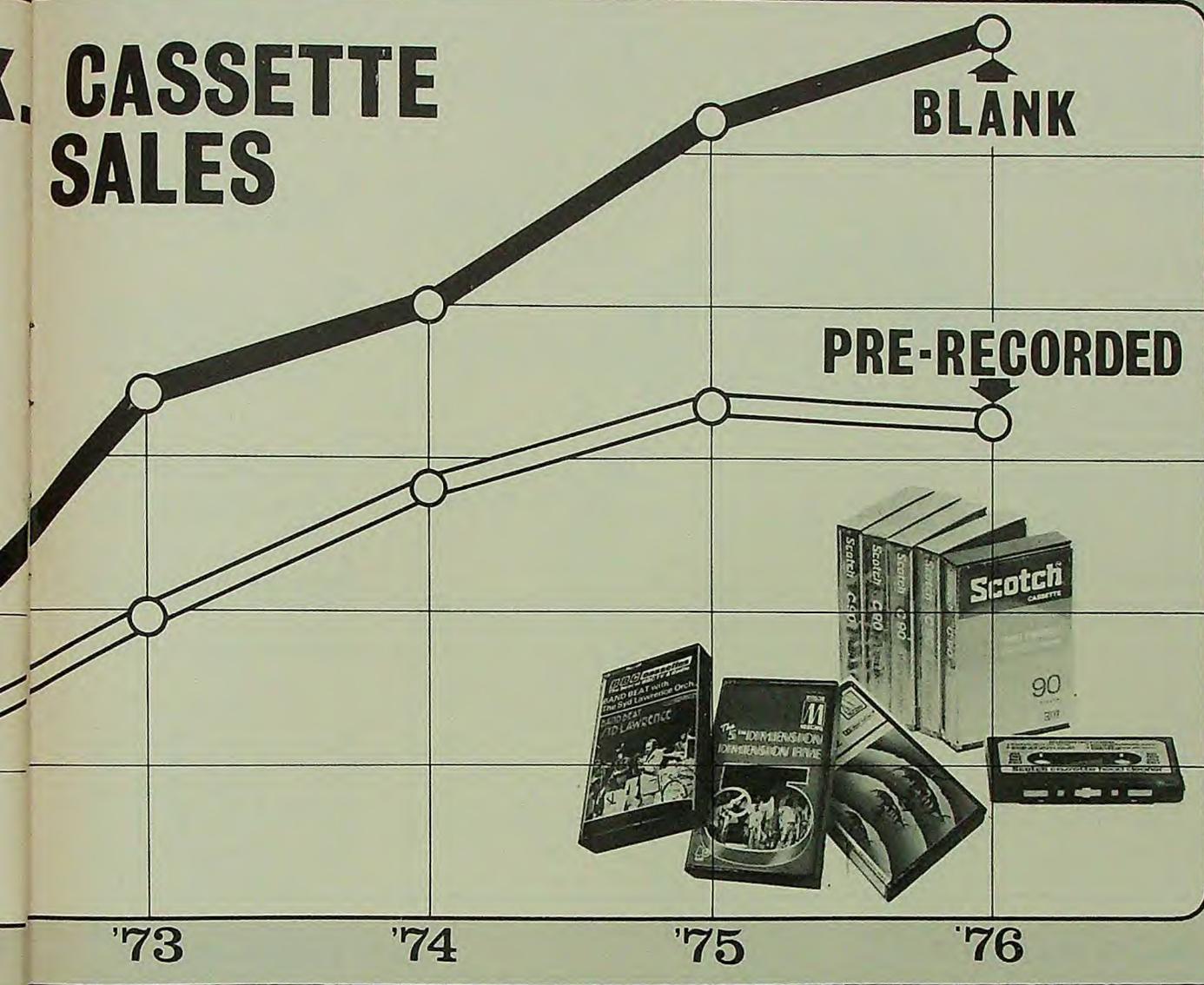
efforts, and, more encouragingly, so did an approach from audio manufacturers, Aiwa. Discussions with the MCPS led to the firm (in contrast to many of its hardware colleagues) making a direct reference to the licence in its advertising, and agreeing to supply a free ARL with every stereo system sold. The response, claims the MCPS, has been good, and Aiwa invoiced for every licence application received.

A second development from the Society's 1976 campaign was considerable contact with public lending libraries, writing to request batches of licences for display in their record sections. Though the ARL does not cover the copying of such discs, the MCPS did enlist libraries' aid in displaying the "Ever read the small print" advertisement in poster form throughout the country.

(The ARL also contains another term of which many in the UK record industry are unaware, that the licence only grants permission to copy records and pre-recorded tapes "provided these have been purchased by the individual through normal retail channels." This little-publicised fact goes much of the way towards discounting opponents' arguments that the ARL merely encourages people to make their own recordings legally without buying the records.)

Graham Churchill emphasises that the MCPS is very aware of criticism which has been levelled, while pointing out that "until Whitford's recommendations are legislated, there is no other alternative." The Society is shortly to begin negotiations with the BPI about a possible change in the ARL fee — "we are hopeful and desirous of increasing this," says Churchill — and the closing of certain loopholes in its terms of issue. In the

# CASSETTE SALES



meantime, a fresh approach to the hardware manufacturers is being made: letters will be mailed to some 150 firms in Britain, drawing the home taping problem to their attention, and especially the public's ignorance of the law, and asking them to include in their sales literature details of the ARL.

The Society has already had early, unsolicited talks with one leading maker, Sony, which has agreed to co-operate.

## Three years for legislation

If the BPI's discussions with the MCPS promise to be protracted, its prospects of progress via Whitford, many concede, are not even on the horizon yet. The report's recommendations, approximately 85 per cent of which were actively sought and favoured by the industry, may take as long as three years to be legislated, such is the order of other Parliamentary priorities. The government has yet to set a date for submissions responding to Whitford, and a number of BPI insiders suspect that the Annan document on commercial radio figures more prominently in Whitehall thinking.

Nevertheless, if a united industry lobby can prove the seriousness of home copying to the Department of Trade, separate legislation to deal specifically with the threat could be introduced ahead of the general Whitford recommendations. Whether that would concern the introduction of a levy on hardware, as Whitford favours and as Germany has been operating for over ten years now, or one on blank tape is an open question. Whichever of the two, government reaction would depend on its assessment of

the health of the UK record business, and its (the government's) readiness to add to inflation, and court consumer and trade unpopularity, by increasing hardware or software prices with a levy. Attitudes of the political party in power would count for much here.

The notion of a government-imposed levy does not appeal to audio equipment manufacturers, predictably enough, although they are beginning to acknowledge the scale of the home copying problem as well as the pressure which are building up for some relief, both at home and abroad.

Nevertheless, they are quick to point out that the popularity of their wares has been responsible for nurturing and expanding the pre-recorded market, and that only recently have disc companies stopped extolling the virtues of equipment penetration and started to complain about domestic piracy.

So far, the two protagonist groups have hardly established more than lines of communication, and incidents such as those involving the MCPS, Sony and Aiwa are still not common. The BPI, says copyright committee chairman Robert Abrahams, has moved "heaven and earth" to get co-operation from hardware companies, particularly over the question of their advertising — which often promotes home copying off records or off-air in blatant fashion, with minimal mention of the copyright laws.

A classic example of the problem, running in national newspapers earlier this year, featured a Philips cassette recorder and the endorsement of disc jockey Noel Edmunds, saying "With this machine, Philips will make you as brilliant a DJ as I am". Proclaims another part of the copy, "you can

record music direct off the radio or hi-fi through its direct-line input". In considerably smaller type is an asterisked reference, "Recording and playback of material may require consent — see Copyright Act 1956 and the Performer's Protection Act 1958-72". How many owners of the machine, ask record industry cynics, rush off to check the laws of which they "may" be in breach?

The advertising copy, meanwhile, goes on to praise the recorder's mixing facilities, which allows users

album" — and this, it is claimed, openly encourages wholesale recording by listeners. With stereo transmissions of popular programmes now a reality in Britain, and with the proliferation of radio cassette units and similarly-equipped music centres, people can make domestic recordings of near-perfect quality.

BPI activists would like to see greater responsibility exercised by the broadcast media, and suggest an education campaign aimed at not

**"With this machine, Philips will make you as brilliant a DJ as I am."**



The Philips advertisement: you can "record music direct off the radio or hi-fi" with the N2214 — but it "may" require consent.

to "talk in and talk out your records".

Endorsement of hi-fi hardware by top disc jockeys also raises the question of radio's responsibilities in the home taping matter. Many stations pre-advertise their airplay of new product by major artists — "next Friday, we'll be playing the whole of the latest Stevie Wonder

only radio stations, but also artists, songwriters, publishers — indeed, anyone who derives all, or part of, their living from gramophone records and tapes.

One section of the broadcast media which may have come to grips with home copying sooner rather than later is television, as VCR equipment moves from the luxury

class into everybody's front room. In the US, film companies Universal and Disney have already taken out a law suit against the Sony Betamax system for copyright infringement, while American hardware and blank tape firms agree that the heart of the dispute has consequences for home audio recording as well as the videotaping at which it is aimed.

The extra weight of US lawsuits may be useful in worldwide efforts to tackle home taping. Although plagued by commercial pirates and bootleggers, the Americans have had little cause to consider domestic copying until recently (the prevalent tape medium there is the eight-track, which provides no easy facilities for own recording). But 1976 saw something of a revitalisation of the US cassette market, with a growth apparently greater than that of any other configuration, and this brings closer the threat of increased home copying.

If the Americans can be persuaded to bring more of their research facilities to bear on a spoiler signal, some positive results might be forthcoming. The might of, say, Warner Communications or Columbia could make a dramatic difference, technologically and politically, to international attitudes.

Many would like to see such a change. Despite its levy on hardware, introduced with some foresight on the part of the country's legislators in 1965, the Germans are concerned about the 60 million blank tapes sold (some estimates put the figure above that) last year — especially as their surveys indicate that over 90 per cent of the software is used for domestic piracy. The industry there is lobbying for a tax on tape as recompense for the revenue loss incurred by record manufacturers, composers, performers and others.

The French are worried about the problem, while the Japanese music industry has approached the government for action (a particularly ironic situation, as much of the "offending" hardware originates from that country). The IFPI is currently collecting data from all concerned nations, but individual industries clearly have to set their own initiatives in motion.

## Need for unity

What prospects for the UK, then? The BPI is considering the pursuit of the various remedies mentioned above, although there is certainly a need for industry-wide unity of thought and purpose. Many Britons are suffering from what Phonogram's Tony Morris, who has held strong views on the subject for some time now, terms "marketing myopia". It is very important, he says, that younger, up-and-coming members of the business be made aware of the gravity of the home taping threat, he says. There are hopes, too, that the music publishers can become more involved, as recognition dawns as to the extent of their revenue loss.

At retail level, there is no shortage of independents who realise what it is happening and are looking to the record companies for some action. But there are also many who stock and sell blank tape. Would they rather have the 60p sale of a blank cassette, enquire home-taping watchers, or the £3.50 of an album?

No doubt, at last, that home taping is an issue whose time has come. Official BPI policy can be expected to assume a solid and discernible shape within the next few months, though theirs is a difficult and complex case to make — to some of their own members, as much as to the lawmakers who could help.

Joked one industry leader, discussing the problem recently: "Send the B-52s back to Japan" But has the industry time to laugh?

# RELEASES MUSIC WEEK

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 108 (A)

**S**  
 SEVEN OVER FROM MARS, Inside Out,  
 JOHNNY GREEN & THE  
 GREENMEN, Barak BAR 1 (ZLHR)  
 SMILE, Pretend, PETERS & LEE, Philips  
 6006 579 (F)  
 SOUL COAXING, Nirvana, BIDDU  
 ORCHESTRA, Epic EPC 5416 (C)  
 SPANISH BOOGIE, Love Child, VAN  
 MCCOY, H&L 6105 083 (F)  
 ST. JAGO DE LA VEGA, St. Jago De La  
 Vega (Version), SLICKERS,  
 Dynamic DYN 129 (ECR)  
 STOLEN LOVE, First Love Best Love,  
 TONY CHRISTIE, MCA 312 (E)  
 SWALLOW MY PRIDE, Pin Head/Let's  
 Dance, RAMONES, Sire 6078 607 (F)  
 SWEET JAMAICA, Version, ERIC  
 DONALDSON, Dynamic DYN 130  
 (ECR)

**T**  
 THANK YOU BABY, Better Days,  
 PAKALA MEREDITH, Elektra K  
 12263 (W)  
 THEME FROM THE ONEDIN LINE,  
 Taransay Lullabye, JOHN KEATING,  
 Cube BUG 17 (S)  
 THE END OF THE UNIVERSE, Kes (A  
 Major Fancy), JOHN LEES, Harvest  
 HAR 5132 (E)  
 TRAMPS DISCO SCENE, Love  
 Epidemic, TRAMMPS, Philadelphia  
 PIR 5452 (C)

**U**  
 UND VE FLY, Hey Fleet, MILLER'S  
 INCREDIBLE BIG FAT BAND, Spiral  
 SPF 7009 (ZLHR)

**W**  
 WATCHING YOU GROW, Children,  
 SPARTACUS, Zara ZMR 003 (ZLHR)  
 WAY DOWN, Pledging My Love, ELVIS  
 PRESLEY, RCA PB 0998 (R)  
 WE BELONG TOGETHER, I'm A Wizard,  
 JOHN BLAIR, CTI CTSP 010 (F)

**Y**  
 YOU GOT ME GOING, As Long As I Can,  
 GILBERT O'SULLIVAN, MAM 167  
 (E)  
 YOU WON'T DANCE WITH ME, Shot  
 Down, APRIL WINE, London HLU  
 10549 (S)

## LISTINGS

**A**  
 ABOUT TO LOSE MY MIND, About To  
 Lose My Mind (Version), PAM,  
 Cactus CT 107 (ECR)

**B**  
 BEGGY BEGGY LICKY LICKY,  
 Version, PROPHETS/UNIT FOUR,  
 Dynamic DYN 131 (ECR)  
 BREAKIN' BONES, Mighty Big Girl,  
 ADRIAN STREET, Canon CNNS 042  
 (S)

**C**  
 CAT'S EYES, You're A Mystery, SAKS,  
 Bus Stop BUS 1058 (E)  
 COME BACK AND FINISH WHAT YOU  
 STARTED, Never Been Done Before,  
 LINDA LEWIS, Arista 125 (E)

COME UP AND SEE ME, Has No One  
 Ever Told You, HOLLYWOOD, Gold  
 GD 007 (ZLHR)

**D**  
 DISSOLUTION, SANDIE SHAW, CBS  
 5513 (C)  
 DR. MUSIC, Knocking On Heavens  
 Door, RENEE HARRIS, Epic EPC  
 5427 (C)

**E**  
 ENGLAND ROCK, Wild & Free, IAN  
 HUNTER, CBS 5497 (C)

**F**  
 FERTILISING LIZA, Ballad Of A Ten Bob  
 Note, SINGING POSTMAN, PVK  
 005 (ZLHR)  
 FROM NEW YORK TO L.A., Angie,  
 PATSY GALLANT, EMI 2620 (E)

## TOTAL ISSUED

Singles issued by major  
 manufacturers for week ending 22nd  
 July, 1977

	This Week	This Month	This Year
EMI	8 (6) 73 (13)	284 (182)	
Decca	2 (2) 13 (11)	59 (89)	
Pye	2 (2) 19 (15)	87 (105)	
Polydor	5 (5) 39 (24)	134 (170)	
CBS	7 (6) 48 (17)	160 (138)	
Phonogram	3 (3) 32 (15)	94 (86)	
RCA	2 (2) 28 (12)	120 (98)	
WEA	4 (1) 46 (17)	127 (88)	
Others	22 (14) 133 (44)	453 (560)	
<b>Total</b>	<b>55 (41) 431 (168)</b>	<b>1518 (1439)</b>	

MUSIC WEEK SINGLES FACT SHEET				WEEK ENDING JULY 23	
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E July 16)	PROMOTION	COMMENTS by TONY JASPER
SMALL FACES Looking For A Love Atlantic K 10983 (Warners)	July 22	Lazy Sunday (1976) - 39, Ichycoco Park (1976) - 9, (Both re-issues), 12 Top 50 hits from 1965-1969 with first Small Faces.	Ichycoco Park (1967)	Details still being resolved, but extra effort expected for the first single from revived Small Faces. Considerable previous promotion on first four gigs of the 1977 band and on album.	Considerable interest should come from this being initial issue on a 45 of the re-formed Small Faces.
BEACH BOYS Beach Boys, E.P. Reprise K 14481 (Warners)	July 22	23 Top 50 hits since 1963 but only 4 in the 1970's.		Released priced 75p to tie in with tour in a special colour sleeve. Expect plenty of radio play. Concerts at Cardiff (July 23); Manchester (July 24), London (July 30) and Dublin (August 1).	The E.P. contains Mona (from the album Beach Boys I Love You, K54087); Rock And Roll Music (from 15 Big Ones, K54079); Sail On Sailor (Holland K54008) and Marcella (Carl And The Passions, K44184). Rock And Roll Music gave the group brief chart action in 1976. Track selection could have been stronger from Reprise recordings. The group has now signed with Portrait. Much previous hit material on Capitol.
SWEET Stairway To The Stars RCA PB 5046 (RCA)	July 29	15 Top 50 hits since 1971. Last major disc, Lies In Your Eyes - 35.	Desolation Boulevard, 1975/76. Single: Action - 20 (1976)	General information to press and radio stations.	Single comes LP for release in early Autumn. Sweet have of late been neglecting the British music scene and their discs are no longer automatic chart entries, though any Sweet record should attract some customers.
DAVID RUFFIN I Can't Stop The Rain Motown TMG 1078 (EMI)	July 15	Walk Away From Love, January, 1976. Reached position 10.	Everything's Coming Up Love. Pop chart 51; Who I Am. Pop chart - 31. (1976)	General promotion which springs from advertising new David Ruffin album.	Track off latest LP In My Stride (STML 12064). Ruffin has promised hits since Walk Away Love. This 45 is extremely catchy with strong rhythm. B-side is not from new album.
CAROLE KING Hard Rock Cafe Capitol CL 15934 (EMI)	July 29	It Might As Well Rain Until September - 43 (1971), 3 (1962), It's Too Late/I Feel The Earth Move - 6. Best selling LP Tapestry (ASB AMLS 2025)	Over four years with album, Tapestry, Singles, 1976: Only Love Is Real - 77. High Out Of Time - 76.	Obvious publicity tie-in with famed London hamburger joint, Hard Rock Cafe under consideration. Trade advertising for album and single.	Single taken from her first Capitol album, Simple Things (EAST 1167) released August 5. Since Tapestry she has lost some of her sales Aura, but the change of label will surely result in powerful EMI promotion.
BARCLAY JAMES HARVEST Hymn Polydor 2058 904 (Phonodisc)	July 22	Rock 'n' Roll Star highest position 49 (1977)	None	The group's butterfly emblem figures on special bag. Band play major centres on Beach Boys' tour. Press and radio interviews support release.	A new cut from an expected September album titled Gone To Earth. Although the band has considerable following and has been part of the musical scene since their first album release in 1969, only now do they show signs of finding mass acceptance.
CITY BOY She's Got Style Vertigo 6359 176 (Phonodisc)	July 29	None	None.	Usual, with knowledge there will be spin-off from recent UK tour and special promotional efforts around last LP.	The cut comes from September album, Young Men Gone West (Vertigo 6360 151). Present album is Dinner At The Ritz (Vertigo 6360 136). No single has come off current LP, but according to Phonogram their September disc has numerous possible 45s. She's Got Style is first single for a year.
LINDA LEWIS Come Back And Finish What You Started Arista 125 (Phonodisc)	July 22	Baby I'm Yours, Number 33 (1976), previous year, It's In His Kiss, H.P. 6. (1975)	None	Press and radio interviews with some impetus expected from recent activity over the singer's 1977 album and previous single.	In spite of being a household and turntable favourite, Linda Lewis has had only three chart records over four years. Like her last single, her current LP, Woman Overboard (Sparty 1003), supplies this 45. A Van McCoy number, in the style of her last two hits, much more commercial than Moon And I.
JENNIFER WARNES I'm Dreaming Arista 122 (Phonodisc)	July 29	None	Right Time Of The Night (1977) Top 10.	Basic promotion only envisaged. Artist did some media promotion by phone on last and very recent single.	Right Time Of The Night received considerable airplay and hung around the breakers for many weeks. New 45, also from LP Jennifer Warnes (Sparty 1006), is slow, powerful ballad with good hook chorus but needing lots of airplay.
THE JAM All Around The World Polydor 2058 903 (Phonodisc)	July 15	In The City (1977)	None	Group's growing reputation will facilitate promotion activity. Single in special colour bag with group pic.	The Jam were first New Wave Band appearing on TOTP. This cut is not from the LP In The City. (Super 2383 447). A catchy single with mixture of aggression and melody. Older people might call it derivative.

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# ALBUM REVIEWS

## POPULAR

### BOXER

**Absolutely.** Epic EPC 82151. **Producer: Jeff Glixman.** Any band that includes Chris Stainton on keyboards, Tim Bogert on bass and Mike Patto singing must be worth a listen, just for interest value. That the record stands up on almost every critical level is nothing short of extraordinary, considering the itinerant and often not too consistent nature of the trio. The band, which is completed by Adrian Fisher on bass and Eddie Tuduri on drums has come up with a mature opus full of character and ideas that is ballsy enough to appeal to the heavy rock fan, and yet sophisticated enough to sell to those fans of Little Feat and other classy American quality rock merchants. The surging power of Big Lucy, for instance, stands out from the ruck of current releases like a rose between thorns. Full marks for production and with the excellent reviews coming in from the CBS Heat On The Streets tour this one might well make the chart.

### STEVE HARLEY & COCKNEY REBEL

**Face To Face.** EMI EMSP 320. **Producer: Steve Harley.** Harley has apparently split with Cockney Rebel, but this 2LP set recorded live during the band's last UK tour is an appropriate legacy. Many of the tracks have already made appearances before — in fact this set could almost be termed a greatest hits package with such titles as Here Comes The Sun, Love's A Prima Donna, Best Tears Of Our Lives, Mr. Soft and Make Me Smile (Come up and See Me) included. A good reminder of Harley's music during the last four years and one which should have commercial acceptance. In fact some of these recordings contain more essential excitement and rawness than the original studio versions.

### ELVIS COSTELLO

**My Aim Is True.** Stiff SEEZ 3. **Producer: Nick Lowe.** Thirteen tracks from the British Elvis on this debut album for the newly-available Stiff label, and none of them busting the three-minute barrier. The latest slogan to spring from the company's fertile brain is Stiff — ss-surfing on the new wave, but in fact in Costello it has a disciple of the Graham Parker rasping vocals ideology coupled with a nifty way with words and a clear ear for rock 'n' roll melody lines. Full of ideas, he specialises in mid-paced rockers professing a kind of street-level design for living like the excellent Blame It On Cain and Waiting For The End Of The World, which measures up well with his first single (now deleted but available here) Less Than Zero. He comes over as not so much angry — as in the accepted new wave stance — but resigned. A

fine LP that will be featured in several of Stiff's unusual marketing campaigns this summer, it even stands a chance of charting.

### THE COUNT BISHOPS

**The Count Bishops.** Chiswick WIK 1. **Producer: Count Bishops.** An honest reflection of what the Count Bishops have been playing on the road for a couple of years now, their debut album is half blues-r'n'b standards and half self-penned material along the same lines. The band is characterised by a gritty approach, led by the vocalising of gruff-voiced Dave Tice and the steady back-beat drumming of Paul Balbi. When Johnny Guitar takes a solo it is always short, sharp and to the point and the standard material, including Down In The Bottom, Shake Your Money-maker and Taste And Try gives a good impression of what the band is into. The Bishops have sold many thousands of singles and EPs on Chiswick already. This album ought to broaden their appeal even further and become a steady catalogue item.

### JAMES TAYLOR

**JT.** CBS 86029. **Producer: Peter Asher.** A change of label, but Taylor continues his long association with Asher, the man who first recognised his talent when Taylor approached Apple here with demos in the late Sixties. This set, as expected, continues the image of the new, Seventies Taylor, un-hung up, free from pressures of churning out commercial LPs, riding on the wave of singles success (How Sweet It Is) and a family man. Wife Carly Simon and Linda Ronstadt help out on vocals, sax wizard David Sanborn is one of the many session men, with Asher turning up on cowbells or handclaps, as is his wont. The result is a friendly, relaxed and often self-indulgent set of Taylor titles, though he doesn't really tell it like it is any more. He's long lost the urge to spread the word of the sufferer, and just wants to rock gently. There are touches of humour, like the laid back version of the old Jimmy Jones' hit Handyman. Most Taylor-ish track is Secret O' Life. Buyers weaned on Jackson Brown *et al* will love this set from the originator of the style; Taylor followers will enjoy the earlier approach and the faultless presentation. An enjoyable, if not dynamic, album.

### VARIOUS ARTISTS

**Soda Pop Volume Two.** DJM 22072. Following a (presumably) successful first volume, DJM draws upon its seemingly inexhaustible Springboard source for a second package of US pop from the Sixties. A high percentage of hits figure among the 20 tracks, including Gene Pitney's I'm Gonna Be Strong and 24 Hours From Tulsa, the Newbeats' Bread And Butter and Run Baby Run, the Shirelles' Will You Love Me Tomorrow and Baby

It's You, B. J. Thomas' Raindrops Keep Fallin' On My Head and Sue Thompson's Paper Tiger. There are also some interesting historical inclusions, such as the Shangri-Las' Wishing Well, which predates their Red Bird repertoire, and the Kingsmen's classic Louie Louie, described at the time (1963) as punk rock. The album's running order has its hiccoughs, but the overall presentation is pleasing. Sales could be solid.

### WILLIAM BELL

**Coming Back For More.** Mercury 9100038. **Producers: William Bell-Paul Mitchell.** A onetime Stax stalwart, who scored here with Private Number some years ago, William Bell has been out of the limelight vocally while pursuing a film career. His comeback is not entirely auspicious, if one thinks fondly of his gutsy work with Stax. He appears to have succumbed to the current malaise of bland soul, which is pleasant enough but lacks the fire once associated with the idiom. When something as moving as Smokey Robinson's You've Really Got A Hold On Me fails to trigger an emotional response, then there is not a great deal of hope elsewhere. And so it proves, although the bluesy You Don't Miss Your Water has its moments.

### THE CRUSADERS

**Free As The Wind.** ABC ABCL 5226. **Producer: Stuart Levine and group.** Impeccable as ever, the Crusaders deliver a selection of creme de la funk. Its authority reflects the many years of their association and the instinctive feel they have for integrating their playing to get the maximum rhythmic effect with an apparent minimum of effort. The perfect tempo of Nite Crawler and the slightly more urgent The Way We Was say it to perfection. To add a little extra there is the occasional orchestral sweetening and sterling contributions from a number of guests.

### ARETHA FRANKLIN

**Sweet Passion.** Atlantic K50368. **Producer: Lamont Dozier.** Disappointing repertoire may have undermined Aretha Franklin's sales status in recent years, but the quality of this album's ten tracks are beyond reproach. There are some particularly subtle ballads, including Meadows Of Springtime, What I Did For Love and the title track, which find her 'feeling' the lyrics, it seems, instead of just singing them. Meanwhile, H.B. Barnum's rhythm, horn and string arrangements — with instrumentation not too lush, not too sparse — provide a perfect setting. On the uptempo side, No One Could Ever Love You More and Touch Me Up are effervescent workouts which avoid the excesses of disco. Difficult to say whether this upturn in Franklin standards will account for any extra sales, but it deserves to.

### CRAWLER

**Crawler.** Epic 82083. **Producers: Alan Callan and Crawler.** From the ashes of Back Street Crawler comes Crawler, with a brand new contract with Epic and a similarly new guitarist in Geoff Whitehorn, formerly with If amongst other bands. The pedigree is all there, including that of Rabbit Bundrick who takes care of the keyboards, and the music is certainly skilfully crafted. The drumming of Tony Braunagel is always right where it is needed and the writing allows the members just enough leeway to show off their instrumental prowess. However, this really sounds like a debut effort, instead of being a full-blown album full of experience and confidence and although everything fits quite nicely, there is no really amazing track to pick up and

pronounce good. Hopefully the CBS Heat On The Streets tour, currently on the road, will smooth out the wrinkles and it should also help push sales.

### JOHN PAYNE BAND

**Bedtime Stories.** Freedom Records. FLP 41025. **Prod: John Payne.** Originally brought out on his own Bromfield label, this is the first own-name album from John Payne, one of America's leading session reed-players. It is typical small-band fusion music, veering between raunchy staccato riffs, dreamy background music and near Coltrane blowing without ever establishing a strong identity of its own. Snow and African Brother exemplify the funk end of the spectrum, Song for Love the muzak, Fancy Free the advanced soloing and Scenes from a Journey all three. The sound is fresh and the playing good and tight, dominated by Louis Levin's fluent keyboards and Payne's lead statements. His soprano sax sound is lovely, his tenor less so, and he also plays good flute on the gentler pieces. The compositions are pleasant and the whole recording is above average for the genre, though the chances of commercial success for an unknown band must be small.

## MISCELLANEOUS

### FRANKIE LAINE

**The Very Best Of.** Warwick PR5032. The first TV package featuring Laine's extensive CBS back-catalogue and with nationwide TV and radio promotion, and the fact that he will soon be here for a concert tour, should guarantee strong sales. Laine's most memorable hits are here, including Jezebel, That Lucky Old Sun, Answer Me, Rawhide, That's My Desire, I Believe and Your Cheatin' Heart. A greatest hits LP, in the true sense of the word — not a dud track amongst the 20 recordings. And despite his absence from these shores, Laine has always retained his vast following of fans.

### VARIOUS

**20 Golden Giggles.** EMI NTS 125. **Compiler: Chris Ellis.** A humorous collection which combs the EMI archives for some of the comedy gems which have made their mark during the last 15 years or so. The line-up includes Peter Sellers, Bernard Cribbins, Spike Milligan, and Flanders and Swann, as well as more recent names like Yin and Yan, Max Boyce, Fivempenny Piece and The Wurzels. Should sell well.

### VARIOUS

**Festival Of Light Music.** Decca STBD 10-12. **Producer: Tony D'Amato.** A three-album box-set featuring Decca's top easy-listening musicians, including the perennial Mantovani, Stanley Black, Rawicz and Landauer, and Bob Sharples. The music is varied and includes several Strauss waltzes, as well as well-known pieces by Offenbach (the overture from Orpheus In The Underworld), Gilbert and Sullivan (the Iolanthe Overture) and Tchaikovsky (Marche Slave). A good package, but one which may well have done better if released later this year, in time for the Christmas market. It should still sell over a period of time though.

### KAMAHL

**Lovin' Kind.** Philips 6357 046. **Production: Dermot Hoy (except Shel Talmy on She's Not Easy).** Kamahl is the Ceylon-born Australian superstar who picks up gold records there by the armful. His conquest of Britain fell a little flat, despite a promising start with a Palladium one-man show and a season or two at the Talk of the Town. An obvious choice for European buyers, the artist has had better success there, particularly in Holland, with a Number One single. Elephant song and good sales on the LP of the same name. His first release here featured songs he has made popular at home, so had no meaning to UK buyers. This set is in his usual style — pop standards such as Let Me Try Again, Everything I Own, etc. plus some less familiar titles, all in the m.o.r. — pop vein. Kamahl has not yet found the right material for the UK. His rich, deep voice is hardly displayed with relatively shallow material. What he needs is a '77 version of the Impossible Dream, or a semi-classical big ballad in the MacArthur Park vein. He has fans among audiences of his club work and he's promotion-conscious enough not to give up. Expect to hear more of him — but not on the charts yet.

### HAGOOD HARDY

**Maybe Tomorrow.** Capitol EST 24139. **Producer: Hagood Hardy.** Classy m.o.r. instrumental album, tastefully arranged to frame Hardy's skills on piano and vibraharp, and as a composer of flowing, romantic melodies with titles like Afternoon In Venice and The Homecoming. Album also includes better known material like Words and Send In The Clowns. His UK profile is low to the point of being invisible. A dispensable release, despite its undoubted quality.



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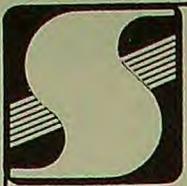
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# OXYGENE

JEAN MICHEL JARRE



CHART FOR PERIOD JULY 2-8

# TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	6	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	31	21	24	● 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
2	2	16	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	32	26	2	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
3	13	5	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	33	29	13	● ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)
4	3	7	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	34	47	3	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (D)
5	7	12	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	35	20	9	□ SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)
6	12	6	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)	36	-	-	LITTLE QUEEN Heart (Mike Flicker)	Portrait PRT 82075 (C)
7	4	18	□ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	37	60	3	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
8	9	30	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	38	43	11	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
9	6	34	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	39	36	4	● CAT SCRATCH FEVER Ted Nugent (Lou Futtermann/Tom Wierman/Cliff Davies)	Epic EPC 82010 (C)
10	10	7	EXODUS Bob Marley & The Wailers (Clement Dodd)	Island ILPS 9498 (E)	40	-	1	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550 (E)
11	8	22	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)	41	45	8	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
12	5	10	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	42	53	2	STILL TOGETHER Gladys Knight & The Pips	Buddah BDHL 5014 (A)
13	15	3	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)	43	30	3	HAWKWIND Hawkwind	Charisma CDS 4008 (F)
14	14	11	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	44	-	-	PATRICK MORAZ Patrick Moraz	Charisma CDS 4007 (F)
15	11	32	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	45	42	4	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
16	37	6	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	46	31	5	OLD FOUR EYES IS BACK Mike Harding (Mike Harding)	Philips 6308 290 (F)
17	22	3	AMERICAN STARS 'N' BARS Neil Young (Neil Young/David Briggs)	Reprise K 54088 (W)	47	38	11	● A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (W)
18	16	7	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	48	44	9	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
19	33	21	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	49	56	10	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (W)
20	18	26	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	50	32	8	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
21	23	12	□ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	51	50	13	THE CLASH The Clash (Micky Foote)	CBS 82000 (C)
22	49	27	● DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	52	-	-	SORCERER Tangerine Dream	MCA MCF 2806 (E)
23	34	3	CSN Crosby, Stills & Nash	Atlantic K 50369 (W)	53	-	1	VIBRATORS The Vibrators (Robin Mayhew/The Vibrators)	Epic EPC 82097 (C)
24	35	2	LIVE AT THE ROXY CLUB Various (Mike Thorne)	Harvest SHSP 4069 (E)	54	28	6	KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)
25	19	33	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)	55	39	6	● TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
26	17	70	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	56	51	5	COMING OUT Manhattan Transfer	Atlantic K 50291 (W)
27	40	40	● SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	57	-	1	● A DAY AT THE RACES Queen (Queen)	EMI EMT 104 (E)
28	24	9	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)	58	46	5	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037 (E)
29	25	14	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64834 (C)	59	-	-	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
30	27	6	□ I'M IN YOU Peter Frampton	A&M AMLK 64704 (C)	60	-	1	● PORTRAIT OF SINATRA Frank Sinatra	Reprise K 64039 (W)

ARTIST'S	WEEKS ON CHART	ARTIST'S	WEEKS ON CHART	ARTIST'S	WEEKS ON CHART
ABBA	9, 26	HARDING, Mike	46	MUPPETS	4
BASSEY, Shirley	58	HAWKWIND	43	NUGENT, Ted	39
BEATLES	12	HEAT	36	OLDFIELD, Mike	55
BENSON, George	28	HOT CHOCOLATE	34	PETTY, Tom & The Heartbreakers	50
BROOKS, Elkie	45	JAM	48	PINK FLOYD	19, 22, 37
CLASH	51	KNIGHT, Gladys & The Pips	42	QUEEN	57
CROSBY STILLS & NASH	23	LITTLE FEAT	49	ROGERS, Kenny	54
DIAMOND, Neil	7, 40	LIVE AT THE ROXY CLUB	24	SAYER, Leo	20
EAGLES	8, 25	MAMAS & PAPAS	6	SCAGGS, Boz	35
ELECTRIC LIGHT ORCHESTRA	15	MANHATTAN TRANSFER	6	SHADOWS	31
EMERSON LAKE & PALMER	18	MARLEY, Bob & The Wailers	10	SINATRA, Frank	60
FLEETWOOD MAC	11	MATHIS, Johnny	1	SMOKIE	21
FRAMPTON, Peter	30	MILLER BAND, Steve	41	STAR IS BORN	2
FRANCIS, Connie	16	MORAZ, Patrick	44	STEVENS, Cat	38
				STEWART, Rod	32, 33, 47
				STRANGLERS	5
				STREISAND, Barbra	59
				SUMMER, Donna	3
				SUPERTRAMP	29
				TANGERINE DREAM	52
				10cc	14
				VIBRATORS	13
				WINWOOD, Steve	13
				WONDER, Stevie	27
				YOUNG, Neil	17

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⬆ = FORECAST  
 ● = MILLION (PLATINUM)  
 ○ = 1/2 MILLION (GOLD)  
 ○ = 1/4 MILLION (SILVER)  
 £ = SALES INCREASE OVER LAST WEEK  
 MUSIC WEEK, JULY 23

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ ●	1	3	3	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte
●	2	1	6	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most
£	3	4	5	MA BAKER	Boney M	Atlantic K 10965	ATV/Hansa	Frank Farian
£ ●	4	2	8	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake
⬆	5	10	3	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller
⬆	6	5	9	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Chas. Kipps
£	7	7	3	PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas
£	8	8	7	SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	J. Farrar
⬆	9	11	7	OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe
£	10	17	6	SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	R. Holmes Widescreen Prod.
£	11	9	10	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent
●	12	6	8	SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff
£	13	15	6	DO WHAT YOU WANNA DO	T Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin
£	14	12	6	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.
£	15	14	8	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland
⬆	16	25	4	ONE STEP AWAY	Tavares	Capitol CL 15930	ATV	Freddie Perren
⬆	17	19	8	GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen
●	18	16	16	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone
£	19	24	5	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle
£	20	21	4	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores
⬆	21	32	3	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid
⬆	22	34	3	THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee
⬆	23	33	2	ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman	Beserkley BZZ1	Jonathan's/Warner	Kaufman/Kolotkin
⬆	24	44	2	IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	M. Chapman/N. Chinn
⬆	25	28	3	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Interson	Fleetwood Mac/Dashut/Caillat
£	26	26	5	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO 2090 237	Chappell	Albhy Faluten/Karl Richardson
⬆	27	22	5	EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers
●	28	18	13	LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connolly	Larry Butler
⬆	29	13	9	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur
30	NEW ENTRY			ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith
⬆	31	29	5	GIVE A LITTLE BIT	Supertramp	A&M AMS 7293	Rondor	Supertramp
⬆	32	30	4	I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.
⬆	33	20	10	TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne
⬆	34	41	2	THIS PERFECT DAY	The Saints	Harvest HAR 5130	ATV	Bailey/Kuepper
⬆	35	27	8	GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas
⬆	36	31	4	CENTRE CITY	Fat Larry's Band	Atlantic K 10951	Warner Bros.	Vincent Montana Jr.
⬆	37	23	8	I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western/A. Heath	Don Schroeder
38	NEW ENTRY			FLOAT ON	Floater's	ABC 4187	Anchor	Woody Wilson/Fee Records
39	NEW ENTRY			NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro
⬆	40	50	2	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter	Arista 112	Leeds/P. Gadd/Rock Artists	M. Leander
⬆	41	35	3	STRAWBERRY LETTER 23	Brothers Johnson	A&M AMS 7297	Sunbury	Quincy Jones
42	NEW ENTRY			I'M IN YOU	Peter Frampton	A&M AMS 7298	Rondor	Peter Frampton
⬆	43	40	3	HEAVEN ON THE 7TH FLOOR	Paul Nicholas	RSO 2090 249	Pendulum/Chanty/Chappell	C. Neil
⬆	44	49	2	ROCKY MOUNTAIN WAY	Joe Walsh	ABC 12002	Anchor	Joe Walsh/Bill Szymczyk
£	45	42	5	FARMER BILL'S COWMAN	The Wurzels	EMI 2637	Belwyn Mills	Bob Barratt
⬆	46	47	2	WHEN TWO WORLDS DRIFT APART	Cliff Richard	EMI 2633	B. Welch/Heath Levy	Bruce Welch
⬆	47	43	2	YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff
48	NEW ENTRY			SOUTHERN COMFORT	Berni Flint	EMI 2621	Sparta Florida	Mike Berry/Hal Shaper
⬆	49	37	4	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard	Creole CR 140	Prestige/Peter Morris	S. J. Prod/Key Seven Music Inc.
50	NEW ENTRY			YOU GOT WANT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst

### STAR BREAKERS

ME AND THE ELEPHANT, Gene Cotten, ABC 4173  
 MOTORHEAD, Motorhead, Chiswick NS 13  
 PARTY LIGHTS ETC., Natalie Cole, Capitol CLX 101  
 LOVE'S SUCH A WONDERFUL THING, Real Thing, Pye 7N 45701  
 YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers, Arista 127  
 DEVIL'S GUN, C. J. & Co., Atlantic K 10956  
 HIGH SCHOOL DANCE ETC., Sylvers, Capitol CLX 102  
 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, CBS 5432  
 ALL I THINK ABOUT IS YOU, Harry Nilsson, RCA PB 9104  
 DANCIN' EASY, Danny Williams, Ensign ENY 3

### DISTRIBUTORS A-Z

A Little Boogie Woogie In The Back Of My Mind ..... 40E  
 All Around The World ..... 30F  
 Angelo ..... 5A  
 A Star Is Born ..... 18C  
 Baby Don't Change Your Mind ..... 36W  
 Centre City ..... 6A  
 Do What You Wanna Do ..... 13R  
 Dreams ..... 25W  
 Easy ..... 20E  
 Exodus ..... 27E  
 Fanfare For The Common Man ..... 4W  
 Farmer Bill's Cowman ..... 45E  
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 Good Old Fashioned Loverboy ..... 17E  
 Heaven On The 7th Floor ..... 43F  
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 I Feel Love ..... 1C  
 I Just Wanna Be Your Everything ..... 26F  
 I Knew The Bride ..... 32W  
 I'm In You ..... 42C  
 It's Your Life ..... 24E  
 Lucille ..... 28E  
 Ma Baker ..... 29E  
 Nights On Broadway ..... 39W  
 Oh Lori ..... 9C  
 One Step Away ..... 16E  
 Peaches ..... 11E  
 Pretty Vacant ..... 7V  
 Roadrunner Once Roadrunner Twice ..... 23S  
 Rocky Mountain Way ..... 44C  
 Sam ..... 8E  
 Show You The Way To Go ..... 12C  
 Slow Down ..... 10S  
 Southern Comfort ..... 2E  
 So You Win Again ..... 2E  
 Strawberry Letter 23 ..... 41C  
 Telephone Line ..... 33E  
 The Crunch ..... 21R  
 This Perfect Day ..... 34E  
 Three Ring Circus ..... 22ECR  
 We're All Alone ..... 19C  
 When Two Worlds Drift Apart ..... 46E  
 You Got What It Takes ..... 50E  
 You're Gonna Get Next To Me ..... 15E  
 You're Moving Out To-day ..... 29W  
 Your Song ..... 47C

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### TOP WRITERS

1 Summer/Moroder/Bellotte, 2 Russ Ballard, 3 Farian/Revan, 4 Copland, 5 Tony Hiller/Lea Sheridan/Martin Lee, 6 Van McCoy, 7 Jones/Matlocke/Cook/Rotten, 8 Farr/Marvin/Black, 9 Billy & Bobby Alessi, 10 Bob Marshall/John Miles, 11 Stranglers, 12 Kenneth Gamble/Leon Huff, 13 T. Coaksley, 14 Tilman, 15 Kirkland/Davies/Powell, 16 St. Lewis/Perren, 17 Freddy Mercury, 18 B. Streisand/P. Williams, 19 Boz Scaggs, 20 Ritchie, 21 Richard Hewson, 22 B. Eli/V. Barrett, 23 Jonathan Richman, 24 Mike Chapman/Nicky Chinn, 25 Steve Nicks, 26 Barry Gibb, 27 Bob Marley, 28 R. Bowlinger/R. Bynum, 29 Sager/Midler/Roberts, 30 Paul Weller, 31 Rick Davis/Roger Hodgson, 32 Nick Lowe, 33 Jeff Lynn, 34 Bailey/Kuepper, 35 Sex Pistols, 36 Montana/James/Walker/Hall, 37 Tony Etoria, 38 M. Willis/A. Ingram/S. Mitchell, 39 Gibb Brothers, 40 Leander/Glitter/Seago, 41 Yellow Stone/Gibson, 42 Peter Frampton, 43 Bugatti/Musker, 44 Walsh/Vitale/Passerelli/Grace, 45 Greenaway/Cook/Bayliss/Bunn/Budd, 46 Silfs, 47 Elton John/Berni Taupin, 48 Shaper/Berry/Flint, 49 Marasclou/Martinez/Blackwell, 50 Gordy/Davis/Gordy.

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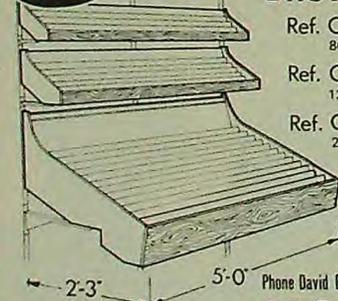
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## ALBUM REVIEWS

## COUNTRY

## LORETTA LYNN

**This Is Loretta Lynn. Music For Pleasure MFP 50329.** From the MCA catalogue, a 14-track collection of recordings by country singer Loretta Lynn including some which have never been released in the UK before. Included in the repertoire is the Kris Kristofferson number Me and Bobby McGee, How Great Thou Art, The Old Rugged Cross, Best Years Of My Life, and Rhinestone Cowboy. Good value for fans of Miss Lynn.

## VARIOUS

**Black Country Night Out. Broadside BRO 122.** The humour and dialect of the black country is a neglected folk tradition, probably because the culture was born out of the 19th Century rather than the agricultural or seafaring origins. It becomes obvious over two sides of an album like this that there are true sons (and daughters) of the north Worcestershire and South Staffordshire borders who want to keep their culture alive, but one wonders whether this music hall and social club type recording is going to further their aims. Strongest sales are bound to be found in the West Midlands, where the humour of Tommy Munden and Dolly Allen is popular in working men's clubs.

## PAT BOONE

**The Country Side Of Pat Boone. Hitsville HVS 3003. Producer: Ray Ruff.** Boone has been pitching for acceptance in the country market for several years now, but the formula he employs can be called into question. Does country music simply mean songs with the names of US states in their titles (Texas Woman, Indiana Girl, Oklahoma Sunshine)? Does it mean a steel guitar, a Floyd Cramer-type piano and a few hoedown strings? Does it mean lyrics with suitably conservative sentiments (Won't Be Home Tonight is about saluting a policeman) and wearing a stetson on the cover of your album? The singer seems to think it does; genuine country fans may ask for more in the sincerity and sophistication departments. Stockists, be careful.

## BARBARA FAIRCHILD

**Mississippi. CBS 82020. Production: Billy Sherrill.** Ironic that a song written by a Dutchman in homage to country music should become in a short space of time a country standard. Barbara Fairchild's version of Mississippi is no better or worse than anyone else's but it's a good choice of title track considering the song's vast international success. For the rest she sings sweetly and convincingly on some gorgeous songs, no doubt hand-picked for her by producer Sherrill who constantly maintains a sure touch in tugging at the heart-strings. She's little known here and won't sell to any extent, but it's good country nonetheless.

## JAZZ

## LARRY CORYELL &amp; PHILIP CATHERINE

**Twin House. Atlantic ATL 50 352. Producer: Siegfried E. Loch.** Two guitarists from widely differing backgrounds — although both have made their names with the electric instrument — have combined here for eight guitar duos using acoustics. After both men have been exploiting the synthesised and electrified effects of the guitar it comes as a refreshing change to hear the full texture of the acoustic used in an exploratory format, swapping lead roles effortlessly and changing mood between wistful romantic numbers like Catherine's own Homecomings to the more attacking mood of the co-written

Twin House. The entire album was recorded in less than 12 hours and sounds as if it was a lot of fun to make.

## ALEX WELCH, GEORGE CHISHOLM etc

**Salute To Satchmo. Black Lion BLPX 12161/2.** Fortunately good jazz is not affected by time, otherwise this 2LP set might have become dated since it was recorded in 1970-71 at a couple of the annual concerts dedicated to the memory and the music of the master jazzman. In fact, it is doubtful if the Welsh band of today plays with more spirit and fire than is to be found here on their recreations of some familiar and less familiar Armstrong tunes, with Ory's Creole Trombone providing an outstanding solo vehicle for the splendid soloing of Roy Williams. Sides 3/4 feature Humphrey Lyttleton, Bruce Turner and George Chisholm with the Welsh rhythm section, in such impeccable form that there was no way that the front line couldn't respond. British jazz at its best and well worth the reissue.

## EARL HINES

**Swingin' Away Black Lion BLP 30190. Producer: Stanley Dance.** An album with an impressive pedigree, which captures a band formed by the ageless Earl Hines for New York dates in 1973, playing charts written by Buck Clayton and Ernie Wilkins. It is typical mainstream material, short opening and closing riff patterns, with plenty of room for solos, which is fine for Hines in particularly scintillating form throughout, and the album also gives a rare chance to enjoy the trumpet playing of the under-recorded Doc Cheatham and reedman Rudy Rutherford. It is evident that a good time was had by all — and the mood is easily communicated.

## WES MONTGOMERY

**Movin' Milestone M 47040. Producer: Orrin Keepnews.** Reissue of two Riverside recordings, Movin' Along and Full House. The first is studio music, notable for the dullness of James Clay's flute and the peculiar sound of the low-register guitar Montgomery affects on three tracks. A pretty subdued affair. Much better is the live San Francisco date documented by the second LP from 1962. It is Montgomery in his best period, before commercialism compromised his style, sparks flying between his guitar and Johnny Griffin's high-speed tenor, Wynton Kelly providing support on piano. Gillespie's Blue 'n Boogie showcase all three in exciting solos, but the highspot is perhaps the bop-sounding SOS, where Griffin and Montgomery double the melody at a very rapid tempo. Beautifully packaged and annotated.

## STAN GETZ

**The Special Magic of Stan Getz. Vol 2. Verve Select 2317 135.** Getz is one of the most graceful jazz sax players around, and this set was recorded in 1960, shortly before the smooth Latin sound he popularised with Jaobim and Gilberto was to appear in everyone's collection of smooch music. Getz has always liked a good tune, and here he added his breathy, romantic interpretations to It Never Entered My Mind, Nature Boy, Born To Be Blue and other jazz/pop standards. The sound doesn't date at all; Getz collectors will welcome this re-issue and newer buyers should appreciate the late, late listening appeal of this sophisticated set.

## FIRST COSINS JAZZ ENSEMBLE

**For The Cos Of Jazz. Capitol E-ST 11589. Producer: Stu Gardner.** Gardner, producer, composer and keyboard player is a long time associate of comedian Bill Cosby — he was Cosby's m.d. on the Cos tv show and has played in various bands that warmed up for the comic

in the early days. The LP, which credits Bill Cosby as "music consultant" suggests that Cosby came up with ideas for riffs which Gardner expanded into songs. This is really an LP for easy listening, as it's mood jazz that sets no great standards of innovation. It's pleasantly tinged with funk and the production is neat and spare. Gardner is an excellent musician but his sort of excellence does not necessarily sell albums in an overcrowded market, unfortunately, even with Cosby's name to help things along.

## OSCAR PETERSON

**The Special Magic Of. Verve SELECT 2317 136. Producers: Norman Granz and Jim Davis.** A repackaging of early Sixties recordings which should appeal to most fans of Peterson — the accent is on familiar easy listening and the music is timeless, with numbers such as Fly Me To The Moon, Summertime and This Nearly Was Mine included.

## JULIAN PRIESTER/MARINE INTRUSION

**Polarization. ECM 1098. Producer: Manfred Eicher.** Priester as jazz trombonist has a pedigree as long as your arm: Max Roach, Art Blakey, Duke Ellington, Herbie Hancock — he's played with everyone. He and his band recently toured Europe, though you would never know it here in Britain, and ended the tour by recording this album with Eicher, whose studio sound is as ever perfect and pellucid. It's very modern stuff: lots of slow and rather pretentious echo-laden solo passages of no obvious tonality. When not doing that, the band is lyrical in a tedious way (Coincidence), or funky without conviction (Anatomy of Longing). There will be a small market for this kind of experimental music, but for those whose ears lag behind the times it won't make a lot of sense.

## PAT METHENY

**Watercolours. ECM 1097. Producer: Manfred Eicher.** The young guitarist from the Gary Burton Quartet on his second album as leader, playing his own compositions. He has got together a nice four-piece, including ECM stalwart Eberhard Weber on bass and the brilliant young pianist Lyle Mays, last heard playing with the Woody Herman band. The group has a lovely relaxed swing about it, heard to best advantage of Lake, River Quay and the title track, all attractive, fairly smooth numbers that George Benson fans could cope with without too much trouble. Nothing overly modern or dissonant at any rate. One could have done with a whole LP of such tracks, but versatility being so much à la mode Metheny splits them with excursions on 12- and 15-string guitar that are less successful.

## ART TATUM

**Get Happy. Black Lion Records. BLP 30194.** Sixteen solo tracks from the late Thirties, many of them familiar standards like Stardust, Begin the Beguine and The Man I Love. By this period Tatum had dropped the fantastic technical displays that make his early work such fun to listen to, but there are still plenty of fireworks, and numbers like Hallelujah almost threaten to explode off the piano. Tatum's improvisational style was really one of elaborate ornamentation: even when buried beneath chains of glittering runs and extensive re-harmonisation the original melody still appears above the surface from time to time in virtually unaltered form. This produces a somewhat discontinuous effect, and nowadays we tend to prefer our solos more integrated, though the fragmented approach still persists in the playing of people like Oscar Peterson. Best tracks are the romp through Dvorak's Humoresque, a dismantled and

reconstructed version of Over the Rainbow, and a gentle reading of Ellington's In a Sentimental Mood. A must for enthusiasts.

## FATS NAVARO

**Milestone M-47041.** A classic example of bebop by some of the innovators of the new directions which jazz was taking a few years after the end of WW2. This 1948 session was recorded live, but despite technical limitations latterday skills have resulted in a more than presentable recording. The star is Fats Navarro whose life lasted a mere 27 years, but whose trumpet playing made him the chief contender for Dizzy Gillespie's crown. He plays with lyrical fire and brilliance, but much of the success of the recording is due to the neat arrangements and piano playing of the underrated Tadd Dameron and the fine drumming of Kenny Clarke. A good 2LP reissue, even if its appeal will be restricted.

## POPULAR

## PARLIAMENT

**Motherhip Connection. Casablanca CAL 2013. Producer: George Clinton.** The album credits say that producer Clinton conceived and wrote all of the material on this release. If that is true, then he can be well pleased with himself. The music represents something refreshingly new in soul/r&b, and doesn't appear to have been explored already. Effectively what we are talking about is a rather sophisticated blend of electronic soul music. As an album, side two is perhaps slightly better in terms of balance and variety, and above all, the material is commercial. The Night Of The Thumpasorus Peoples, and Supergroovalisticprofunkstallation are two of the titles, and what's more, the music lives up to the titles.

## MINK DEVILLE

**Cabretta. Capitol EST 11631. Producer: Jack Nitzsche.** Highly promising debut album by a band from New York which Capitol is enthusing about more than somewhat. Willy DeVille reflects a number of influences, with Van Morrison, Sam Cooke and Bob Seger among a host of singers whose work is discernible. He comes across with great authority and conviction, while blowing up a storm behind him is as neat and tidy a band as you could ever wish to hear. The feeling of power and raw energy conveyed on tracks like Gunslinger and Venue Of Avenue D indicate that Mink DeVille have great future potential. Word of mouth recommendation and good rock press notices should already be provoking interest in the album.

## VARIOUS ARTISTS

**Disco Paarrty! Contempo, CLP 540.** All-action collection from Contempo, underlining the fact that the label has some of the most authentic, undiluted disco material around, even if it is not the most widely exposed to the record buying public at large. It's a club-tested mix of fizzing instrumental cuts and some superior vocal tracks among them How Long by J. J. Barnes, the Sam and Dave Medley of You Don't Know Like I Know and Hold On, and Let It Flow by Tamiko Jones. It is compulsive dancing stuff and highly recommended.

## THE SOUL TRAIN GANG

**The Soul Train Gang. Soul Train FL 11844. Production: Don Cornelius/Dick Griffey/Harris Machine.** This foursome is a vocal offshoot of Cornelius' Soul Train tv show, with Philly producer Norman Harris producing, and a galaxy of excellent session men (what else, in Philadelphia) providing predictably superb, neat and tight backing. The singer's voices are not dynamic — very m.o.r. soul, middle class disco,

black ballad with not much conviction. Without the tv programme here there is little to tempt UK buyers, as it's really a cash in LP — even the tv show's theme is here.

## MISCELLANEOUS

## MAURICE WINNICK

**Maurice Winnick And His Sweet Music. Decca DVLI. Compiler: Geoff Milne.** A single album issued in Decca's Vintage series, and the artist line-up includes Vera Lynn on two numbers, So Many Memories and Roses In December, both recorded 40 years ago, and also Sam Costa, Al Bowly, and Hughie Diamond.

## MAURICE LARGANGE

**Bal Musette. Decca DPA 3039/40.** Larcange is France's top accordionist and this Phase 4 two-album package includes 38 tunes, most of which are of French origin, and perhaps rather unknown to the average English listener. Maybe there is an audience somewhere for this kind of music, but it is stretching consumer acceptance somewhat when four LP sides are dedicated to an accordionist.

## MUSIC WEEK

Incorporating Record and Tape Retailer  
A Morgan-Grampian Publication  
40 Long Acre,  
Covent Garden, London WC2  
01-836 1522

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Tel. 01 855 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  
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# MUSIC TREAT



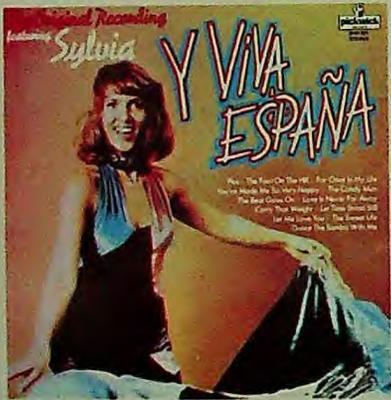
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## Investigation At Pickwick

### Police Close In

THE MINISTER at the Department of Trade and Industry has called for an immediate probe following the news that Pickwick International are issuing a whole series of contemporary LP's at only £1.15, less than 1/3 of the price of most full priced records.

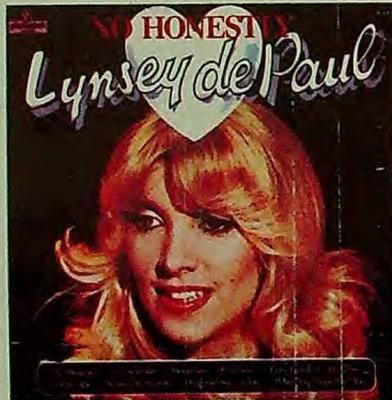
A spokesman at Scotland Yard's record department said "Sounds superb to me, if the facts are true we'll soon be on their track and they will have their sleeves felt".



### Y Viva Sylvia.....

SHM 921

UNPRECEDENTED scenes took place at Pickwick Offices on Monday when a large crowd gathered outside chanting in unison 'Y Viva Sylvia'—The crowd was responding to rumours that Pickwick was releasing an album entitled 'Y Viva Espana'. This was confirmed by a Pickwick spokesman last night.



### Love bomb explodes says Pickwick astrologer.....

SHM 923

'NO HONESTLY' it's true! A fortune teller saw it all in her 'Crystal Ball' and 'phoned' the information through at 'Moonrise' yesterday!—but the 'Love Bomb' is not harmful in any way and, thankfully, should be with us from 'Season to Season'—so if you don't find one near a 'Rainbow' you'll see one in your 'Dreams'!



### Pentanglers ahoy!.....

SHM 924

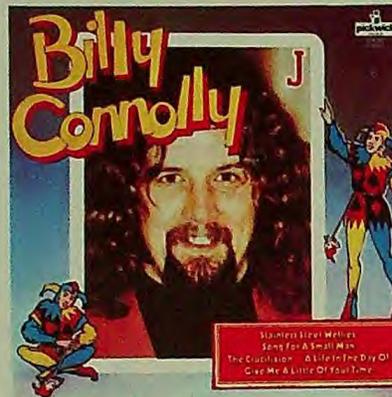
COASTGUARDS rescued an elderly lady of 94 from the sea, off Eastbourne pier yesterday. She was dragged from the sea clutching a fishing rod to which was attached The Pentangle's new Pickwick release. When questioned by the police, in Eastbourne General Hospital, as to what happened she said she had cast her line at an unidentified square object in the sea and in her haste to pull it ashore fell off the end of the pier. Asked whether she thought it all worth the effort, she replied "if you turn the record player down I will tell you."



### S'Nice.....

SHM 917

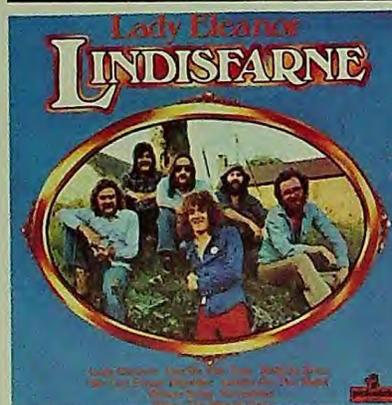
NEWS of strange sounds, picked up on the central U.S. of A. radar system, were reported to the President late last night. A bulletin at dawn from the White House quoted the President as saying "Absolutely nothing to worry about—it appears to be the sound of 'America', don't let the nation panic—it's Nice!"



### Trouble afoot.....

SHM 927

A MAN dressed in 'Stainless Steel Wellies' was seen entertaining the cinema queues in London last week, begging passersby 'Give Me A Little Of Your Time'—a spokesman for Billy Connolly went to great pains to explain that this was not the real Connolly but an imposter who will be next in line for 'The Crucifixion' when he is found.



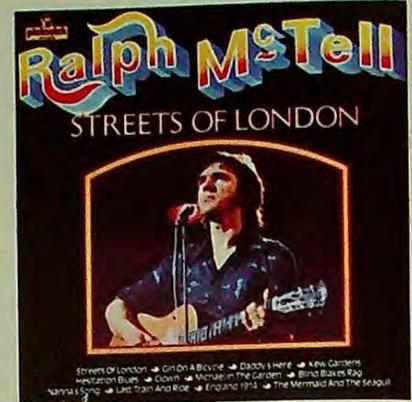
### Missing persons.....

SHM 919

DETECTIVES enquiring into the sudden disappearance of 'Lady Eleanor'—multi millionairess of the 'Moonshine' empire, may have uncovered some vital clues as to her whereabouts. They found in a private diary of Lady Eleanor's what the police believe to be a code which may spell something big and reads: 'Alright On The Night' 'When The War Is Over' 'We Can Swing Together' in the 'Fog On The Tyne'—anyone with the slightest notion of what this means should contact Sergeant 'Lindisfarne' at the Yard.

**Pickwick have it taped**

THESE NEW RELEASES also available on Cassette and 8-track Cartridge for only £1.75.



### Girl on the streets.....

SHM 926

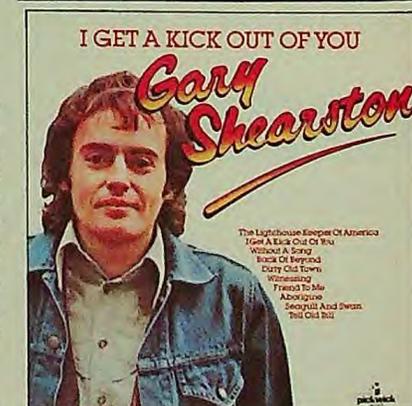
A YOUNG girl was being questioned by the police last night after she was seen riding through the 'Streets of London' shouting the odds about a new Ralph McTell L.P. After cautioning her the Yard issued a statement to the effect that the law was more understanding since the 'England 1914' Act and the Chief Inspector seemed to be quite pleased to hear that Ralph McTell had been released.



### New blue disco.....

SHM 922

'DO YOU WANNA DANCE?' If you do there's a new disco opening in town called the 'Rosetta Stone'. Barry Blue will be there on opening night singing all his greatest numbers so, if you 'Don't Wanna Be Blue' get down there this weekend 'cos there's plenty of 'Dancin' On A Saturday Night'.



### I get a kick out of you.....

SHM 918

GARY SHEARSTON was to be seen 'Witnessing' a new drink called 'Aborigine' so named because it was invented in the 'Back Of Beyond' "There's no doubt" said Gary "everyone will get a 'Kick' out of this great new cocktail!"