



MUSIC WEEK

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

JULY 30, 1977

• 65p

CBS leads again in singles survey

by BRIAN MULLIGAN

FOR THE second time in the last three quarterly periods, CBS has hustled EMI out of its traditional position as Britain's leading singles company.

The first evidence of the growing strength of CBS in the singles market came in the October-December quarter when the American company pushed EMI into second place by 20.7 percent against 14.8 percent, the only occasion in five years of surveys that EMI had been forced to move aside. Now, as though to prove it was no fluke, CBS has done it again, scoring 20.0 percent compared to EMI's 18.7 percent — but in taking the leading position again CBS had the benefit for the first time of its acquisition of GTO. No longer listed as a company in BMRB's survey of the April-June period, GTO's important contribution to the CBS success is nevertheless evident from

the survey of leading labels which shows GTO in ninth place with a 3.2 percent share.

In the singles breakdown, WEA underlined its potential to compete on equal terms with CBS and EMI by turning in an impressive 15.1 percent performance, for third place, while the less fashionable, but highly consistent United Artists, surpassed itself by taking fourth place with a commendable 6.1 percent, thanks in some measure to Kenny Rogers' Lucille, the quarter's second best-selling single.

It is worth noting that of the ten best-selling singles, five were claimed by CBS — Evergreen by Barbra Streisand, Am't Gonna Bump No More by Joe Tex, Free by Deneice Williams, Show You The Way To Go by the Jacksons and Knowing Me, Knowing You by Abba — compared with one EMI contender, Hot Chocolate's So You Win Again. As a result, CBS with 8.8 percent and Epic with 6.9 percent took the first two positions among the leading labels.

Deposed on the singles front, EMI remained dominant in the survey of the albums market. The British major collected an 18.4 percent share, ahead of CBS with 15.3 and WEA with 13.3. But the American company's CBS (7.6) and Epic (6.1) labels completed the double with positions one and two in the survey of label action.

The UK market is fast developing into a three-horse race, with EMI for the time being at least carrying virtually the whole responsibility for fighting off the growing American threat posed by CBS and WEA.

A further breakdown of the second quarter figures reveals that over the period, American companies outsold British by 51.3 percent against 37.2 percent, with European and other companies taking 11.5 percent. A year previously the UK group was leading by 49.0 percent against 33.8 percent.

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BILLY CONNOLLY has sales of over one million to his credit since joining Polydor, and was presented with a special 'Golden Banana Wellie' to mark this achievement. It was also the occasion of his re-signing to the company for a further three years. With Connolly are (left to right) Polydor deputy managing director, Tom Parkinson, his record producer Phil Coulter and Polydor product marketing manager George McManus.

Budget firm bows to writ on Abba cover

by CHRIS WHITE

VFM (VALUE For Money) Distributors of Spalding, which started its own budget tape operation in April, has agreed to change the inlay card of one of its cassette releases, following a claim by CBS that there had been attempts to pass it off as original recordings by Abba. The Lincolnshire firm released Hits Of Abba several weeks ago, and claims to have sold 6,000 copies. But in the wake of a CBS High Court writ, the company has agreed to retitle the package, All-Time Hit Parade Greats.

A VFM spokesman said this week: "There was no deliberate attempt by us to pass-off the recordings as being the original versions by Abba; the inlay card featured only an abstract design on the front, and there was no picture of the Swedish group. In addition, there was a notice on the front of the cassette, pointing out that the recordings had been made by professional session singers and musicians."

He added: "However, following approaches from CBS solicitors, we have agreed to withdraw the inlay card and retitle it. We have two other similar cassettes also on release, The Hits Of The Shadows and The Hits Of Tom Jones, but in neither case have EMI or Decca complained. To be on the safe side, though, we have also renamed them, and the three cassettes will now be volumes one, two and three in the All-Time Hit Parade Greats series."

Prior to its tape operation, VFM

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Promoters voice support for anti-touts proposals

by JOHN HAYWARD

A PARLIAMENTARY Bill designed to sweep ticket touts from the streets has received widespread support from Britain's rock promoters.

Sponsored by Labour MP for Cannock, Gwilym Roberts, the Bill was formulated with FA Cup Final tickets in mind, but is worded in a way that will stop sales of tickets for sporting and entertainment events above their marked price, except through authorised agents.

In this way, the Bill avoids the ban of legitimate ticket agencies, on whom the West End theatres depend for more than 50 percent of their box office business, but puts paid to the activities of scalpers who have been making giant profits out of recent m.o.r. attractions in London and the provinces.

Centre stalls tickets for Frank Sinatra and Abba concerts hit new highs on the shadowy touts market recently, with prices of more than £100 being quoted, while seats at inflated prices are always on offer outside venues like the Rainbow and Hammersmith Odeon when major

rock acts are playing.

However, although the Bill has received strong backing in the Commons, it is likely to fall at the end of the current Parliamentary session. Roberts will then take up the fight again after the Summer break.

The MP told *Music Week*: "My Bill was drafted after several complaints from constituents who found the only way to see their local football teams play at Wembley was to buy them from touts at twice face value or more."

"I have since had talks with various people in the entertainment

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Block takes William Morris clients for UK, Europe

LONDON'S DEREK Block Agency has concluded a deal with the giant American William Morris Organisation that could result in a ten-fold increase in visits by star US names to this country.

Announced on Monday, the agreement will mean Block takes over exclusive representation of William Morris clients in the personal appearance, variety and tv fields for the UK and Europe.

William Morris' London personal appearance office is to close, although the agency will stay immensely strong in the tv and film areas, where it represents much top talent.

The new deal has some reciprocal advantages, giving Block's British acts a strong agency in America. The first band to be toured in the States will probably be the Damned, with others to follow.

Block told *Music Week*: "I had been the biggest buyer of William Morris talent, and after discussions it seemed the Americans did not really need a British personal

TO PAGE 4

BPI "milestone" claimed in tape piracy court case

by ADAM WHITE

THE BPI'S recent and successful High Court action against a London-based firm for alleged piracy of Greek repertoire — brought on behalf of Phonogram, Power Exchange and EMI — has yielded an important precedent.

During the course of the case against John and Maria Kyriacou, trading as Music Sound from London's Seven Sisters Road, BPI solicitors obtained a new type of court order allowing them not only to search the premises, but remove the infringing hardware and other materials. This is a step the industry has long sought in its fight against commercial piracy in Britain. It has only occurred once before, according to BPI director general, Geoffrey Bridge.

Despite an application to

discharge or vary the order, terms were eventually agreed by Mr. Justice Fox providing for the removal of about half of the major equipment — including tape decks and amplifiers — used in the duplication of cassettes and cartridges, and the payment of damages and costs by the Kyriakous. In addition, they gave perpetual undertakings not to infringe the companies' recording copyright in future.

"This is yet another milestone in the BPI's continuing fight against piracy," commented Geoffrey Bridge. The likely seizure of equipment, which requires the most investment by potential pirates, is a considerable deterrent factor, he added — far more so than the confiscation of infringing tapes or the payment of damages.

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THE BROTHERS JOHNSON
"RIGHT ON TIME"
AMLH/CAM 64644

BROTHERS JOHNSON
Right On Time

INCLUDES THE HIT SINGLE
"STRAWBERRY LETTER 23"
AMS 7297

AM RECORDS

NEWS



ONE OF Decca's longest serving employees, Maurice Roach recently retired after 51 years with the company. Roach joined at the age of 14 and was appointed publicity manager in 1958. Roach is succeeded by Paul Knapp-Fisher, publicity and advertising manager and Phil Adams, print and creative services manager who is seen here presenting Roach with a farewell gift of a set of crystal glasses on behalf of the staff.

Pye rushes Star Wars soundtrack

PYE IS rush-releasing the 20th Century 2LP soundtrack of Star Wars this Friday (29) — some two months ahead of schedule, and a full five months before the film is to be premiered in the UK — because of the growing trade in imported copies. These have been selling well in different parts of the country, despite a price tag of £7.50 upwards.

The movie, a spectacular science fiction epic, has broken all box office records in the US, and the soundtrack set has achieved similar success, selling half a million within five weeks of release. Although it has only been seen in Britain at

special 20th Century Fox previews, Star Wars has received much publicity here. This, and the awareness that it has almost become a cult object in America, is causing the album to sell on import so far in advance of the picture.

Robin Taylor, Pye general manager told *Music Week*, "We would normally have held it back a little longer, but because it is impossible to stop the imports, we are releasing it on July 29. The film is a knockout, but the theme is very strong, and we believe the album will sell in its own right." The soundtrack (BTD 541) will be

promoted with a moderate campaign to dealers and media on its release, but a very large-scale promotion is planned for the Christmas period, when the film debuts simultaneously in London's West End and major provincial outlets.

A specially-edited version of the main theme has been taken from the album, which features the London Symphony Orchestra, for release as a single (BTC 2345). The 2LP will be in the same packaging used in the US, with an insert providing track listing and film story details, and a poster.

Of the several disco versions of the Star Wars theme currently available in America, only one is scheduled for release here: the Graffiti Orchestra's extended version (on both sides of a 45) on Motown's Prodigal label (PROD 5).

Polydor has no plans to issue the David Matthews version on CTI, and the Don Ellis interpretation is not on Atlantic's UK schedule at present.

UK publishing of the Star Wars score, composed by John Williams, is with Chappell.

Debenhams opts for racking

THE DEBENHAMS chain of stores is in the process of changing most of its shops — about 50 in total — to racking via the industry-owned Record Merchandisers operation.

By the end of the summer, around 40 stores should have been converted to the new system including the Swan & Edgar and Oxford Street shops, leaving only five top record outlets still on a direct buying basis.

Conversion began just before

Christmas at Scan of Walkden near Manchester, and first results looked very encouraging. Since then the experiment has continued to prove successful.

Debenhams buying director, Brian Richman, told *Music Week*: "We changed over for the simple reason that we found the record department a very difficult one to administer ourselves, or to buy on a store level."

Murphy moves against BASF

PAUL MURPHY, previously managing director of Buk Records until the company went into liquidation earlier this year, and now chief of Lingasong, the company behind the Beatles' Hamburg Tapes double-album, has issued a writ against the German company, BASF, claiming damages for breach of agreement and unfair business practices.

Following approaches by Murphy's solicitors, a High Court judge has given leave for the notice of the writ to be served on BASF, at the company's headquarters in Ludwigshafen, West Germany. In addition, a separate suit is being taken on behalf of Buk Records through its liquidators. Buk Records was started by Murphy in 1974 and at that time had a label and promotion deal with BASF, which also had its own record and tape operation in the UK.



Courtney and Meehan sign Ariola pact

DAVID COURTNEY and Tony Meehan have signed a production deal with Ariola, as it sets about establishing its new UK operation (*Music Week*, July 9). The arrangement reportedly gives the pair access to £1½ million annually to invest in British talent, and they will have their own company within Ariola. The producers will be holding talent auditions throughout the country in the next few weeks, a tactic employed by Germany's Hansa company earlier this year, and these will be advertised through both national and local media.

Courtney and Meehan's most recent production work was for Roger Daltrey's solo album, *One Of The Boys*. Their Ariola deal, is for a maximum of four years, and a minimum of two.

TRISH O'KEEFE, DJM press officer, has left to set up her own management, publishing, publicity and promotion company. With Paula Adams, her DJM press office colleague, she has based the outfit, Shaboodle Promotions Ltd, at 148 Charing Cross Road, London W.C.1. It will officially begin operations at the end of August, but already has several accounts, including management of Joanna Carlin of the three-girl group Dahling, of two former members of Thunderthighs, Dari Lallou and Casey Syngé, and of a new Canadian band, Spot. The company will also be handling press

and promotion for several of these artists, and for two DJM acts, Oscar and Jenny Darren. Two more music business ladies who are at present with other firms will be joining the Shaboodle team by September.

CALENDAR RECORDS of London's Chiswick High Road, has signed a two-year pressing and distribution deal with Decca. First releases under the agreement are three albums, *Golden Rock And Roll Greats (DALP 100)* by Dutch band Jet, *The Salsoul Invention (DAYL 002)* by Salsoul Explosion, and *Disco Music (DAYL 003)*. All three are released at the end of August. In addition, a single by the Salsoul Explosion comes out next Friday (5), entitled *I Feel Happy (DAY 109)*.

THE VICTIMS, a Midlands-based new wave band, has signed with Alan Edwards and Keith Altham for publicity. The group, which expects to finalize a recording contract soon, has been together for 18 months but has been using the name Victims for only four months.

THE ADVERTS, a London-based four piece band has signed an exclusive recording deal with Anchor. The band was previously with Stiff, and put out a single, *One Chord Wonders*. The debut product on Anchor will be a 45, *Looking Through Gary Gilmore's Eyes*, scheduled for release next month; an LP will follow, as will details of the planned series of London concerts.

THE JACKSONS



The last single we took from this album went to No 1!

Here's the next one:

'Dreamer'



5458



The Jacksons new single: 'Dreamer' Produced by Gamble & Huff



THE PIRATES (seated, Frank Farley, Johnny Spence and Mick Green) recently signed with Warner Brothers, and their debut disc is due soon. With the group are (standing, left to right), manager Larry Yaskiel, producer Vic Maile, WEA managing director John Fruin, Warners general manager Nigel Molden and Essex Music International's Burt Berman.

UA tries direct Whitman response

by TERRI ANDERSON

DIRECT RESPONSE tv advertising is being used by UA to sell the six-album Slim Whitman boxed sets which for the past three years have only been available through World Records on mail order.

UA marketing manager Dennis Knowles said that UA had been completely happy about the sales achieved through World Records; the original estimated sales target was about 40,000, but to date 120,000 sets have been sold. "Our contract with World Records for the set has now come to an end," he explained, "and they have some stock left over. We could have told them to scrap these, but instead have decided to take them back ourselves, and dispose of them through direct response advertising."

The 60-second commercials, which include a telephone number which the viewers may ring immediately to place an order, are being shown first in the Trident tv area, as from last Friday. They will then be put out through the only

other three ITV companies which offer direct response arrangements — Border, Thames and Westward.

Knowles stressed that the reason dealers were not being offered a chance to stock the Whitman sets was that there were not enough of them to go round on that basis; he was not certain that the numbers available would even allow the campaign to stretch to all four tv regions. But he added, "We are doing this not just for the profit we may get out of selling the records. We will also get very valuable information on tv marketing; it will be an extremely effective kind of test market, with absolutely accurate results measured by the number of sales." Finding ways to test market accurately could only be of benefit to the dealer in the long run, he felt. "A lot of companies, and dealers, caught colds with expensive tv advertising which brought low sales. UA is looking for a way to test which will allow us to go to the dealer and tell him exactly how much he can expect to sell on any tv-

advertised LP of ours."

Knowles foresees that the coming of a second ITV channel will spread audiences, cause individual rate cards to drop, and open up the possibility of every independent tv company offering direct response advertising facilities — where the advertiser buys time at a low rate but the tv company has a share in the profits. By finding out now how this method of selling and market testing works, UA expects to be ahead of the field later. Knowles added that he was keeping control over the campaign by careful choice of the marketing company involved in time buying.

The Whitman boxed sets have been priced at £14.50 throughout the mail order period, but are being offered at £8.99 through the tv campaign. Knowles said that he hoped dealers would realise that this campaign was part of the general pattern of looking for ways to create new record buyers, which eventually could only benefit the dealers.

Pistols first single back via imports

ANARCHY IN The UK, the Sex Pistols debut single unavailable since mid-January when the band was sacked by EMI, and rapidly becoming a collector's item, is back on the market.

Wholesalers Lightning Records have secured a pre-release import quota from France's Barclay Records, with whom Anarchy is the first release under a deal negotiated in May. The single is due for release in France in a fortnight's time.

Lightning is wholesaling the single at £1 per copy plus VAT.

Also on the punk front, two more independent labels came into existence this week, O.H.M...S and Beggars Banquet.

Based in Manchester, O.H.M...S is a vehicle for local band, The Drones, who have come up with a four-track EP called Temptations Of A White Collar Worker (Goodmix 1). Rabid Records is handling some of the orders, and like Rabid's forthcoming release Ain't Bin To No Music School by the Nosebleeds (TOSH 102) will be distributed through Wynd Up in Manchester, Rough Trade and Lightning in London, and Scotia and 47 Wholesale in Scotland.

The second new label is Beggars Banquet, launched by the London record retailing and promotion company of the same name. The first band to be featured will be the Lurkers, a new wave group managed by the company.

Entitled The Free Admission Single, it is a double 'A' side with Shadow and Love Story (BEG 1) the featured songs, distributed by President, Bizarre and other wholesalers. Release date is August 15.

Pye push for Real Thing LP

THE SECOND album from Liverpool group The Real Thing, called 4 From 8 (Pye NSPH 20), is being promoted by 400 in-store displays, 7,000 dealer posters and fly-posting throughout the UK. In addition there will be hoarding advertising in London's Cromwell Road, and in Liverpool's Mersey Tunnel. The album is the first produced by Real Thing members Chris and Eddie Ammoo.

Additional promotion for it includes advertising in all the music press, and Pye has made special nylon jackets for the media.

Unsure future for MTA training

THE FUTURE of the Music Trades Association training scheme seems uncertain following the recent MTA council meeting, when it was decided that no training officer would be appointed to replace Adriane Fry.

She is to leave her post, in which she has combined the duties of MTA secretary and training officer, at the end of September when she marries. Advertising for a successor has begun, but the MTA appreciates the great difficulty it is facing in seeking a person to combine both jobs.

Miss Fry commented: "There is some cause for concern about the MTA training scheme. There cannot

be many people around who have had the benefit of being trained by our former secretary and training officer Margaret Davis — as I was. After all, it was she who started it all. There may be difficulties in finding the right person, but I have given the MTA as long as possible in the hope that my successor and I might overlap."

The work of secretary, she added, was not hard or complex, but that of training officer was much more difficult. "I have never felt it was possible to do both jobs successfully and I have made that clear to the council. One job was bound to suffer."



GENERATION X has signed to Chrysalis Records, and their debut single in late August will be *Your Generation*, a parody of the Who's classic title. Pictured here with company joint chairman, Chris Wright, and a&r director, Roy Eldridge, is the band and their managers, John Ingham and Stuart Joseph.

CAMPAIGNS

PHONOGRAM IS mounting a heavy promotional campaign behind a cut-price new wave compilation — the first of its kind to hit the album market. Entitled New Wave (Vertigo 6300 902), the 26-track LP was compiled by the company's a&r manager, Alan Cowderoy. It is priced at £2.45 and has been designed to meet the demands of current fans and introduce new listeners to the music.

Product manager Alec Byrn plans extensive spot colour advertising in the consumer rock press, radio advertising, 200 shop displays using sleeves, a national fly-posting campaign, inclusion in the Phonogram Autumn campaign and a prop figure listing the acts.

The LP features The Ramones, New York Dolls, Talking Heads, Flamin' Groovies, Runaways, Damned, Skyhooks and Patti Smith.

It introduces the Dead Boys, Boomtown Rats, Little Bob Story and Richard Hell and the Void-Oids.

A NEW 12 inch single by Television is released on Elektra this week and the first 30,000 copies will be pressed in a special green vinyl, the first 15,000 in light green vinyl and the second 15,000 in dark green vinyl. The single, Prove It, from the band's album, Marquee Moon, will then revert to the usual seven-inch black vinyl disc. Promotion for Prove It includes 30-second spots in every commercial radio station in the UK.

ADVERTISING ON the Swiss Centre newscaster in London's Leicester Square will form part of a promotion campaign Phonogram is mounting around the release of Thin Lizzy's new single, scheduled for July 29 release. The 45 is a double 'A' side on Vertigo (6059 177), Dancing In The Moonlight/Bad Reputation.

DOOLEY

OVERSHADOWED BY recent bout of top-level musical chairs has been unusually high voluntary staff departures from Arista and DJM — latter's staff list in the July issue of DJM Times was out of date before it appeared . . . once Transatlantic purchase goes through Barclay's Cyril Brilliant could be sending Love and Kisses to Geoff Hannington and Olav Wyper . . . a final reminder that companies wishing to apply for Department of Trade's generous subsidy for participation at Miami Musexpo must do so before July 29, UK representative Jimmy Parsons has details at 836-8211 . . . flying visit to London for weekend meeting by new RCA president Louis Crotolene . . . hardly surprising that the financial going became tough at the New Victoria when Rank Organisation's rent was £100,000 per annum.

PARTED COMPANY — Tony Barrow International publicity and clients Bay City Rollers — not surprising after manager Tam Paton's exceedingly candid Sun interview . . . some cover version albums in Pickwick's Five-O series contain vocals by Reg Dwight, recorded before he changed name to Elton John . . . recording comeback — again — on EMI for Billy J. Kramer coincides with release of a Greatest Hits package . . . to cope with vast amount of extra work, CBS moved its press office to Grosvenor House venue for international convention . . . departure from Arista press office after six years of Susan Gander leaves no employees from the Dick Leahy days still with company — she's now assisting designer Tony Payton and producer Philip Swerne who share an office.

SPECULATION THAT Van Morrison and manager Harvey Goldsmith had split strongly denied . . . when 250 European fans arrived for his Indianapolis concert, Elvis Presley presented UK fan club secretary Todd Slaughter with a trophy to mark fan's 21-year loyalty . . . Moon River man Danny Williams' comeback on Ensign label with Dancin' Easy taken from Martini tv commercial — looks like it was the right one for him too . . . advertising agency J. Walter Thompson has bought US rights to Tony Palmer's All You Need Is Love pop documentary series — and will sell it to tv stations . . . new head of ABC International, Sheldon Heller a one-time managing director of EMI Ireland, but more recently with WEA in Japan.

INVITE TO preview of next EMI tv album mysteriously mentions meeting "three little girls who made it big" — Beverly Sisters or Andrew Sisters perhaps — or even the Supremes? . . . publicist Leslie Perrin working on his autobiography, tentatively entitled And A Spokesman Said . . . WEA offering free Bonnie Raitt and Stanley Clarke albums to ticket holders of their rescheduled New Victoria concerts . . . no prizes for lyrical content of Brotherhood of Man's Angelo best-seller . . . Phonogram Inc. publicity for UK being handled by McIntyre Massey Associates . . . forthcoming Jubilee classical release will be Decca's first new mid-price series for 12 years . . . "substantial" but undisclosed damages for Richard Carpenter in High Court for Daily Mail article suggesting that Carpenters "could not compose their own songs".

Anytime, Anyplace, Anywhere

The Martini song is called

'DANCIN' EASY'

ENY3



STARBREAKER
23.7.77

by **DANNY WILLIAMS**

Ensign

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NEWS

CBS spends £1 million on component plant

CBS IS to build a new £1 million factory in Bridgend, South Wales, concentrating on the production of tape cassette components. Work on the project is to start shortly, and when working at full capacity — probably in two years' time — it should be producing at least 10 million components annually.

The new factory is sited at the Welsh Development Agency's Waterton Industrial Estate in Bridgend, and will initially employ about 50 workers. The Welsh Home Office has granted a 99-year lease on four acres of land, with an option on a further four acres. The 25,000 square feet operation will concentrate solely on the production of tape cassette components by injection moulding techniques.

CBS Records' managing director, Maurice Oberstein, said that the new project was part of the international company's broad development of all facilities in the UK and Europe generally. "Plans for this factory were first mooted about two or three years ago, and it could quite easily have been built near our manufacturing plant in Holland. After various costings, however, it was decided that South Wales would be an ideal location — and in

addition it will establish new commercial developments for Wales and the people in the locality of Bridgend," he told *Music Week*.

Oberstein added: "Because the factory will be dealing basically in raw materials, it doesn't matter too much about it being located closer to the market. Most of the components will be supplied direct to CBS' Aylesbury tape manufacturing plant, but we shall also be producing components for CBS in Europe. At full capacity we will be producing parts for 25 percent of the UK cassette market."

He also pointed out other advantages of the factory being in South Wales, including Government development grants (designed to encourage industrialists to move to areas where employment is lacking), and the good transport communication system, including the M4 motorway and a high-speed train service. "Some people might think it a strange time to start work on a project such as this, but we have been watching carefully the growth of the market. There is a time for everything and, with an eye to the future, we believe the time to start work on this factory is now," he added.



BLONDE ON Blonde, Nina Carter and Jilly Johnson, took time out last week to visit Phonodisc's pressing and distribution centres, which are handling the duo's debut disc on Chrysalis, Subway.

Industry lawyers form association, sign up 45

by TERRI ANDERSON

THE FORMATION of the Music Business Lawyers Association will, its 45 newly paid-up members hope, promote greater understanding and goodwill between the legal profession and the creative and manufacturing sides of the business. The association intends to "maintain and improve the standards of training and education in music law and business practice, and to provide a representative body for lawyers within the music industry".

MBLA secretary, Patrick Grafton Green, said that the body is only open to qualified solicitors and barristers, and had some members who were record company lawyers.

It had been formed because many lawyers realise that music law is such a specialised area that contact with other professionals who work in it and with the people in the business would be of value to all. The increasing amount of industry litigation was not a reason, he said, but it was likely that more knowledgeable lawyers might help parties in the business to avoid litigation.

The association intends to hold lectures, seminars and social events, and will be inviting representatives of the music industry to attend and speak on such topics as music publishing and royalty accounting. Grafton Green is headquartered at 16 St. Martin's-le-Grand, London E.C.1. (01-606 8855).

CBS leads in singles survey

FROM PAGE 1
with Europe and others claiming 17.2 percent.

The US-owned companies also led in the albums market, with 44.1 percent, with the UK firms accounting for 40.7 percent and Europe and the rest for 15.2 percent. In April-June 1976, there was little to choose between the opposition. The UK had 42.6 percent, and the US 44.3 percent and Europe and the rest taking 14.1 percent. These are admittedly only figures over one quarter of two consecutive years, but the CBS-WEA strength is now at a point where a comparison of performance over the full 12-month period of consecutive years could merely serve to underline the direction sales are taking.

Master recordings return sought in Ipi Tombi case

A SOUTH AFRICAN company is seeking the return of master tapes of music from the hit African musical, Ipi Tombi, from the Irish firm which has until now held the rights to them. High court action is pending, but last week undertakings from the latter, Ashtree Holdings Ltd, caused its opponent, Songe Music Promotion Pty. Ltd of Johannesburg, to lose an application for continuation of a previously-imposed order restraining Ashtree from pressing any more Ipi Tombi LPs. These have been available in the UK on the Galaxy label.

Earlier this month Songe successfully applied in the High Court for that order, and for restraint on Ashtree with regard to removing the master tapes outside the court's jurisdiction.

The basis for the case is that two

Silver Jubilee live recording

A LIVE recording of the Silver Jubilee Year Royal Tournament, held at Earls Court, has been issued by EMI (Columbia SCX 6588), featuring musical highlights of the show, which is held annually. First recording sessions were held during the Thursday afternoon and evening performances; remixing was done the following day, and the master tape arrived at Abbey Road Studios by the weekend. First pressings were available by Monday, and the disc went on sale at the Tournament on Tuesday (19) when the Queen attended the performance. The recording was produced by Bryce Laing and all royalties are being donated to Services Charities.

Promoters support anti-touts bill

FROM PAGE 1

world and it seems to me that a syndicate is in operation. The same people are seen selling tickets every time."

He suggests a penalty of £50 for a first offence, £100 for a second, with the maximum fine rising by £50 for each subsequent offence.

"My Bill seeks to take the profit element out of the touts' business and imposes a system of cumulative penalties on those who break the law. Unfortunately it is not going to get on to the statute book, but will be a vehicle for future legislation."

"Meanwhile I am looking at other ways of dealing with the problem, like the Price Commission, which could make the government take quicker action."

Most London promoters were in favour of the Bill's provisions, as was the leading ticket agency Keith Prowse.

"There are some promoters who are in with the touts, but I don't want anything to do with them," said John Curd, who presents rock concerts regularly at the Roundhouse, Hammersmith Odeon and the Rainbow. "I have been known to clear them away from the front of the venue, especially if there are still seats left on the official box office."

Derek Block, who has promoted acts ranging from Johnny Mathis to Ralph McTell said: "I operate my own box office, and I refuse to deal with the well-known touts."

"I am strongly against ticket touts. They have tried to join my mailing list, but I have found them out. I am certainly in favour of this Bill, if it will stop my tickets from being sold above the market price."

But Block expressed fears that the illicit ticket trade would be driven even further underground by any new law to control their activities, and he thought the biggest scalpers would never be caught because all their business was done over the phone with a list of vetted clients.

Knebworth promoter Frederick Bannister said he deplored anything that pushed up ticket prices, and was not even in favour of the established agencies which dealt in his tickets.

He pointed out that he appointed his own agents for his concerts, and gave them a percentage of the market price. He claimed there was no need for the agencies to then add on a further mark-up and was particularly galled to see 50p added on to a concert seat upon which he would make only a few pence.

Budget firm bows to writ

FROM PAGE 1

specialised in buying and selling deletions. Three months ago it launched its budget cassette range, which has a suggested retailing price of under £1, and apart from cover-version recordings, the company has also picked up the rights to original recordings by Mac and Katie Kissoon, Tex Withers and Frank Jennings, among others. Distribution is through Solomon and Peres, and H. R. Taylor.

Musicway increase

MUSIC FOR Pleasure is increasing the price of its Musicway range of cassettes from £1.89 to £1.99, with effect from August 1. However, the company is not planning price increases for any of its record series.

LETTER

EMI fair to one stops but unfair to retailers?

IF EMI expect success with their 12-inch singles, they must be fair in their distribution to the retail shops instead of solely supplying to 'One Stops'.

I recently complained to EMI about not being able to get supplies of the Saints 12-inch single, they informed me that they had only produced 10,000, out of which 1,200 had been supplied to Lightning Records. Lightning Records now say that they have sold over 1,500 copies of the Saints, so just how many copies from the limited edition did they receive?

EMI can only suggest to me that I order this record from Lightning which shall be at an increased price of approx. 5p. per copy. Do we assume therefore that EMI is going to adopt this trend for the future and that we shall have to get our supplies through One Stops and not direct from the record companies?

A similar occurrence seems to have happened with the Motorhead



AT LAST week's music business tug-of-war in Hyde Park, the winners were the Mountain/Panache team, whose Gordon Simpson is here pictured with the competition prizes of a gallon bottle of Scotch and the Bill Fehilly Cup.

12-inch single. Anchor Records 'phoned me to ask whether I would like to place an order — which I did. When this order failed to arrive I placed another order and received the 7-inch copies. I then read that Lightning Records have sold 2,000 copies of the 12-inch single in one week!

So, be fair record companies, give all record shops a chance in obtaining these records direct at a fair price which we can pass on to our customers!

R. S. Sams, TW Records, 25 Pier Road, Erith, Kent.

Block takes Morris clients

FROM PAGE 1

appearance representative as I could service it for them."

The breadth of the Morris roster is so wide that Block will not only be able to tour pop stars like Chuck Berry and Donna Summer but will get involved in tv and variety work with stars like Carol Channing, Phyllis Diller and Bill Cosby.

"A lot more of these top acts will be coming to Europe in the next two or three years," said Block. "You will see a ten-fold increase in the volume of tours and I am fixing up tv specials and cabaret seasons this week."

Already set are visits by Donna Summer, Shaun Cassidy, and Teresa Brewer. Block states that it has been difficult to bring in some acts

because they have no record company to provide support, but this can be overcome by tv-special finance.

Under the new arrangement, Derek Block, Jef Hanlon and their associates Ray Nedas, Nick Leigh and Tony Harvey will be joined by David Morris — previously with the London William Morris office for two years — at Derek Block's artists agency.

Meanwhile, Nigel Kerr, who has handled the British rock agency operation at William Morris, is to leave on Monday (1) to set up a new agency with former Kennedy Street executive Lindsey Brown. He will take Doctor Feelgood and guitarist G.T. Moore with him to the new company.

...RUSH-RELEASED A DOUBLE 'A' SIDED SINGLE BY THIN LIZZY FROM THE FORTHCOMING ALBUM "BAD REPUTATION" FEATURING "DANCING IN THE MOONLIGHT" AND THE TITLE TRACK



6059 177

DANCING IN THE MOONLIGHT
(it's caught me in its spotlight)
BAD REPUTATION

THIN LIZZY

RELEASED
JULY 29th.

FIRST 20,000 COPIES IN A SPECIAL BAG...



NEWS

JUKE BOX 20

- 1 (14) ROADRUNNER, Jonathan Richman, Berserkley
- 2 (5) PEOPLE IN LOVE, 10cc, Mercury
- 3 (3) EASY, Commodores, Motown
- 4 (1) ANGELO, Brotherhood of Man, Pye
- 5 (-) FLOAT ON, Floaters, ABC
- 6 (-) YOU GOT WHAT IT TAKES, Showaddywaddy, Arista
- 7 (-) NIGHTS ON BROADWAY, Candi Staton, Warner Brothers
- 8 (2) I FEEL LOVE, Donna Summer, GTO
- 9 (6) DREAMS, Fleetwood Mac, Warner Brothers
- 10 (10) WE'RE ALL ALONE, Rita Coolidge, A&M
- 11 (13) IT'S YOUR LIFE, Smokie, RAK
- 12 (-) THIS PERFECT DAY, The Saints, Harvest
- 13 (12) WHEN TWO WORLDS DRIFT APART, Cliff Richard, EMI
- 14 (20) THREE RING CIRCUS, Barry Biggs, Dynamic
- 15 (8) I KNEW THE BRIDE, Dave Edmunds, Swan Song
- 16 (-) DANCIN' EASY, Danny Williams, Ensign
- 17 (-) A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter, Arista
- 18 (-) DO WHAT YOU WANNA DO, T. Connection, TK
- 19 (7) MA BAKER, Boney M, Atlantic
- 20 (-) OH LORI, Alessi, A&M

Courtesy of Laren for Music



LYNSEY DE Paul, co-writer with Mike Moran of this year's Eurovision runner-up, *Rock Bottom*, has signed a long-term contract with Chappell. She is pictured here with vice chairman Steve Gottlieb (left) and creative director Roland Rennie.

Door-to-door DJM

IN WHAT is seen as one of the few remaining possible responses to the current slump in record sales, DJM is promoting its catalogue and current releases by way of direct mailing and door-to-door leaflet drops. Using a leaflet delivery firm, which will be distributing grocery bargain sheets at the same time, DJM is running a pilot scheme involving 150,000 random addresses in the Bromley and Hillingdon areas of North London. If the results look good, the exercise will be extended.

The mail out began earlier this month, and leaflets promoting the complete DJM Elton John back catalogue, a complete list of tape titles, and the full range of its current product, were mailed to about 50,000 addresses. These were taken partly from lists compiled by DJM itself, and partly from a mailing list which the company has

bought, and represent "people who are buying more than average numbers of records", said DJM marketing manager Graham Moon.

The promotion had been initiated by managing director Stephen James, who wanted a major new effort to find ways of attracting the public to the record shops at a time when sales across the board are low. "Primarily it is an exercise in talking directly to record buyers," said Moon. "It is expensive, but will be justified if each mailing results in just one extra LP being bought."

DJM is also using the leaflet drop to distribute 10,000 questionnaires asking for very detailed information on what people want from the manufacturers and the retailers, and views on price, quality etc. "Results will be analysed and published for the benefit of both sides of the music business," Moon concluded.

Benjamin new ATV deputy chairman

LOUIS BENJAMIN has been appointed a deputy chairman of ATV, part of a board reorganisation which includes the naming of Jack Gill, CBE, to deputy chief executive and deputy chairman. Benjamin was formerly joint managing director. Norman Collins, meanwhile, relinquishes his post of deputy chairman; he had proposed his retirement after September's annual general meeting, but has been invited to remain a member of the board.

MIKE CLEARY has been appointed factory order service manager at CBS. He will be responsible for the service of manufactured orders and day-to-day customer liaison, reporting to Ed Butt, company order service manager. Reporting to Cleary will be Owen Lewis, newly-named as assistant factory order service manager.

ROD GUNNER has been named chief financial officer of the Robert Stigwood Group, and simultaneously elected company secretary and a member of the senior board of directors. He was previously senior financial officer at Stigwoods, and will now be playing a more active role in corporate acquisition and development in conjunction with the rest of the UK operation's management team.

LINDA PACKARD has been named business affairs manager at Chappell. She is a qualified solicitor, and joins the company from private practice; she has experience of the music industry, with specialist

MUSICAL CHAIRS

knowledge of tv marketing.

Robin Wood has been appointed general manager of Chappell's publishing division, joining after several years as sales director of a publishing company.

DENNIS SINNOTT has been named general manager of Orange Publishing and Velvet Music, part of both companies' expansion in publishing. He was formerly head of copyright at EMI Publishing.

Velvet holds the copyright to all compositions by John Miles and his co-writer, Bob Marshall, and currently has a sub-publishing deal with Rak for the world apart from the US, Canada and Japan, where it is represented by Rocket.

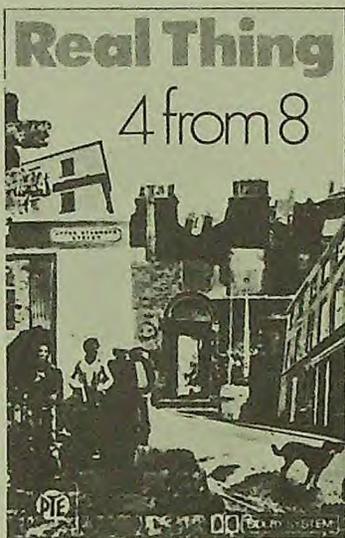
Sinnott has already signed two acts to Orange, new wave band Cock Sparrer, whose debut single has recently been issued by Decca, and English Assassin, headed by ex-Mott musician, Nigel Benjamin.

MARILYN FORD has been appointed Magnet Records' radio promotion manager, with responsibility for all aspects of national radio promotion; she will also liaise with Graham Rutherford, who is responsible for regional radio promotion. Previously she has worked in promotion for Pye, Transatlantic and Island. Barry Johnstone becomes responsible for artist relations and special projects for Magnet, with additional responsibility for European television shows. He was previously in charge of national promotion.



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 Lansdowne Studios, contact Adrian Kerridge on 727-0041
 Lansdowne House, Lansdowne Road, London W11 3LP.

The Sound Decision is Precishon.



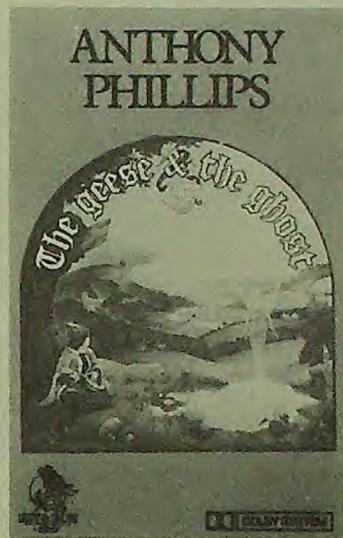
Cass. ZCP 20 Cart. Y8P 20



Cass. ZCPSL 1022



Cass. ZCPSL 1021



Cass. ZCHIT 001



Cass. ZCCHM 30121



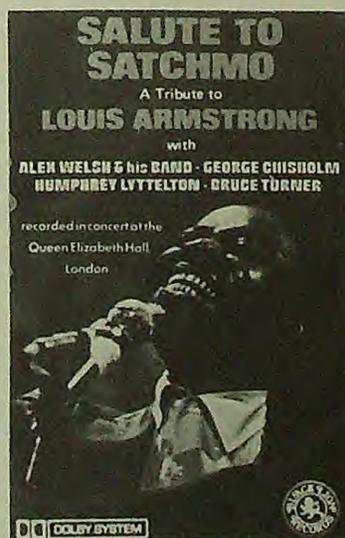
Cass. ZCCAN 2017



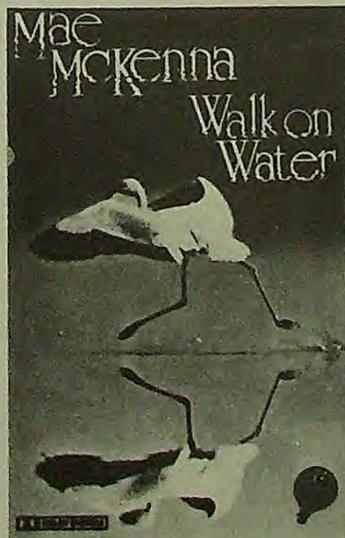
Cass. ZCCAD 5002



Cass. ZCPT 2051



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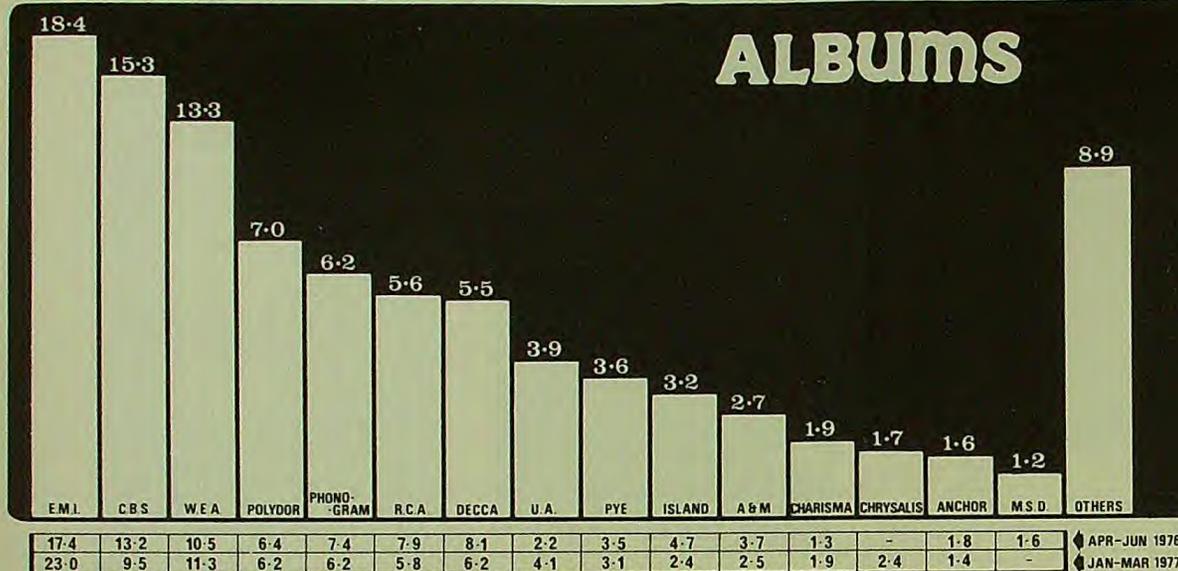
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MUSIC WEEK MARKET SURVEY

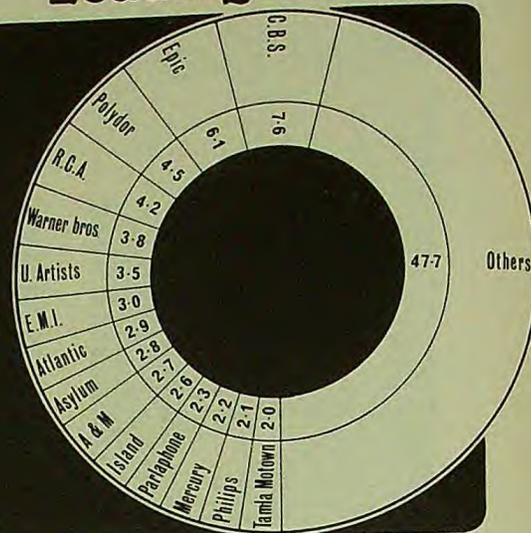
PERFORMANCE RATINGS FOR APRIL-JUNE 1977

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

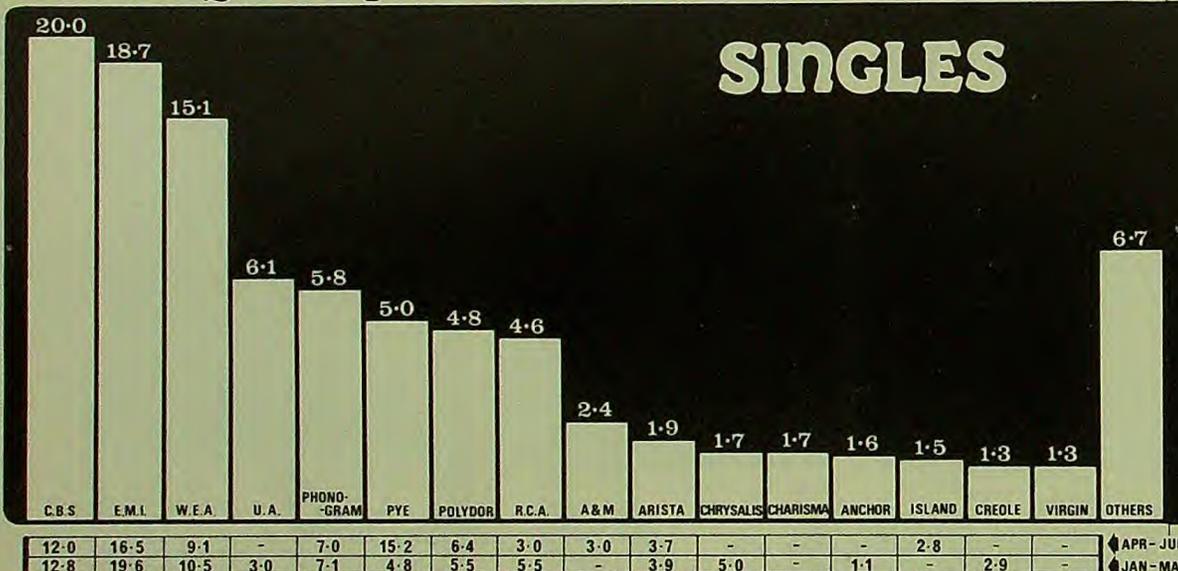
Leading Companies



Leading Labels



Leading Companies



Leading Labels

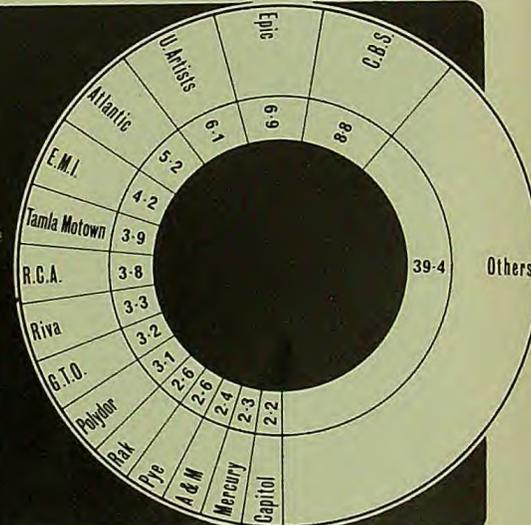


Chart Performance Survey

SINGLES

TOP GROUPS

- 10CC
- ABBA
- HEATWAVE
- TAVARES
- DEAD END KIDS
- EAGLES
- BONEY M.
- ELECTRIC LIGHT ORCHESTRA
- MARILYN McCOO/BILLY DAVIS
- SHOWADDYWADDY

TOP MALE ARTISTS

- 1 ROD STEWART
- 2 VAN McCOY
- 3 JOE TEX
- 4 KENNY ROGERS
- 5 BILLY OCEAN
- 6 STEVIE WONDER
- 7 BERNI FLINT
- 8 DAVID SOUL
- 9 LEO SAYER
- 10 MARVIN GAYE

TOP FEMALE ARTISTS

- 1 BARBRA STREISAND
- 2 DENIECE WILLIAMS
- 3 ELKIE BROOKS

- 4 CAROL BAYER SAGER
- 5 MAXINE NIGHTINGALE
- 6 MARY MacGREGOR
- 7 JOY SARNEY
- 8 OLIVIA NEWTON-JOHN
- 9 TINA CHARLES
- 10 YVONNE ELLIMAN

TOP PRODUCERS

- 1 BARRY BLUE
- 2 RICHARD PERRY
- 3 TOM DOWD
- 4 BARBRA STREISAND/PHIL RAMONE
- 5 FREDDIE PERRIN
- 6 VAN McCOY
- 7 BUDDY KILLEN
- 8 M. WHITE/C. STEPNE
- 9 10CC
- 10 LARRY BUTLER

TOP WRITERS

- 1 VAN McCOY
- 2 DANNY WHITTEN/CAT STEVENS
- 3 BARBRA STREISAND/PAUL WILLIAMS
- 4 STEWART/GOULDMAN
- 5 D. WILLIAMS/H. NEDD/N. WATTS/S. GREENE
- 6 ANDERSSON/ULVAEUS/ANDERSON
- 7 ROD TEMPERTON
- 8 FINDON/CHARLES
- 9 ST. LOUIS/PERRIN
- 10 STEVIE WONDER

TOP PUBLISHERS

- 1 WARNER BROTHERS
- 2 ATV MUSIC
- 3 CAMPBELL CONNELLY
- 4 CARLIN
- 5 JOBETE
- 6 RONDOR/CAT
- 7 LONDON TREE
- 8 KEE-DRICK
- 9 SCREEN GEMS/EMI
- 10 ST. ANNES

TOP SINGLES

- 1 FIRST CUT IS THE DEEPEST/I DON'T WANT TO TALK ABOUT IT, Rod Stewart, RIVA
- 2 LUCILLE, Kenny Rogers, United Artists
- 3 EVERGREEN, Barbra Streisand, CBS
- 4 AIN'T GONNA BUMP NO MORE, Joe Tex, Epic
- 5 FREE, Deniece Williams, CBS
- 6 SHOW YOU THE WAY TO GO, The Jacksons, Epic
- 7 THE SHUFFLE, Van McCoy, HRL
- 8 KNOWING ME, KNOWING YOU, Abba, Epic
- 9 SO YOU WIN AGAIN, Hot Chocolate, RAK
- 10 GOOD MORNING JUDGE, 10cc, Mercury

TOP LPs

- 1 ARRIVAL, Abba, Epic
- 2 A STAR IS BORN, CBS
- 3 HOTEL CALIFORNIA, The Eagles, Asylum
- 4 THE BEATLES AT THE HOLLYWOOD BOWL, Parlophone
- 5 THE MUPPETSHOW, Pye
- 6 20 GOLDEN GREATS, The Shadows, EMI

- 7 DECEPTIVE BENDS, 10cc, Mercury
- 8 ENDLESS FLIGHT, Leo Sayer, Chrysalis
- 9 STRANGLERS IV, The Stranglers, United Artists
- 10 RUMOURS, Fleetwood Mac, Warner Brothers
- 11 GREATEST HITS, Abba, Epic
- 12 A NEW WORLD RECORD, Electric Light Orchestra, Jet
- 13 GREATEST HITS, Smokie, RAK
- 14 PORTRAIT OF SINATRA, Reprise
- 15 THE JOHNNY MATHIS COLLECTION, CBS
- 16 ANIMALS, Pink Floyd, Harvest
- 17 THEIR GREATEST HITS 71-75, The Eagles, Asylum
- 18 PETER GABRIEL, Charisma
- 19 SHEER MAGIC, Acker Blik, Warwick
- 20 EVEN THE QUIETEST MOMENTS, Supertramp, A&M

- 3 PETER GABRIEL
- 4 STEVIE WONDER
- 5 ROD STEWART
- 6 DON WILLIAMS
- 7 BRYAN FERRY
- 8 CLIFF RICHARD
- 9 DAVID BOWIE
- 10 DAVID SOUL

TOP FEMALE ARTISTS

- 1 DENIECE WILLIAMS
- 2 LENA MARTELL
- 3 KIKI DEE
- 4 TWIGGY
- 5 DONNA SUMMER

TOP MISC/SOUNDTRACKS

- 1 A STAR IS BORN
- 2 EVITA
- 3 HIT ACTION
- 4 HEARTBREAKERS
- 5 ROCK ON

TOP PRODUCERS

- 1 PINK FLOYD
- 2 B. ANDERSSON/B. ULVAEUS
- 3 RICHARD PERRY
- 4 NORRIE PARAMOR
- 5 BILL SZYM CZYK
- 6 FLEETWOOD MAC/DASHUT/CAILLAT
- 7 BOB EZRIN
- 8 JEFF LYNN
- 9 STEVIE WONDER
- 10 PHIL RAMONE

ALBUMS

TOP GROUPS

- 1 PINK FLOYD
- 2 ABBA
- 3 EAGLES
- 4 SHADOWS
- 5 FLEETWOOD MAC
- 6 ELECTRIC LIGHT ORCHESTRA
- 7 STRANGLERS
- 8 SMOKIE
- 9 HOLLIES
- 10 STATUS QUO

TOP MALE ARTISTS

- 1 LEO SAYER
- 2 FRANK SINATRA

CBS 1977

No 1 again

Singles Company -	No 1 CBS
Singles label -	No 1 CBS No 2 EPIC
Albums Company -	No 2* CBS
Albums label -	No 1 CBS No 2 EPIC
Top album full price -	No 1 & No 2
Top album group -	No 1
Top album producers -	No 1
Top album artists -	No 1

*No 1 Company top 100 albums - 22.2% share. Source BMRB.

NEW EDITIONS
SONGS OF KRISTOFFERSON
WEATHER REPORT
JUDAS PRIEST
SIN AFTER SIN
SAILOR
LIVE
MREE DEGREES
PAUL SIMON - SONG BOOK
GREATEST HITS
BEAUTIFUL NOISE
TOGETHER AGAIN
MOMENTS
GOING PUBLIC
AGENTS OF FORTUNE
SOUNDS OF SILENCE
MATHIS IS
SLIPSTREAM
NETHER LANDS
LOVE, ANDY
ALL AMERICAN ALIEN BOY
TURNING THE TIDES
GREATEST HITS
CREATIVES HITS
MY TIME
I LOVE TO LOVE
SLOW/DANCER
WATERLOO
LIVE IT UP
ABBA SONG BOOK
ORIGINAL MOTION PICTURE SOUNDS
PERFECT ANGEL
BOZ SCAGGS & BAND
THE SILVER FOX
JOHNNY MATHEIS
MESSAGE IN THE MUSIC
THE SINGER
WAKE UP
CHICAGO VII
LOVE STORY
BRAZILIA
NO CHARGE
I GOT DEM O' KOZMIG BLUES AGAIN MAMA
ELECTWOOD, MAC
THE WORLD OF DUKE ELLINGTON VOLUME II
A CHANGING

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

EPC 80317

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

EPC 82081

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

EPC 82070

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

PIR 81480

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

CBS 86004

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

CBS 81616

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

64248

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

CBS 81854

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 81385

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 86023

PHILADELPHIA INTERNATIONAL
CBS

EPIC
CBS

EPC 81574

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 31521

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 81510

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 81593

PHILADELPHIA INTERNATIONAL
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EPIC
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CBS 69161

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EPIC
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CBS 81290

PHILADELPHIA INTERNATIONAL
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CBS 65953

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EPIC
CBS

EPC 80779

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EPIC
CBS

EPC 80317

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SHTW 800

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IRELAND RTE breaks into profit after license increase

by KEN STEWART
RADIO TELEFIS Eireann has wiped out the deficits of recent years. The national broadcasting organisation's annual report for the two months ending September 30, 1976, shows an overall surplus of £139,523 compared with a deficit of £350,622 in 1975.

These results were achieved, according to the report, by major cut-backs in spending, good earnings by RTE Relays and higher revenue from increased licence fees and advertising rates. However, broadcasting activities narrowly failed to break even, and incurred a small deficit of £258. The wired television operations of RTE Relays produced a surplus of £139,781.

For the first time in many years, licence fees produced more revenue than advertising (47 per cent of total income against 45 per cent respectively). Net advertising receipts totalled £7.4 million.

Colour licences increased significantly in the period reviewed and accounted for 18 per cent of the total. The disparity between the estimated number of television sets

in private households (640,000) and the number of licences (566,780) indicated a serious level of evasion causing a shortfall in revenue of about £1.5 million.

The report says that the most recent review of radio ownership indicated that 730,000 homes (93 per cent) had at least one radio and 180,000 (23 per cent) had more than one set. Seventy per cent had portable sets, 28 per cent VHF sets and 6 per cent had car radios.

The average adult listened to RTE Radio for two hours a day. Listening to RTE Radio accounted for 88 per cent of all radio listenership and 66 per cent of adults listened to RTE Radio at some time each day.

A survey conducted by Irish TAM Ltd. in November 1976 showed that 655,000 or 83 per cent of private householders in the State had television sets as against 625,000 (81 per cent) in November 1975, and that during the period the average adult in a television home watched RTE for approximately two hours a day during the main evening period. Viewing of RTE accounted for 73 per cent of all television viewing.

Rock festival success

IRELAND'S FIRST rock festival, which took place in the open air in the grounds of Macroom Castle, County Cork, was a success both musically and in its organisation. Despite a certain amount of apprehension before the event, it went off peacefully.

The festival, featuring Rory

Gallagher and his band, drew a crowd of over 10,000, who paid £2.50 each for a five-hour show, with Liverpool hard rock group Nutz, Belgian singer-songwriter Roland Van Kampenhaut, Sonny Condell and Supply, Demand and Curve, local group Sunset, and compere Ken Stewart. The attendance included people from many parts of Ireland and from the UK, US, the Continent, and Japan.

Leaflets were distributed with "a message from Rory's manager", Donal Gallagher, in which he welcomed visitors to the Macroom festival, acknowledged the co-operation of the townspeople, the authorities and the general public, and asked for assistance "in making this festival a successful and peaceful one as we hope to run it as an annual event."

The rock festival was on the final day of the Macroom Mountain Dew Festival.

EMI talking children's tales

EMI IRELAND launched a new series of children's records, Talking Tales, which will not only entertain younger children, but also have considerable educational value, particularly when a book corresponding with the disc encourages reading at the same time.

An, according to EMI, the content and the appearance of the six titles have been very carefully prepared in such a way as to make them as attractive and enjoyable as possible. The print used is easy for children to follow and each book contains plenty of beautifully coloured illustrations which capture the atmosphere of the stories.

The wording of the 14-page books is an exact script of the discs, thus making them easier for children to follow.

The six titles are Jack and the Beanstalk (CEP 1), Tom Thumb (CEP 2), Dick Whittington (CEP 3), Rumpelstiltskin (CEP 4), Goldilocks and the Three Bears (CEP 5), Beauty and the Beast (CEP 6). The retail price is £1.18.

Clancy, Makem follow-up LP

CBS IRELAND released the long-awaited follow-up to Liam Clancy and Tommy Makem's and the Band Play Waltzing Matilda.

It is the Town Of Ballybay, a song written by Tommy Makem, and the record coincides with the duo's extensive tour of Ireland.

The dates are: July 18 (a week in the Opera House, Cork), July 25 (a week in the Gaiety Theatre, Dublin), August 1 (Castlebar), August 5 (Carndonagh), August 6/7 (Letterkenny), August 8/9 (Bundoran), August 10 (Sligo), August 12/13 (Galway), August 14 (Goff's Naas).

Wild Rose contest

THE SECOND Wild Rose Song Contest will be held in Manorhamilton, County Leitrim, on August 27.

Entries are invited from songwriters all over Ireland and the contest is for amateurs. Songs can be on any theme and of the folk, pop, country, etc. type. Songwriters may engage professional artists to perform their songs if they are selected for the final. There will be ten songs in the final and the organisers will undertake to provide backing musicians. All entries must be original compositions and must not have been performed in public before.

Representatives from the various recording companies will have an opportunity of listening to the songs in the final, which will be adjudicated by a panel of four drawn from various spheres of the music business.

Closing dates for entries is July 29. Finalists will be announced on August 8.

For details, write to the Secretary, Wild Rose Song Contest, Manorhamilton, County Leitrim.

The first prize is £300, with £100, £50 and £50 for second, third and fourth, and there will be a special award for the best performer.

SWEET

The new single
'Stairway to the stars'
b/w
'Why don't you do it to me?'

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* CHART & ORDER FORM

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- 2 JONATHAN RICHMAN Road Runner
- 3 MOTORHEAD Motorhead
- 4 THE SAINTS This Perfect Day
- 5 SLAUGHTER & DOGS Cranked up really high
- 6 THE CORTINAS Fascist Dictator
- 7 CHELSEA Right to Work
- 8 THE MODELS Freeze
- 9 THE JAM All Around the World
- 10 EATER Thinkin' U.S.A.
- 11 THE TABLE Do the Standing Still
- 12 THE ELECTRIC CHAIRS Stuck on You
- 13 THE RADIATORS Television Screen
- 14 CELIA/MUTATIONS Mony Mony
- 15 MINK DEVILLE Spanish Stroll
- 16 JOHNNY MOPED No One
- 17 TALKING HEADS Love goes to building on Fire
- 18 STINKY TOYS Boozy Creed
- 19 VENUS/RAZORBLADES I want to be where the boys are
- 20 THE RINGS I wanna be free
- 21 THE POLICE Fall Out
- 22 SKREWDRIVERS You're so Dumb
- 23 THE BOYS I Don't Care
- 24 ROKY ERICKSON Bermuda
- 25 HORRORCOMIC Hung up on Pierpoint
- 26 USERS Sick of You
- 27 EDDIE/HOT RODS At the Sound of Speed
- 28 EATER Outside View
- 29 RAMONES Sheena is a Punk Rocker
- 30 LUCY Really got me Goin'

★ NEW RELEASES ★

- RAMONES Swallow my Pride
- SQUEEZE Packet of Three
- THE STRANGLERS Something better change
- DESPERATE BICYCLES The medium was tedium
- LITTLE BOB STORY All or Nothing
- THE ONLY ONES Lovers of Today
- HAMMERSMITH GORILLAS You really got me
- THE RUMOUR Do nothing till you hear from me
- FLAMIN' GROOVIES Teenage Head
- THE COUNT BISHOPS Baby You're Wrong

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PUBLISHING

Sydney Bron — the orchestration of the music publishing business

by CHRIS WHITE

SAVE TIME and money — get your band parts at Bron, was the slogan which announced veteran publisher Sydney Bron's arrival in the big-time music publishing business exactly 50 years ago. It was in 1927 that Bron launched his orchestral service, although he had actually started in music seven years earlier, when he joined Francis, Day and Hunter's shipping department.

Today, Bron still reports daily to the offices of the Bron Organisation at Chalk Farm in North London, although he admits: "I come in a little later than everyone else, and leave that bit earlier. For a man though who is at least five years past the official retirement age, that is probably excusable, and although he admits to having passing thoughts about retiring, he shows no signs yet of relinquishing his interest in the family business which is now run by his son, Gerry, and daughter-in-law Lilian.

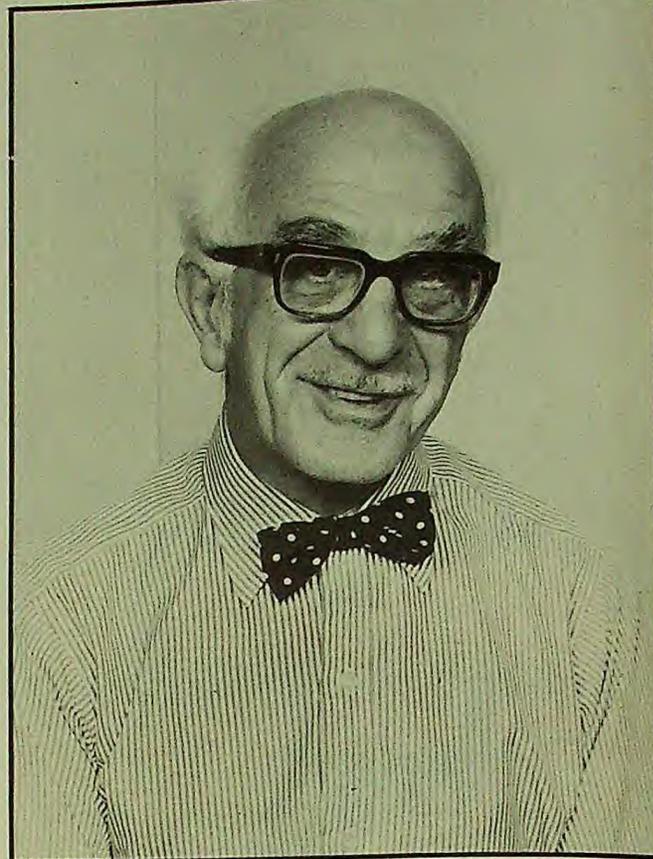
"I worked for several years at FD&H, gaining knowledge and experience, but then conceived an idea which I was determined to put into action. In those days popular music was mainly played by dance bands and they required music from all the various music publishing companies. Until I started my company, if they did want any orchestrations then they had to go to each company in turn, which was a very time-consuming job. I decided to start an orchestral service and visited all the publishers, explaining to them my intentions — the result was that they all allowed me to sell their orchestrations, which in effect meant that I could supply orchestral parts, regardless of whoever had published them."

Bron's business soon flourished and from what started as essentially a one-man concern eventually came the entire Bron Organisation. His first offices were in Gerrard Street, W.1., and he remained there until 1943 when the building was bombed out. Then came a move to 29 Oxford Street which was to be 'home' for several years to come.

"In 1946 I met Eddie Kassner (who later started President Records) then a music publisher, but in a small way. He needed a partner with some capital and succeeded in persuading me that publishing was a wonderful way of making money, and really becoming someone in the music business," Bron recalls. "We decided to go into partnership and although I continued with the orchestral service, Edward Kassner Music was started in small offices in Charing Cross Road. By 1952, when we decided to dissolve the partnership, we had taken over about eight or ten other smaller publishing companies, and we had had a very good run of hit songs."

Among the people who became involved with the Kassner/Bron company were several who have since become very successful — Noel Rogers (most recently with United Artists Music, and a hit record producer), composer Ron Goodwin, arranger Geoff Love, Dick James and Peter Callender. The company's first hit was Chatanooga Shoeshine Boy, which was a number two hit for Donald Peers in 1950, Silver Dollar, Daddy's Little Girl, If (recorded by Perry Como), With These Hands which has since become a standard, and Johnny Ray's classic, The Little White Cloud That Cried followed.

"After six years we decided to go our separate ways, so we split the catalogue down the middle and Eddie Kassner kept some of the other companies that we had taken over, and I kept the rest," Bron adds. "It was then that I started Sydney Bron Music and throughout



Sydney Bron

the Fifties, and into the mid-Sixties, we had a steady stream of hit songs which even today are still popular and still bring in a lot of income. The first hit we published was Perry Como's Idle Gossip, and others followed very quickly.

"In 1955 David Whitfield had two number one records with songs published by Sydney Bron Music, Everywhere and My September Love, and two years' later Petula Clark had an enormous hit with With All My Heart. Then there was Frankie Vaughan's Wandering Eyes, My Special Angel by Malcolm Vaughan, Danny and The Juniors' At The Hop (which was recently revived, and sold well the second time around), Ruby Murray and Goodbye Jimmy Goodbye, Tommy Steele's I'm The Only Man On The Island in 1958, and another Perry Como hit, Mandolins In The Moonlight, the following year."

Sydney Bron Music also picked up several other catalogues which, although eventually relinquished, meanwhile provided the company with further hit songs. For a short while, Bron published Paul Anka's two hits, Lonely Boy and Put Your Head On My Shoulder; similarly Gene Pitney's 24 Hours From Tulsa and Backstage (I'm Lonely) were also administered by Sydney Bron Music. One song that the company did have in its own right was a song called Why. Bron recalls with relish: "Francis Day and Hunter sued us for infringement of copyright, they alleged that it was based on the song, In A Spanish Town, but they lost the case. Anthony Newley had a number one hit with the song in 1960, and then about three years ago Donny Osmond had a Top Ten hit with it."

In more recent years, the Bron publishing company has continued to publish hit songs, although Bron admits most of them have been written by groups who are signed to the Bron Organisation — whether it be the agency and management side, or Bronze Records. Osibisa's recent Top Ten hit Sunshine Day was administered by Sydney Bron Music and Uriah Heep's own publishing

company, Humble Tunes, also goes through Bron. In the late Sixties, Tony Hazzard had several successful songs published by the company, including Ha! Ha! Said The Clown, Me The Peaceful Heart, Listen To Me, Take To The Mountains, and Fox On The Run.

Sydney Bron says: "Since about 1965 when the pop group era really started, my son and daughter-in-law have taken over most of the activities of the Bron company, and they have built the organisation into what it is today. During the last 50 years I have naturally seen many changes — for instance, in the early days the income derived from a hit record was in no way comparable to what can be made today. The last 15 years alone have seen tremendous increases in the volume of pop records sold.

"There has also been a tremendous change in the sales of sheet music, but this decrease has been compensated for by the music folios and books which have appeared on the market. Music publishing has gone in the right direction and the rewards today are greater than they have ever been. Mind you, in my day publishers looked for a hit song whereas today it is more a case of looking for a hit artist or group. The ability of many of the present day pop groups amazes me because quite apart from their playing ability, many of them write such good music too."

Bron admits that nowadays he is not as creatively active as in the past — "I mainly concentrate on the publishing side of the Bron Organisation, and the contractual work related to it. After all these years in the business I'm tending to ease off from the work and I do have thoughts of retiring — as yet I have not found a way of achieving it! There always seems to be something to do but the time must come when Gerry and Lilian must look for somebody else to supply their publishing answers. It is a tough business and the strain of working out new deals is quite considerable."

Kenny Rogers

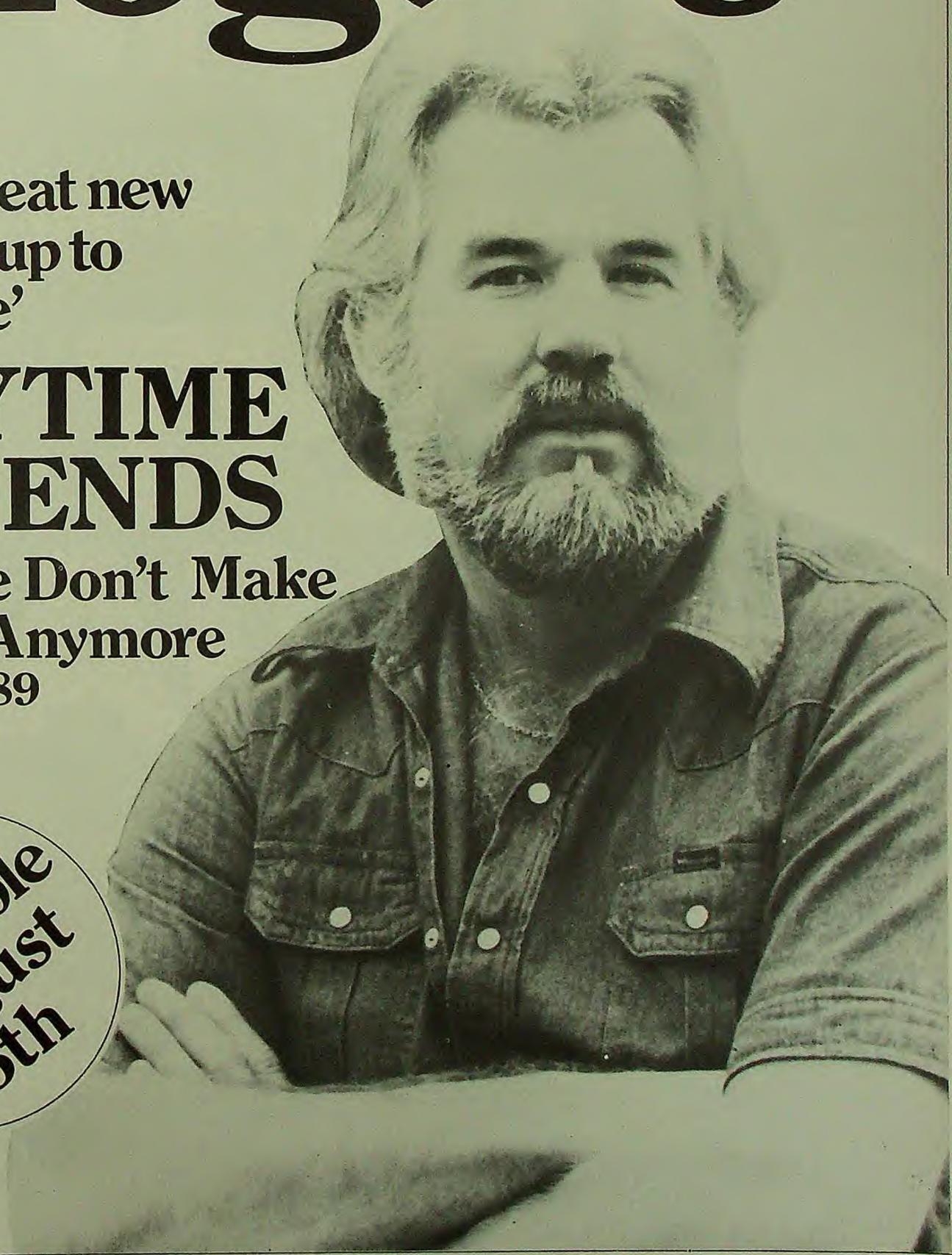
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TALENT

The Commodores—music is our business

AS THIS summer shapes up as soul music's best sales season since 1974 (*Music Week*, July 16), it is fitting that the Commodores be among the beneficiaries. For the American sextet from Tuskegee, Alabama, were firmly in the disco vanguard three years ago with their *Machine Gun* — a hit on both sides of the Atlantic.

The Motown group has built an international constituency since then, reaching beyond the United States (where all five of their albums have been certified gold) to Africa (*Machine Gun* was the largest-selling foreign LP in Nigeria during 1974) and the Far East (they have particularly strong followings in Japan and the Philippines). British popularity was more difficult to sustain immediately after that first hit, but recognition has returned this year with *Easy*, a simmering soul single taken from their most recent long-player, *Zoom*.

The Commodores believe in pursuing more than the traditional routes to artistic longevity. Lead vocalist Lionel Richie, speaking during a recent visit to the UK, claims that they are heavily involved in the business of music. The group has established a publishing unit, with outside writers now under its wing as well as themselves, and a production company, embracing new talent in addition to their own output. Commodores Entertainment Corporation has been formed to handle their investments, while yet another offshoot looks after their transportation facilities.

It has not taken long for Richie and his companions to move into the film world, either. The combo was recently signed by Neil Bogart to co-star with Donna Summer in an upcoming *Casablanca*/Motown joint venture for Columbia Pictures



MOTOWN'S COMMODORES and soul sister Natalie Cole

by
ADAM
WHITE

entitled *After Dark*, which may be the first movie with a disco story line!

All this activity could be signalling a blueprint for the group of the future: self-contained but diversified, self-motivated and taking care of business — themselves.

"We studied other groups before we even got started," explains Richie. "We wanted to know everything: why certain types of songs made it and others didn't, what type of stage act went down well with different types of audiences, what brought about longevity. We listened to other artists' records, and went to see

every major act which came to town. It didn't matter who they were or what type of music they played, we wanted to know what live appearances were supposed to be like.

"People were always asking us 'why don't you go and see r&b acts?' Well, we all have our favourites in that field, but we were talking about entering the business. We wanted to know about the other side of the fence from r&b, about the rock supergroups. What was it that made them super? And we sat there, through all the dry ice, the exploding stages and people jumping through confetti. We took it all in."

The result, today, is a stage show which combines the best of both the rock and r&b worlds, satisfying on both the visual and musical levels, Richie asserts. "If you're going to make an impact on people, the only two reactions you want are either that they like you or they don't. Some of them will come to a concert to see you mess up, others will come

because they love you. The important fact is that they're there."

Apart from their business interests, the Commodores claim their future is ensured by the diversity of their music. Richie asserts it is as eclectic as the tastes of the six themselves. Drummer Walter Orange prefers the big band sound, keyboards man Milan Williams favours contemporary jazz and blues, bass player Ronald LaPreard and guitarist Tommy McClary are into hard rock and funk, and trumpeter William King and lead vocalist Richie opt for ballads.

"We have so many musical areas to go in," says the singer. "We find ourselves wading through 40 songs per group member to get nine numbers for an album. But we don't turn down the rest because they're not good enough; we turn them down because it's not time yet."

The group that relaxes together stays together, adds Richie, explaining that the Commodores spend time together even when they do not have to. "It's more like a marriage. In fact, we're the only people who can get along with each other."

There are no plans for any solo trips either, it seems, and Richie warns that "95 percent of all group members" who take that road are never heard of again.

The seventh and eighth Commodores are probably producer James Carmichael and manager Benny Ashburn. The former was known in the Sixties through his contributions to Fred Smith's California-based Mira, Mirwood-Keymen labels, but now works for Motown. "He's our other half, our technical adviser. When we started, the guys knew what they wanted but not how to get it". Their debut album, *Machine Gun*, boasted a number of different producers, comments Richie, but they did not give the group a chance to "be themselves". Now Carmichael fashions the sounds as he and the Commodores see fit.

Ashburn played a crucial role even before the group reached Motown. They had moved from Tuskegee "to take New York by storm," but found themselves starving. Hope appeared in the form of Ashburn, who got them a booking in a Harlem venue, and eventually assumed the managership. There was an early single cut for Atlantic, then in 1970, the act joined Motown.

"We've been very successful in selling records since then, and slowly taking those steps to stardom," concludes Richie. "They seem like giant steps to us and the people around us, for *Machine Gun* was only five albums ago."

Meanwhile, Motown UK is hoping that the new long-player will yield another hit single. Various titles are under consideration to follow-up *Easy*, including *Zoom*'s title track and *Brick House*. The label may even return to one of the Commodores' earlier 45s which missed out in Britain, such as *Sweet Love*, an audience favourite during the group's April tour of the country.

U.S.
Top 20TOP
SINGLES

- 1 (2) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 2 (4) I'M IN YOU, Peter Frampton
- 3 (1) LOOKS LIKE WE MADE IT, Barry Manilow
- 4 (5) MY HEART BELONGS TO ME, Barbra Streisand
- 5 (3) DA DOO RON RON, Shaun Cassidy
- 6 (10) BEST OF MY LOVE, Emotions
- 7 (9) DO YOU WANNA MAKE LOVE, Peter McCann
- 8 (8) MARGARITAVILLE, Jimmy Buffett
- 9 (11) (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER, Rita Coolidge
- 10 (12) WHATCHA GONNA DO, Pablo Cruise
- 11 (13) YOU AND ME, Alice Cooper
- 12 (16) YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers
- 13 (17) EASY, Commodores
- 14 (14) KNOWING ME KNOWING YOU, Abba
- 15 (7) UNDERCOVER ANGEL, Alan O'Day
- 16 (6) ANGEL IN YOUR ARMS, Hot
- 17 (24) JUST A SONG BEFORE I GO, Crosby Stills & Nash
- 18 (18) YOU'RE MY WORLD, Helen Reddy
- 19 (26) HANDY MAN, James Taylor
- 20 (23) BARRACUDA, Heart

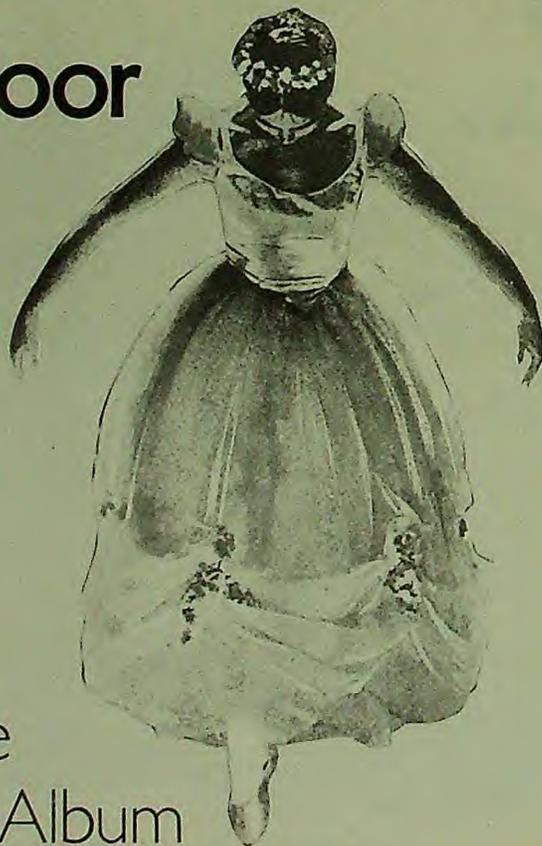
TOP
ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) I'M IN YOU, Peter Frampton
- 3 (4) SUPERMAN, Barbra Streisand
- 4 (5) LOVE GUN, Kiss
- 5 (3) LIVE, Barry Manilow
- 6 (8) CSN, Crosby Stills & Nash
- 7 (6) BOOK OF DREAMS, Steve Miller Band
- 8 (9) HERE AT LAST ... LIVE, Bee Gees
- 9 (7) COMMODORES, Commodores
- 10 (14) JT, James Taylor
- 11 (15) REJOICE, Emotions
- 12 (12) CHANGES IN LATITUDES — CHANGES IN ATTITUDES, Jimmy Buffett
- 13 (11) LITTLE QUEEN, Heart
- 14 (18) STAR WARS, Soundtrack
- 15 (17) OL' WAYLON, Waylon Jennings
- 16 (16) EVEN IN THE QUIETEST MOMENTS, Supertramp
- 17 (10) FOREIGNER, Foreigner
- 18 (21) SHAUN CASSIDY, Shaun Cassidy
- 19 (22) CAT SCRATCH FEVER, Ted Nugent
- 20 (20) A PLACE IN THE SUN, Pablo Cruise

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TALENT

How the music industry can help — by scoring points for charity

POSSIBLY ONE of the most worthwhile projects to have emerged from the music business in the last couple of years is The Point, not the musical fantasy of the same name created by Harry Nilsson, but a charity trust which operates from formerly-derelict premises in London's Victoria. Driving force behind the operation is Kay Isbell, veteran publisher, who sees The Point as an attempt to harness some of the economic power of the music industry for the benefit of a welfare organisation.

Basically the idea behind The Point is simple. The principal operating company is called Point Music Limited and there are four departmental offshoots, dealing in music publishing, record production, concert promotion, agency and management, and finally the Point recording and rehearsal studio. The latter two carry all expenses for Point Music, including salaries, rates and the upkeep of the building, and any expansion is to be kept within their financial capacity. The total profits of all four departments are ploughed into the operating company, and then covenanted to the Point Charity Trust which distributes the money to various deserving charities.

Kay Isbell explains: "Whenever we talk about the Point, we try to avoid the word charity for although we are such an organisation, we do have a different way of going about things. In many ways the entire thing

is not just an idea but also an ideal to work for — we are a commercial company which trades throughout the year, but then at the end of every 12 months our profits are covenanted, which means that they are given to the Point Charity Trust which can then claim back income tax."

Isbell says that the venture is unique in the UK although there have been similar ventures in the US. "The various artists who are involved in the company decide which registered charities they would like the profits to go to, and the final decisions are made in conjunction with the trustees of the charity trust. Of course we are a profit-making organisation — we couldn't exist without having a commercial set-up — but the difference is that instead of having to buy a Rolls Royce at the end of the financial year, in order to get rid of the profits before the taxman claims them, we are in a position where we can give the money away and know at least that it is doing some good."

Kay Isbell explains that it isn't a case of everyone depriving themselves, in order that charities can benefit. "We all take realistic but reasonable salaries. The music publishing department operates in the normal commercial fashion with all composers and writers receiving the standard or agreed royalty percentages; similarly the promotion and agency department will be paying artists a normal fee for their

services, although on certain occasions we shall be promoting a full charity concert with artists donating their services for free. The difference is that we don't take the profits of the company."

The pilot project of The Point started in December 1975 when a derelict building in Eccleston Street, SW1, was supplied on a 24-hour lease by the Grosvenor Trust — which essentially meant that the lease could have been withdrawn any day — and The Point recording and rehearsal studio was built. Several individuals, including Isbell, supplied whatever cash they had available, plus their energy, skill and knowledge. Less than 12 months later, the building was fully operable and now boasts a convertible recording and rehearsal studio, a games room for artists working in the building, a kitchen, and two large offices — one for the operation of the company and one for meetings and entertaining. Isbell estimates that it cost at least £10,000 to launch the company, and running costs annually reach that figure.

The Point Studio, according to Isbell and recording engineer Alan O'Duffy, is considered to be one of the most adaptable studio premises in the capital. At least one third of its life has been as a 24-track recording studio, working in conjunction with a 24-track MCI mobile loaned by Jon Anderson of Yes. Among those who have recorded albums there are Ginger

Baker (Baker Gurvitz Army), Alex Harvey (with his Loch Ness Monster LP) and most recently Meal Ticket, who put down tracks for their Code Of The Road album. The rest of the time, The Point has operated under its main function as a rehearsal studio for the larger rock groups and artists, including Donovan, Mick Taylor, Elkie Brooks and Alan Price.

The three people basically involved with The Point at the moment are Isbell, producer O'Duffy who works on a freelance basis, and Mark Isbell, son of Kay, who is the studio manager. Kay Isbell formerly worked for Warner Brothers Music, before setting up Shelter Music in 1971 — a music publishing company which ploughed all its profits into the Shelter charity fund. O'Duffy's pedigree as a studio engineer is impressive — he engineered the original MCA Superstar two album set, which sold 14 million copies worldwide, as well as the Blind Faith LP, and Wings' Venus And Mars. Most recently he has moved into production, working with Meal Ticket, the Horslips and Alan Price.

"At the moment we occupy two floors of the building but we are hoping to take over the entire premises," Isbell says. "At the moment the music publishing company has been lying dormant but from the beginning of September we shall be bringing in our own publisher. In addition I shall soon be visiting the States with product and songs. Our aim is to encourage new talent but we shall also be dealing with product which is more specialised."

Another aim of the company is to open up to various acts the many small theatres which exist around the

EDITED
by
CHRIS WHITE

country, but which are not necessarily geared to rock bands. "There is a lack of good venues seating between 300-800 people yet around the UK there are many small theatres, which are themselves registered as charities because they are recipients of Arts Council grants," Isbell says. "Many of them are struggling to make ends meet yet in the music industry there is a distinct lack of small venues. Because we are a charitable trust we can work with these theatres, which a commercial organisation cannot do, and co-promote concerts on various nights to the mutual advantage of everyone concerned."

Kay Isbell admits that there have been many problems concerned with the operation of Point Music Limited, not least originally being the financing of the venture, which has to be undertaken on a personal level. "We're not charity workers, we all have jobs to do, and we all take out the salaries that we need to live on," she says. "However we do manage to do something functional with the rest of the money, and we shall certainly never be taken over because at the end of the year there is no money ever left! Everyone benefits from this scheme, from the various charities, down to the actual artists who don't lose a penny for what they do."



Fat Larry's Band

Fat Larry — out of the blue

FAT LARRY's Band first caught the attention of the U.S. public when they backed soft-soul group Blue Magic during various tours. Fat Larry, alias Larry James who although only five foot three inches tall weighs 250 pounds, had been working for the Delfonics in 1972 when he saw Blue Magic performing in a Philadelphia club. When Blue Magic's regular band decided to quit, James was asked to handpick a new backing band called Magic Of The Blue. Later Alan Rubens, president of WMOT Records, decided to record Magic Of The Blue as a separate entity apart from Blue Magic, and also gave the line-up a new name — Fat Larry's Band.

Centre City is the band's debut single and is taken from the Atlantic album, Feel It.

ALTHOUGH UNDERCOVER Angel, a recent US Number One introduces Alan O'Day to the British record-buying public, his songs are by no means unfamiliar — he was responsible for Helen Reddy's Angie Baby, the Righteous Brothers' Rock 'n' Roll, Easy Evil (covered by more than 50 artists including Dusty Springfield, Captain and Tennille and Gary Glitter), Cher's Train Of Thought, and Heavy Church, recorded by 3 Dog Night. Although O'Day's disc is distributed by Atlantic in Britain, in the US Undercover Angel is the first Pacific single and represents the first inter-continental venture between a major US recording company and a music publishing company. Pacific Records was formed by Warner Brothers Music president Ed Silvers and executive vice-president, Mel Bly, and is described as a handcrafted label with the sole purpose of furthering the careers of songwriters with WBM who are also fully-fledged performing artists. Songs which otherwise would have been channeled to major recording artists can now be performed via the original songwriters on that label.

relatively short-lived however, although Oldham did recommend Cole's talents to Peter Gormley, manager of Cliff Richard and the Shadows. The result was that he was signed to Gormley's management company and recorded a couple of albums for Pye, and a single Man And Woman, which made the US Top 50. In addition, after meeting Claude Wolff, Petula Clark's husband, he wrote the song Melody Man which was recorded by the singer and was a number one hit in France, Italy, Austria and Switzerland.

Cole's most recent songwriting success was earlier this year when French singer Johnny Halliday had a number one in France with Gabrielle. "The song was from my first album, and I was trying to get various people interested in covering songs," he says. "I left a copy of the LP with a friend of Halliday, and when his producer heard Gabrielle they decided to include it on his next album. However the French radio really picked up on the song, and the result was it was issued as a single and sold more than one million copies."

Cole will continue with his songwriting career.

of hit records, it did strike me as being a very go-ahead company. My impression on meeting everyone involved with Pinnacle was that it was a large, happy family — and everyone seemed to have such enthusiasm for the projects they were working upon."

Tony Cole was born in Zagreb, Yugoslavia, but was educated in Australia. "I began to learn to play the guitar there and one day, Band Stand, which was a very popular TV series, launched a talent quest. I got through to the finals and eventually won a contract to appear on the programme every week for a year. Apart from singing, I also became involved in acting. However in 1966 I decided that the time had come for me to spread my wings, and I emigrated to Britain."

It was while playing guitar and singing in a London restaurant that Cole was seen by Andrew Oldham — "I didn't realise he was there; at the end of my set one of the waiters came across to me with a piece of paper, on which Oldham had written his telephone number, I contacted him the following day and the result was that he produced my first single, Country Girl, for Parlophone."

The partnership was to be

If at first you don't succeed...

NINE YEARS after being discovered by former Rolling Stones manager and producer Andrew Oldham, Tony Cole is about to embark upon his second attempt at building a career for himself as a pop performer. Despite his lack of success as a recording artist, at least so far as the UK record market is concerned, Cole's success as a songwriter has been rather more memorable — apart from being one of the co-composers of the Eurovision Song Beg Steal Or Borrow, he also wrote Petula Clark's worldwide hit Melody Man, composed the soundtrack music for Cliff Richard's movie Take Me High, and provided French singer Johnny Halliday with a number one hit in France.

Cole's first single for Pinnacle, the Orpington, Kent, record company, is Natural Dance, a song he has naturally written himself. "I must admit that I had been rather reticent about signing with a small record label and when I was looking for a recording deal, it seemed natural to sign with one of the majors," he says. "However someone mentioned Pinnacle to me, and although the company doesn't have much weight behind it in terms

TOP 50 NEWCOMERS

TWO FORMER members of the Quincy Jones' backing band, the Brothers Johnson — George and Louis — debut in the UK Top 50 with Strawberry Letter 23. George (21) and Louis (23) have both been playing guitar since they were about seven, and at the ages of 12 and 13 respectively were opening shows for such names as Bobby Womack, David Ruffin and The Supremes. In 1971 George Johnson joined Billy Preston's backing band, and later Louis also joined the line-up — they both accompanied Preston on dates throughout Europe and the US, as well as contributing two songs, Heart Full Of Sorrow and I Wonder Why, on his Music Is My Life album. After leaving Preston's band two years later, the brothers played on several Quincy Jones recording sessions, and the ace musician used four of their songs on his Mellow Madness album. In fact it was he who gave the brothers their final break by including them in his band for a tour of the US and Japan, as well as securing them their first recording deal, with A&M Records. Their first LP was a US gold.



The Brothers Johnson

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RECORD HITS. Compiled by Clive Solomon. Omnibus Press, £1.95; **STAR FILE.** Compiled by Dafydd Rees. Star Books, 95p.

WHEN THE discount war between High Street multiples and independent record retailers was at its height a while back, the latter were frequently heard to ask, "How would they like it if we started selling books, shampoo and sheets?"

The question no longer has to be rhetorical, in part at least. More than enough attractive, cheap and useful books about modern music and its making are now available which record dealers can stock — indeed, that they should stock, if they want to see extra business in their tills.

Clive Solomon's *Record Hits* and Dafydd Rees' *Star File* are perfect examples, with contents of interest to even the most casual record buyer, and prices of similar appeal (together, they cost less than one full-price album).

Record Hits is basically an extension of American Joel Whitburn's renowned *Record Research* concept — to which Charlie Gillett's now largely-inadequate *Rock File* series owed not a little — and sets out to log the life of every disc in the UK charts from 1954-76.

The dealers' secret weapon

This is accomplished alphabetically by artist, and alongside each hit is the record label, chart entry date, highest position reached and number of weeks in the chart. An index of song titles is also provided, permitting complete cross-referencing. The best-sellers used are those published by *Record Mirror/Record Retailer* (subsequently *Music Week*), and for the first six years, despite the book's front cover legend, the log appears restricted to the top 20. From March 12, 1960, until the cut-off date of June 5, 1976, it refers to the top 50.

Thus is it possible to discover that, for instance, Gene Pitney not only scored 11 top 20 records in Britain — as *Rock File*, which used the same charts, registers — but that he ran up a further ten top 50 entries.

Solomon's work corrects certain common misconceptions, too. Extending the Pitney example, one finds that 24 Hours From Tulsa (1963) was not the singer's first UK hit; it was I Wanna Love My Life Away, two years before.

There are those who say, incidentally, that the early top 50 charts were not thoroughly reliable.

No matter, they did appear and were used by the trade, and their documentation is important.

Yet *Record Hits* is not without its faults. It seems absurd for the author to note the full date of entry only when a record reaches the top 20 (otherwise, just the month and year are given). He must have collected this data to ascertain the number of weeks each title spent on the best-sellers. Why is it not published?

And why is there no entry for Kenny Ball & His Jazzmen (one dozen top 50 hits between February 1961 and June 1964)? Where is John Lee Hooker, whose Dimples was on the *Record Retailer* charts for ten weeks in mid-1964, and reached No. 23? What about Jimmy Radcliffe, whose Long After Tonight Is All Over spent a fortnight on the lists in February, 1965, and attained No. 40? If these mistakes have been made, are there others?

Equally disappointing is the omission of catalogue numbers. Record collecting is an ever-popular and now-growing pastime, as evidenced by the number of oldies stores springing up all over the

BOOK REVIEW

country. The inclusion of numbers would have aided these dealers and their customers considerably, especially to distinguish between original pressings and re-releases, and would have made *Record Hits*, for all its other faults, practically the definitive reference work.

As it is, Solomon stands to be superceded — though perhaps not in the immediate future.

Star File's appeal is not quite so broad, but the book is still a thorough, topical and useful offering. Basically, it sets out to detail the music of 1976 in statistical terms, based upon the *Music Week* top 50 singles and album charts for Britain, and the *Billboard* top 100 singles and top 200 album listings for the US.

The title section shows the week and position of chart entry, highest placing and week, chart life, title of record (and catalogue number) and artist. Another section lists the same records but under artists, a third by

alphabetical order of record, a fourth under writers' credits, a fifth devoted to albums (like the title section) and a sixth set aside for producers, covering both singles and long-players.

The result is an exhaustive and cross-referenced array of facts and figures, already bound to be in the offices of every record company in the land, making up for the appalling gaps in their own product knowledge which they display from time to time.

The comment in his foreword by WEA's Derek Taylor that "this sort of book improves with keeping" is probably fair, though it must be said that precisely because the work's 390-odd pages are so full of information, it tends to be digestible only in small doses. The squeezed-in typeface adds to this.

Record collectors and students of musical trivia will, nevertheless, find *Star File* to their liking — and retailers will discover that it does a better (and cheaper) job of documenting 1976 releases than do the catalogues of many record manufacturers themselves.

Who knows, rock books such as these may be the secret weapon for specialist dealers in their permanent skirmish with the multiple stores of the High Street.

ADAM WHITE

We're on air over 12 million hours a week

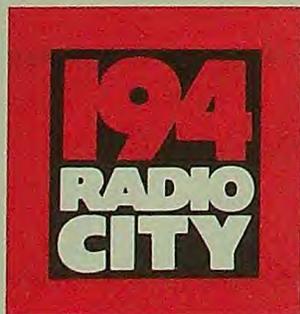
The latest JICRAR figures say that over a million Merseysiders spend over 12 million hours a week,* every week, listening to our radio station.

That's one hell of a week!

One hell of a Radio Station!

One hell of an opportunity!

*Jicrar May 1977.



(phew)

Taking stock of sleeve design

THE ALBUM COVER ALBUM. Edited by Storm Thorgerson and Roger Dean, introduction by Dominy Hamilton (Dragon's World, softback £4.95, hardback £9.50).

IN KEEPING with its ever-increasing obsession with itself, the music business seems to have made 1977 a year for celebrating more or less everything. First it was 100 years of recorded sound, then the BPI with its first annual industry awards, and now — the album cover: "a new art form."

Dean and Thorgerson's 12" coffee-table browser arrives at an appropriate time. It is unlikely that there will be a further major revolution in sleeve design: it's a good moment to take stock. The book runs to 160 pages, featuring over 600 full-colour covers dating back to 1911 but concentrating, obviously, on the last 25 years.

It was jazz albums, we learn, that paved the way toward more imaginative packaging. Art directors — often one-man record companies — sought to link visuals to the music, sometimes with remarkable success. One of the most striking covers represented is from the Bill Evans/Jim Hall UA album *Undercurrents*: a stark photo of an apparently drowning girl. It would grace any Seventies' rock LP, but in fact it pre-dates *Please Please Me*, with the Beatles grinning mawkishly from the EMI stair-well in a pure Fifties' composition.

The Beatles, it turns out, led the field in sleeve design (once they were allowed to have their own way) and brought us into the psychedelic free-for-all. Gatefolds, pull-outs, pop-ups, round sleeves, trick sleeves (even, though Dominy Hamilton doesn't mention it, a self-destruct sleeve planned for Neil Young's *Harvest LP* — the idea was discarded when the sleeves self-destructed before they could get them into the shops) followed each other until expense forced companies to trim off the frills (Stevie Wonder, presumably, expected).

of rock music."

The selected designs of course, are fascinating to punter and art director alike. Choosing a representative collection — and including the best — is an impossible task and one that Dean and Thorgerson have handled sensitively. The reproduction is excellent. Nonetheless *The Album Cover Album* is both irritating and disappointing.

Irritating because it is riddled with unnecessary errors — as if the whole project had been meticulously planned and then dashed off at the last minute. American Graffiti is not featured on page 52 as the introduction says. Page 85: a Nico album is captioned 'Dee Dee Bridgewater' — and either album is mentioned in the index. Illusion is by Isotope and not the other way around. Was *Undercurrents* released in 1960 or 1962? It goes on. And why so many release dates omitted?

Disappointing because little seems thought seems to have gone into its presentation, inexplicable from two leading sleeve designers and artists. The categories under which sleeves are grouped — Jazz, Psychedelia, Recent Years, Influence and Coincidence, Miscellany, Portfolios — bear little relation to the sections of the text. The Album is neither a thorough history nor a simple book of pictures. Like many album covers, it is let down by second-rate typography and a failure to organise itself properly.

Everyone has their favourites, but throwing them all together like this — as they are in the shop — the simplest concepts come out strongest: The Doors' *Strange Days*, Blind Faith, Boz Scaggs' *Silk Degrees*, The Nice's intriguing red globes on *Elegy*. Dean is of course featured (covers of Yes, Greenslade and McKendree Spring) along with seven other leading designers (including Rick Griffiths' alternative and unused Man cover, a spectacular take-off of *Mad* magazine). Rich pickings, and a must for every art director. Dean and Thorgerson plan annual albums featuring the best work of the year. It surely can't fail, but they need to sort their ideas out better.

GODFREY RUST

NEEDLETIME

DEALER GUIDE TO AIRPLAY ACTION TOP ADD-ONS

- 1 SHIMME DO WAH SAE — Fairweather Low (A&M 7303) RC, C, F, H, P, PR, PS, S, TV.
- 2 = I HAD TO FALL IN LOVE — Gallagher and Lyle (A&M 7300) R1, RC, C, F, P, S, T, TV.
- 2 = WAY DOWN — Elvis Presley (RCA PB 0998) B, BR, CR, C, O, S, TV, RT.
- 4 FLOAT ON — Floaters (ABC 4187) R1, BR, RC, P, RT, V.
- 5 GET UP AND GO — Pilot (Arista 111) C, D, M, PR.
- 6 RIVER ROAD — Crystal Gayle (United Artists UP 36284) CR, RC, F, TV.
- 7 = DOWN THE HALL — Four Seasons (Warner Brothers K 16982) RL, M, PS, V.
- 7 = GONNA LOVE YOU MORE — George Benson (Warner Brothers K 16970) RC, C, O, RT.
- 7 = COME BACK AND FINISH — Linda Lewis (Arista 125) RC, F, M, S.
- 7 = MONA/ROCK AND ROLL MUSIC — Beach Boys (Reprise K 14481) RC, F, S, RT.
- 7 = THE REAL DEAL — Johnny Guitar Watson (DJM DJS 10790) C, H, O, S.
- 7 = IT'S A LIFETIME THING — Houston and Butler (Motown TMG 1074) B, BR, O, T.
- 7 = A STAR IN THE GHETTO — AWB and Ben E King (Atlantic K 10972) B, RC, C, O.

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

Key to station abbreviations: 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

Noel Edmonds: YOU TAKE MY HEART AWAY — De Etta Little & Nelson Pigford (United Artists UP 36257)
 Tony Blackburn: I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)
 Paul Burnett: RED HOT — Robert Gordon (Private Stock PVT 94)
 David Hamilton: FLOAT ON — The Floaters (ABC 4187)

Radio 2

I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI EMC 3184)

Luxembourg

HOT SHOTS

Barry Alldis: THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 Stuart Henry: CAT SCRATCH FEVER — Ted Nugent (Epic EPC 5482)
 Tony Prince: ALL AROUND THE WORLD — Jam (Polydor 2058 903)
 Peter Powell: SUBWAY — Blonde On Blonde (Chrysalis CHS 2158)
 Mark Wesley: FALLING IN LOVE IN SUMMERTIME — Tina Charles (CBS 5415)
 Bob Stewart: PARTY LIGHTS — Natalie Cole (Capitol CLX 101)

POWER PLAY

DOWN THE HALL — Four Seasons (Warner Bros. K 16982)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

BOHEMIAN RHAPSODY — London Symphony Orchestra (Anchor ANC 1041)
 IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (Motown TMG 1074)
 I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 1090 251)
 WAY DOWN — Elvis Presley (RCA PB 0998)
 THE POWER AND THE GLORY — Horslips (DJM DJS 10792)
 A STAR IN THE GHETTO — Average White Band & Ben E. King (Atlantic K 10977)
 LADY — Brownsville Station (Private Stock PVT 107)
 I'M BLOWIN' AWAY — Joan Baez (Portrait PRT 5442)
 CHILD OF THE UNIVERSE — John Lees (Harvest HAR 5132)

BRMB

BIRMINGHAM

ADD ONS

ONE STEP AWAY — Tavares (Capitol CL 15930)
 A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND — Gary Glitter (Arista 112)
 FLOAT ON — The Floaters (ABC 4187)
 SOUTHERN COMFORT — Berni Flint (EMI 2621)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 ME AND THE ELEPHANT — Gene Cotton (ABC 4173)
 PARTY LIGHTS — Natalie Cole (Capitol CLX 101)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 HIGH SCHOOL DANCE — The Sylvers (Capitol 102)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 WAY DOWN — Elvis Presley (RCA PB 0998)
 IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (Motown TMG 1074)
 IF IT RELAXES YOUR MIND — Muscles (Big Bear BB 8)
 VITAMIN U — Smokey Robinson (Motown TMG 1076)

Capital Radio

LONDON

WAY DOWN — Elvis Presley (RCA PB 0998)
 STAR DANCE — John Forde (EMI 2656)
 LUCKENBACK TEXAS — Waylon Jennings (RCA PB 0924)
 SPIRITS IN THE NIGHT — Manfred Mann's Earthband (Bronze BRO 42)
 RIVER ROAD — Crystal Gayle (United Artists UP 36284)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)

Radio City

LIVERPOOL

Roger Blythe: SHIMME-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 Dave Lincoln: COME BACK AND FINISH WHAT YOU STARTED — Linda Lewis (Arista 125)
 Phil Easton: I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
 Mark Joenz: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)
 Brian Cullen: I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)
 Norman Thomas: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)

ADD ONS

ALL I THINK ABOUT IS YOU — Nilsson (RCA PB 9104)
 FLOAT ON — The Floaters (ABC 4187)
 RIVER ROAD — Crystal Gayle (United Artists UP 36284)
 SPANISH BOOGIE — Van McCoy (H & L 6105083)
 MONA — Beach Boys (Reprise K 14481)
 I DON'T LOVE YOU ANYMORE — Teddy Prendergrass (Philadelphia PIR 5444)
 A STAR IN THE GHETTO — Average White Band & Ben E. King (Atlantic K 10972)
 AT FIRST SIGHT — Lobo (Power Exchange 258)
 YOU TAKE MY HEART AWAY — Bill Conti (United Artists UP 36257)
 HOLLYWOOD — Rufus (ABC 4175)

Radio Clyde

GLASGOW

Dave Marshall: GET UP AND GO — Pilot (Arista 111)
 Steve Jones: AT FIRST SIGHT — Lobo (Power Exchange 258)
 Richard Park: LIFE IN THE FAST LANE — Eagles (Asylum K 13085)
 Tom Ferrie: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
 Brian Ford: THE REAL DEAL — Johnny 'Guitar' Watson (DJM DJS 10790)
 Bill Smith: A STAR IN THE GHETTO — Average White Band & Ben E. King (Atlantic K 10977)

CURRENT CHOICE

I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)

ADD ONS

DO NOTHING TILL YOU HEAR FROM ME — Rumour (Vertigo 6059 174)
 DON'T WORRY BABY — Chris White (Charisma 303)
 DO WHAT YOU WANNA DO — T. Connection (RCA XB 9108)
 ROCKY MOUNTAIN WAY — Joe Walsh (ABC 7002)
 WAY DOWN — Elvis Presley (RCA 0998)
 VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 PUT SOME WORDS TOGETHER — Dana (GTO GT 102)

Downtown Radio

BELFAST

John Paul: GET UP AND GO — Pilot (Arista 111)
 Trevor Campbell: EVERY MOMENT — Highway 101 (Rocket ROKN 528)

Candy Devine: THE SOUL OF A MAN — Bobby Bland (ABC 4186)

Cherry McIlwaine: I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)

Hendi: YOU GOT ME GOING — Gilbert O'Sullivan (MAM 167)

Eddie West: HEAVEN — Bonnie Tyler (RCA PB 5044)

Lawrence John: THE PRETENDER — Jackson Browne (Asylum K 13086)

Radio Forth

EDINBURGH

ADD ONS

COME UP AND SEE ME — Hollywood (Gold GD 007)
 LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)
 I CAN'T GET OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)
 MONA/ROCK AND ROLL MUSIC — Beach Boys (Reprise K 14481)
 RIVER ROAD — Crystal Gayle (United Artists UP 36284)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 COME BACK AND FINISH WHAT YOU STARTED — Linda Lewis (Arista 125)
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: HEAVEN — Bonnie Tyler (RCA PB 5044)
 Roger Moffat: FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
 Johnny Moran: SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 Colin Slade: QUARK STRANGENESS AND CHARM — Hawkwind (Charisma CB 305)
 Ray Stewart: I DON'T LOVE YOU — Teddy Prendergrass (Philadelphia PIR 5444)
 Brenda Ellison: THE REAL DEAL — Johnny 'Guitar' Watson (DJM DJS 10790)
 Bill Crozier: COME UP AND SEE ME — Hollywood (Gold GD 007)

Metro Radio

NEWCASTLE

ADD ONS

GET UP AND GO — Pilot (Arista 111)
 SOME FOLKS NEVER LEARN — Lou Rawls (Philadelphia PIR 5232)
 COME BACK AND FINISH — Linda Lewis (Arista 125)
 DOWN THE HALL — Four Seasons (Warner Bros. K 16982)
 IT ONLY HAPPENS — Jackie Wilson (Brunswick BR 43)
 EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)

Radio Orwell

IPSWICH

ADD ONS

WAY DOWN — Elvis Presley (RCA PB 0998)
 GIRLS BACK HOME — Brian Bennett Band (DJM DJS 10791)
 THE REAL DEAL — Johnny 'Guitar' Watson (DJM DJS 10790)
 IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (Motown TMG 1074)
 A STAR IN THE GHETTO — Average White Band & Ben E. King (Atlantic K 10977)
 QUARK STRANGENESS AND CHARM — Hawkwind (Charisma CB 305)
 TENTACLES — Patrick Moraz (Charisma CB 304)
 GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16980)
 STAR DANCE — John Forde (EMI 2656)
 MAYBE IT'S LOST — Lesley Duncan (GMS GM 9046)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: SHORT SHORTS — Salsoul Orchestra (Salsoul SZ 2037)
 John Drake: SPIRITS IN THE NIGHT — Manfred Mann's Earthband (Bronze BRO 42)
 Paul Needle: SOUL COAXING — Biddu Orchestra (Epic EPC 5416)
 Stewart Francis: NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 Peter Levy: I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JULY 30 1977

Jackie Wilson
the new single



It only happens when

I look at you

BR 43



Marketed by



ONES TO WATCH

Beach Boys EP
'Mona'



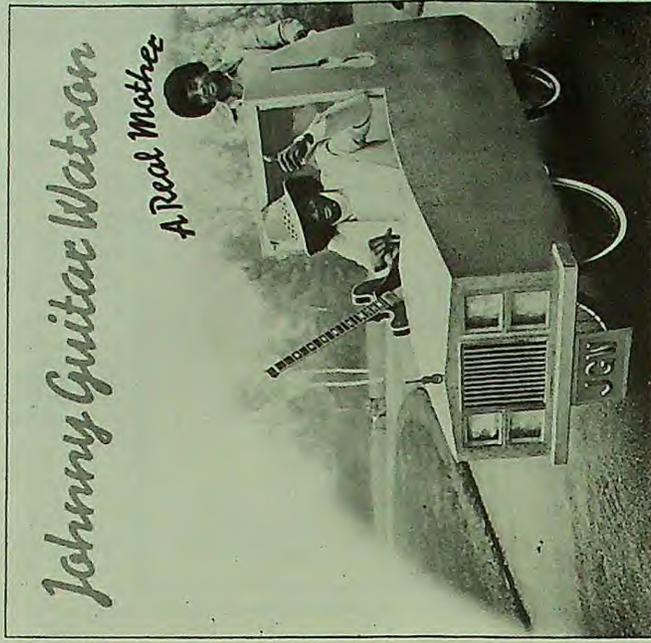
K14481

Eagles
"Life In The Fast Lane"



K13085

1	1	I FEEL LOVE Donna Summer	○	GTO GT 100
2	3	MA BAKER Boney M		Atlantic K 10965
3	4	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	○	Atlantic K 10946
4	5	ANGELO Brotherhood Of Man		Pye 7N 45699
5	2	SO YOU WIN AGAIN Hot Chocolate	●	RAK 259
6	7	PRETTY VACANT Sex Pistols		Virgin VS 184
7	6	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips		BuddahBDS 458
8	9	OH LORI Alessi		A&M AMS 7289
9	19	WE'RE ALL ALONE Rita Coolidge		A&M AMS 7295
10	20	EASY Commodores		Motown TMG 1073
11	10	SLOW DOWN John Miles		Decca F13709
12	14	FEEL THE NEED Detroit Emeralds		Atlantic K 10945
13	8	SAM Olivia Newton-John		EMI 2616
14	27	EXODUS Bob Marley & The Wailers		Island WIP 6390
15	50	YOU GOT WHAT IT TAKES Showaddywaddy		Arista 126
16	38	FLOAT ON Floaters		ABC 4187
17	16	ONE STEP AWAY Tavares		Capitol CL 15930
18	24	IT'S YOUR LIFE Smokie		RAK 260
19	11	PEACHES/GO BUDDY GO The Stranglers		United Artists UP 36248
20	21	THE CRUNCH Rah Band		Good Earth GD 7
21	23	ROADRUNNER ONCE ROADRUNNER TWICE Jonathan Richman		Beserkley BZZ1
22	30	ALL AROUND THE WORLD Jam		Polydor 2058 903
23	17	GOOD OLD FASHIONED LOVERBOY Queen		EMI 2623
24	12	SHOW YOU THE WAY TO GO The Jacksons	○	Epic EPC 5266
25	22	THREE RING CIRCUS Barry Biggs		Dynamic DYN 128
26	32	I KNEW THE BRIDE Dave Edmunds		Swan Song SSK 19411
27	39	NIGHTS ON BROADWAY Candii Staton		Warner Brothers K 16972
28	NEW	PROVE IT Television		Flektra K 12762



Johnny Guitar Watson

A Real Mother

Johnny Guitar Watson

A REAL MOTHER
DJF 20505

From the award winning film

ROCKY

A NEW SINGLE

You Take My
Heart Away

27 39 NIGHTS ON BROADWAY Candi Staton Warner Brothers-K 16972

28 NEW PROVE IT Television Elektra K 12262

29 18 A STAR IS BORN (EVERGREEN) Barbra Streisand CBS 4855

30 25 DREAMS Fleetwood Mac Warner Brothers K 16969

31 13 DO WHAT YOU WANNA DO T Connection TK XC9109

32 26 I JUST WANNA BE YOUR EVERYTHING Andy Gibb RSO 2090 237

33 15 YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis EMI International INT 532

34 31 GIVE A LITTLE BIT Supertramp A&M AMS 7293

35 40 A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND Gary Glitter Arista 112

36 34 THIS PERFECT DAY The Saints Harvest HAR 5130

37 NEW SOMETHING BETTER CHANGE Stranglers United Artists UP 36277

38 28 LUCILLE Kenny Rogers United Artists UP 36242

39 44 ROCKY MOUNTAIN WAY Joe Walsh ABC 12002

40 35 GOD SAVE THE QUEEN Sex Pistols Virgin VS 181

41 42 I'M IN YOU Peter Frampton A&M AMS 7298

42 NEW THAT'S WHAT FRIENDS ARE FOR Deniece Williams CBS 5432

43 NEW DEVIL'S GUN C.J. & Co. Atlantic K 10956

44 NEW YOU MADE ME BELIEVE IN MAGIC Bay City Rollers Arista 127

45 47 YOUR SONG Billy Paul Philadelphia PIR 5391

46 36 CENTRE CITY Fat Larry's Band Atlantic K 10951

47 NEW LOVE'S SUCH A WONDERFUL THING Real Thing Pye 7N 45701

48 41 STRAWBERRY LETTER 23 Brothers Johnson A&M AMS 7297

49 46 WHEN TWO WORLDS DRIFT APART Cliff Richard EMI 2633

50 NEW DANCIN' EASY Danny Williams Ensign ENY 3

Chart compiled for Music Week and the BBC by British Market Research Bureau
© MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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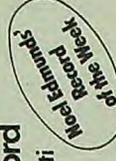
Heart Away

c/w The Final Bell

Sung by DeEtta Little and Nelson Pigford

Produced by Bill Conti

UP36257



From the Original Motion Picture Score Album 'Rocky'

Album: UAS-30039 Cassette: TCX-30039



THE REAL THING

'Love's such a wonderful thing'

7N45701

The hit single from their latest album '4 from 8'



Deniece

Her new single

5432



TWO HOT SINGLES TO WATCH

ALAN DAVID

Get Your Love Right
EMI 2636

SUMMER WINE

Why Do Fools Fall In Love
EMI 2634



EMI Records Limited, 20 Manchester Square, London W1A 1ES.

Williams

'That's What Friends Are For'



NEEDLE TIME

PENNINE PICK

FEEL LIKE I'VE BEEN LIVING — Trammpps (Atlantic K 10982)

ADD ONS

ALL AROUND THE WORLD — Jam (Polydor 2058 903)
 FLOAT ON — The Floaters (ABC 4187)
 ROCKY MOUNTAIN WAY — Joe Walsh (ABC 7002)
 PARTY LIGHTS — Natalie Cole (Capitol CLX 101)
 HIGH SCHOOL DANCE — Sylvers (Capitol CLX 102)
 DANCING EASY — Danny Williams (Ensign ENY 3)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 SOMETHING BETTER CHANGE — Stranglers (United Artists UP 36277)
 IT ONLY HAPPENS WHEN I LOOK AT YOU — Jackie Wilson (Brunswick BR 43)
 LET'S CLEAN UP THE GHETTO — Philadelphia All Stars (Philadelphia PIR 5451)
 PROVE IT — Television (Warner Bros. K 12262)

Piccadilly Radio

MANCHESTER

ADD ONS

STRAIGHTEN OUT/SOMETHING BETTER CHANGE — Stranglers (United Artists UP 36277)
 GET UP AND GO — Pilot (Arista 111)
 CAT ON A WALL — Squeeze (Fun City DFC 01)
 YOU TAKE MY HEART AWAY — Bill Conti (United Artists UP 36257)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 PROVE IT — Television (Elektra K 12262)

Plymouth Sound

PLYMOUTH

Brian Day: DANCING EASY — Danny Williams (Ensign ENY 3)
 DISCO MANIA — The Lovers (Epic EPC 5212)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 Peter Greig: DOWN THE HALL — Four Seasons (Warner Bros. K 16982)
 DIFFERENT DRUM — Linda Ronstadt (Capitol CL 15933)
 SOUL COAXING — Biddu Orchestra (Epic EPC 5416)
 Carmella McKenzie: I WANTED TO CALL IT OFF — Cilla Black (EMI 2658)

Swansea Sound

SWANSEA

HIT PICKS

Mike Hooper: QUARK STRANGNESS & CHARM — Hawkwind (Charisma CB 205)
 Colin Mason: IF IT RELAXES YOUR MIND — Muscles (Big Bear BB 8)
 Jon Hawkins: I LOVE MAKING LOVE TO YOU — Jose Feliciano (Private Stock PVT 95)
 Phil Fothergill: COME UP AND SEE ME — Hollywood (Gold GD 007)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: JUST TRY (A LITTLE TENDERNESS) — Mud (RCA PB 5042)
 David Hoare: IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (Motown TMG 1074)
 Dave Gregory: YOUR LOVE IS RATED X — Johnnie Taylor (CBS 5358)
 Alastair Pirrie: HOLLYWOOD — Rufus (ABC 4175)
 Ian Fisher: I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)
 Brian Anderson: THE POWER & THE GLORY — Horslips (DJM DJ 10792)

ADD ONS

I'M IN YOU — Peter Frampton (A&M AMS 7298)

Thames Valley

READING

ADD ONS

WAY DOWN — Elvis Presley (RCA PB 0998)
 MY HEART BELONGS TO ME — Barbara Streisand (CBS 5392)
 DANCING IN THE DARK — Acker Bilk (Pye 7N 45697)
 MARRIED BUT NOT TO EACH OTHER — Barbara Mandrell (ABC 4188)
 STAR DANCE — John Forde (EMI 2656)
 NAVAJO TRAIL — Michael Nesmith (Island 6398)
 SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
 HEAVEN — Bonnie Tyler (RCA 5044)

TOGETHER WE ARE BEAUTIFUL — Ken Leray (Pye 7N 45703)
 I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)
 RIVER ROAD — Crystal Gayle (United Artists UP 36284)
 I WANTED TO CALL IT OFF — Cilla Black (EMI 2658)
 GOOD ENOUGH REASON — Andy Bown (EMI 2657)
 JUST TRY (A LITTLE TENDERNESS) — Mud (RCA 5042)

Radio Trent

NOTTINGHAM

ADD ONS

FLOAT ON — The Floaters (ABC 4187)
 DANCING EASY — Danny Williams (Ensign ENY 3)
 WANTING YOU — April Stevens (MGM 2006 586)
 GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
 MONA — Beach Boys (Reprise K 14481)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 HEAVEN — Bonnie Tyler (RCA PB 5044)
 WAY DOWN — Elvis Presley (RCA PB 0998)
 TRAMPS DISCO SCENE — Trammpps (Philadelphia PIR 5452)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)
 Chris Pollard: THE WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)
 Nicky Jackson: TULANE — Steve Gibbons Band (Polydor 2058 889)
 Dave Christian: IF I WASN'T THERE — Maldwyn Pope (Rocket ROKN 529)
 Andy Ferriss: I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
 Chris Rider: FLOWERS — Emotions (CBS 5364)
 Anton Darby: HONEYSUCKLE ROSE — Elaine Delmar With Alan Branscombe & Friends (EMI 2648)
 Howard Pearce: I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING JULY 30

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E July 23)	PROMOTION	COMMENTS by TONY JASPER
YELLOW DOG Stood Up Virgin V518 (CBS)	July 29	None	None	30-second commercials on selected stations from July 18. Special store streamers. A promotional video film which has Van Morrison on saxophone.	Yellow Dog is Kenny Young and Herbie Armstrong. Young is part of Fox and writer of many hit songs. The single comes from the album, Yellow Dog (Virgin V2083). The single has attractive hook but is somewhat slow getting into its stride.
ANN GALLANT A Good Friend Of Mine Pentagon PENT 3 (Selecta)	July 1	None	None	The disc has been Radio 1 play-listed. It has been a Forth "Flyer" and Humberside, Record of the Week.	A talented singer with first single. Former lead singer of Brightwinter, a group which during 1976 and part of 1977 were part of Dana's Radio 2 series and appeared on Pebble Mill. Song is by Chris Arnold and Geoff Morrow, hit writers for Guys and Dolls and others.
LITTLE RICHARD/BARRY WILLIAMS Hey Hey Rock 'N' Roll Sonet SDNE 1 (Pye)	July 28	Richard: 12 hits, 1957-1964. Williams: 2 hits, 1957/1968.	as British	EP combines four 1950 hits and first 10,000 copies come in coloured bags and retail at 75p.	Original hit recordings from the Fifties. Long Tall Sally (3, 1957) and Lucille (7, 1957) by Little Richard and from Larry Williams, Dizzie Miss Lizzie (not a British Top 50 hit) plus Bony Moronie (12, 1958). Current Little Richard activity via Creole (CRE 40 EP) and DJM album. (Whole Lotta Shakin' Goin' On) (DJM 28036).
JACKIE WILSON It Only Happens When I Look At You Decca BR43 (Selecta)	July 15	Six hits, 1957-1972 including Reet Petite and I Get The Sweetest Feeling.	Numerous, first one in US Top 20 was 1958	No special promotion planned at present.	Single penned by Ken Gold and Micky Denne, hit writers of several Real Thing successes. Recorded almost two years ago. Wilson, a legendary figure from Fifties rock'n'roll with several hits, has been seriously ill. Single from probably last album, Nobody But You, for August release.
TOM PETTY American Girl Island 1P 6403-A (EMI)	August 5, 12" August 12, 7"	None	None	First 10,000, 12". The record and album from which disc taken have been part of Sun advertising-competition by Island.	Original version of classic rock song. Recent release by CBS of Roger McGuin's version saw many DJ's preferring to play this original, off the album, Tom Petty (Shelter ISA 5014). Petty very much "in" at present with rock fans. Single is extremely good, catchy, with lots of drive.
EDDIE & THE HOT RODS Do Anything You Wanna Do Island W1P 6401 (EMI)	July 29, 12" August 5, 7"	Live At The Marquee, (43) (1976). I Might Be Lying (44) 1977.	None	Available as 12", first 10,000. Disc enclosed in a special bag for both 12" and 7" and will be advertised with Tom Petty single in rock music press.	A quick follow-up to recent EP. At a more reasonable price, even if two tracks less, it should do well. Group has large British following and has been threatening to break big for some time.
LITTLE BOB STORY All Or Nothing Mercury 6007 141 (Phonodisc)	July 15	None	None	Record enclosed with special bag. Considerable radio play during first week of release.	French group with version of old Small Faces hit. (1.1966) Not so strong as original although there is little difference in song treatment.
DYNAM SUPERIORS Nowhere To Run (Part 1) Motown TNG 1077 (EMI)	July 15	None	None	Already appeared on Radio One playlist and special 12" versions distributed to djs.	A disco must and already so, in America, where it has featured strongly in disco break-out listings in Billboard. Song is produced by Brian Holland and there is a special edited dj version. Track from album Nowhere To Run (STML 12065).
CLOVER Chain Gang Vertigo 6059 175 (Phonodisc)	July 22	None	None	Special notice to dealers by Phonogram notifying flipping of sides due to radio station demand. Group expected shortly for promotion and selected gigs.	Fresh pressings accompany change in record's A-side. Streets Of London now relegated to B-side. This cut was not a version of Ralph McTell number and is found on LP Unavailable (Vertigo 6360 145). Chain Gang not from this LP Clover have considerable following and the new A-side (the old Same Cooke song) popular stage number.
CARLY SIMON Nobody Does It Better Elektra K12261 (WEA)	June 24	Two, 1973 top 10 hits and in 1974 with James Taylor, Mockingbird, 4.	None	A Noel Edmonds Record of the Week on Radio One. Song is theme of new James Bond film The Spy Who Loved Me, currently running in London with national release in September.	B-side of record is After The Storm and from the LP Playing Possum. (K 52020). A-side penned by Carole Bayer Sager and Marvin Hamlisch and produced by Richard Perry. Disc a creeper rather than immediate hit.

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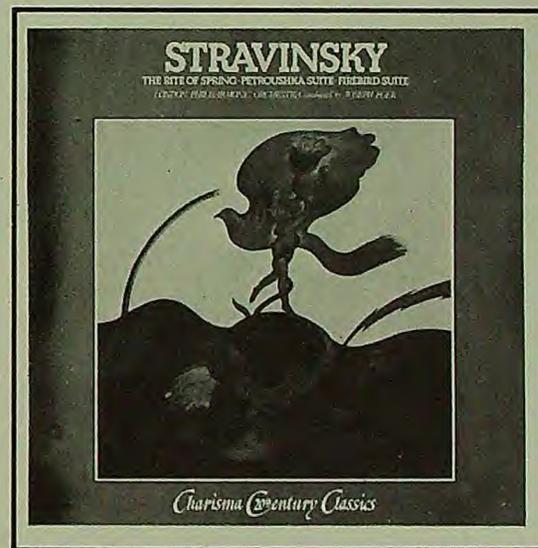
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He appeared in the Fillmore East on a

bill with Jefferson Airplane and many reviewers credit him with starting a trend which developed 'Roll Over Beethoven', music by Pink Floyd, The Who, Deep Purple and others. *Rolling Stone* called him 'The Symphony Conductor We Can Trust', the *New York Times* said 'The applause was as enthusiastic as the playing' and the word used by the press to describe his 1974 concerts with The London Philharmonic Orchestra in the Albert Hall and Eastbourne was 'magical'. Eger is Music Director of the new Symphony for United Nations.

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MUSIC WEEK

STUDIO SCENE

covering the professional recording studio world

Townsend and White onto APRS executive

TWO NEW members were voted on to the APRS executive at the Society's annual general meeting this month. They are Ken Townsend of EMI, Abbey Road, and Simon White of the Marquee Studio. This brings the number of studio representatives on the executive to eight, which APRS chairman Jacques Levy feels to be "a good advance". The remaining executive members are Roger Cameron of Advision, Clive Green of Lansdowne, David Harries of Air, Peter Harris of Wembley Sound Centre, Edward Pinnegar of British Homophone and Peter Tattersall of Strawberry, while the two members representing the manufacturing side are Les Lewis of Rupert Neve, and Mike Beville of Audio and Design.

In his chairman's report Levy had several successful instances of the Society's breaking new ground to report on. These included the participation of 19 UK manufacturer members of the APRS in the Audio Engineering Society exhibition in Paris last March. Financial aid was sought and, obtained from the British Overseas Trade Board, and the Society intends to repeat the venture at the AES in Hamburg in Spring 1978.

Also this year the APRS attended Midem "to test the value as a means of attracting more business to UK studios," and in the opinion of Levy and others who went to Cannes, "the business is there to be had to those ready to seize an opportunity".

In anticipation of government legislation on levels of noise in places of work — which will apply mostly to factory premises but which will also affect recording studios — the APRS set up tests of its own in members' studios, using hired equipment. Members are being circularised with the results.

Levy was able to report that the success of the APRS-sponsored engineers' handbook, *Sound Recording Practice*, had "exceeded our highest expectations," and that the publishers, Oxford University Press, were already well into the second print.

The third APRS engineers course at Surrey University had been oversubscribed, and so is the fourth later this year. Levy reported, adding that November would see the introduction of the first studio management course. This will offer a weekend of instruction and discussion on accounting, VAT, and employment of staff for current and would-be studio managers. It will be held at Egham, Surrey, and will be limited to 20 participants.

APRS membership, after losses and gains, remains static at 194, which includes 13 overseas companies. Higher subscription rates have led to a higher income for 1976 over 1975 (£3,831 as against £2,422) but inflation and higher costs have meant that the net surplus for the year after expenditure was proportionately closer to that for 1975 (£522 as against £364).

• THE APRS exhibition was again able to spread itself at London's Connaught Rooms in June, after

EDITED
by
TERRI ANDERSON

last year's rapid rearrangements and rather cramped quarters because of a fire in the main hall shortly before the exhibition was due to be held

Once again the number of exhibitors rose — to over 100 — and there was a healthy attendance. Several exhibitors reported that they were doing firm business with overseas visitors, which was unusual in an event intended to be a shop window only, not a shop counter. Paul Leader of ITA was one who thought there was "more money about this year."

Attendance had been slow for the first day of opening, and this led to renewed comments that at least one of the exhibition days should be at the week-end. As Phil Dudderidge of Soundcraft remarked, the people in Britain most likely to want to come to the exhibition were working engineers, who could not spare the time on a weekday during working hours.

Quote from Robin Bransbury of Cadac, developer of the V-cat and prime mover in the production of Cadac's own automated mixdown system, "The isometric EQ on this desk appears to be L.C. Anyone who would be interested in that will understand". For anybody other than a trained audio engineer and electronics obsessive, the only safe comment to make about the impressive new Cadac console, which is a counterpart to the model bought by and working in Pye Studios, is that it was one of the most visually attractive at the exhibition. Cadac had been unable to manoeuvre the large desk up the stairs to the site originally allotted to the company. There appeared to be no other site available, but at the company's insistence the display was set up in what turned out to be one of the best positions in the main hall — under the portrait of the Queen and loyal greetings on her Jubilee.

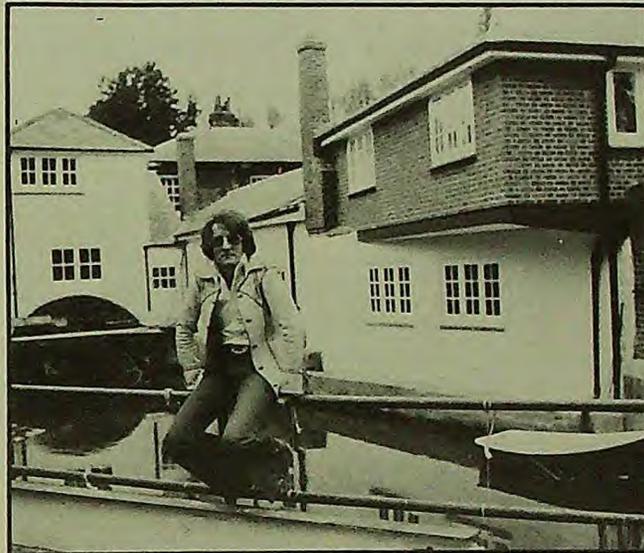
Bransbury, his recently appointed sales manager Julie Randall, and many others at the exhibition are without reservation looking to Europe for a market. The expensive and sophisticated equipment which the British technologists are very

Ronnie's reward

A REWARD is being offered by Ronnie Lane for any information which might lead to the finding and conviction of the vandals who smashed their way into his mobile studio last month. The Airstream caravan door was broken open causing considerable damage to the US-made van.

A conservative estimate of the value of equipment that the thieves then took was between £10,000 and £15,000. The items included a Helios custom-designed 10/2 sub-mixer,

Gus Dudgeon—trouble at the watermill, but he has the Solution



THE CONVERTED watermill which is now the fulfillment of Gus Dudgeon's ambition to have his own studio

good at producing is finding few sales among their inflation-hit compatriots, but is selling well to those countries which have the money to look for and buy high quality technique and product.

Possibly the newest and latest arrival on the exhibition stands was the Allison Memory-Plus add-on console automation unit, which Dave Hawkins of Scenic Sounds described as "a painless method of adding on level automation to an existing console without chopping it about". It is a very neat and stylish-looking fader package which sits on top of existing faders.

The proliferation of recording studios both here and abroad is apparently being matched by the proliferation of Eastlake acoustic designs. Tom Hidley appeared to be almost fending-off potential customers for his expertise.

Ian Southern was alone on the Audio Kinetics stand and was exhibiting only Sonaplan screens. There has been a parting of the ways between himself and his Audio-Kinetics partners, which makes the future of the newly-developed, up-market desk the company was exhibiting at AES in Paris seem uncertain, at least for the present.

One room of the exhibition was occupied by the nucleus of what is

intended to be a Science Museum travelling exhibition dealing with the 100 years of recorded sound.

As well as excellently-designed stands showing perspex-enclosed historical items of hardware (from a replica of Edison's tin-foil machines to a Twenties talking doll concealing a complete miniature phonograph) there were tapes taken from some of the earliest sound recordings.

Among these were Florence Nightingale recorded in 1890; the Waterloo bugler recorded in the same year, and Sir Arthur Sullivan, speaking two years before that. His words produced wry mirth in all music business listeners, and part of the quote runs "I am astonished by the wonderful power you have developed ... and terrified at the thought that so much hideous and bad music may now be put on record for ever!"

Shepperton—
Who deal

THE WHO entered into a partnership arrangement with Shepperton Studios under which the band acquires a long lease interest in part of the studio — including the Old House and J and K stages. The cost will be £350,000 payable on completion. Over the next three years the Who plans to invest heavily in developing the sound, video and laser facilities at the studios, and to extend its own film making and photographic work.

The money received by Shepperton Studio Centre under this deal will greatly strengthen the company and enable it to improve and extend its own facilities. The arrangements, which are conditional on the consent of the studio shareholders, also provide that all the premises taken over by the Who will remain available for filming purpose, and that the band will have the option of acquiring the freehold for a normal sum.

GUS DUDGEON, whose standing as a producer grew with each of the 14 Elton John albums he worked on, and who was until recently a director with Elton John and John Reid, of Rocket Records, bought a dilapidated watermill and its outbuildings 30 months ago intending to convert it into a studio.

The studio, called the Sol, now exists, but it was a job of total reconstruction not of conversion which Dudgeon found himself faced with. The result was worth all the effort and expenditure; a beautiful, comfortable and superbly equipped studio which not only impresses with its style and situation, but can also deliver the goods professionally. Planning permission for making the Sol a commercial enterprise was refused — local Cookham worthies trembled at the prospect of the rock business and all the peculiar people in it becoming regular visitors to their tranquil corner of the world. So Dudgeon uses his studio for groups he is producing, and the first band in there — producing what sounded like a very fine second album — were Solution, who are signed to Rocket.

A house for visiting artists is near completion on the small island which is part of the property, and eventually the only link between the studio and the island residence will be a covered bridge leading directly to the studio door. The acoustics were done by Eddie Veal, and the stylish, luxurious olde-worlde ("but unfortunately almost everything you see is actually brand new") interior design gives the place an air which is all its own.

The desk is the latest MCL JH 500 24 track mixer incorporating many of Dudgeon's ideas and those of his engineer Phil Dunne. MCI approved of their suggestions to the extent that several have been incorporated into the standard design. Dunne who was previously at the Marquee studio and Dudgeon are convinced that in MCI they have found the company which can offer them exactly what they want in terms of co-operation, and quality of product. The five MCI tape machines are further evidence of their admiration. These, like the desk, have customised exteriors — polished wood and leather instead of the usual MCI cream coloured paintwork. The exceptionally good monitoring is through the Dunne/Dudgeon version of the discontinued JBL LE15B.

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STUDIO
BUZZES

Studer and Revox stereo machines, all the studio's microphones, and the video recording set. The wires to the 16-track Studer machine were slashed, but the raiders gave up an attempt to take this as well. It is possible that they were frightened off, as the monitors which they had ripped from the walls were also left behind.

CONTINUED ON PAGE 28

STUDIOSCENE

Schwartz brings US musicians to Britain for Olympic records

RECORD MAKING, in both senses, was the recent activity at Olympic Studios in West London, when US producer Norman Schwartz and Olympic's Keith Grant recorded five whole LPs and completed a sixth for Gryphon Productions in four weeks.

The albums are all to appear on the RCA Victor label in America, and some or all of them may be selected for release on the RCA label here. Schwartz, who is managing director of Gryphon Productions and whose background was in film production before he moved to records, brought over Michel Legrand, Mel Torme, Barry Miles, and the noted US arranger Larry Wilcox, who was making his first LP under his own banner. Schwartz pointed out that even though he was using only one studio and the time was so short, the task was not as frightening as it might appear: "The artists involved are all total professionals," he commented. "Most of the work was one-take."

The albums were all different from each other. The Phil Woods' project was a 2LP set entitled *Seven Deadly Sins* circa 1977, and the music was written by seven different

composers in jazz, rock, Latin-American and classical fields, Woods himself wrote the opening rhapsody and all musical links.

Schwartz's reasons for bringing this major recording exercise to a British studio had very little to do with cost, although it is true to say that one of the few good aspects of this country's parlous financial situation is that the costs of recording here are looking quite tempting to artists and producers on the Continent and in the US. Cost was not, he pointed out, a very big factor in making the kind of records, with the kind of artists, involved in this Gryphon project. "We like to do as much as possible live, rather than double tracking or dubbing; it takes more studio time, but the advantage is that the feeling you get on the records is just incredible."

The chief attraction of Britain for recording was the combination of Olympic Studio and their engineer, Keith Grant. Grant has been for some time the director of recording for Gryphon, and supervises everything on that side of the business. Sometimes he goes to work with the artists in US studios, sometimes producer and artists come to Britain. When they do, they always go to Olympic. "This studio has one of the best sounds in the world," Schwartz declared, and added that for big orchestral LPs, which most of those being made on this trip were, he wanted British musicians, "whose level of playing and performance is very, very high." He revealed that there had been absolutely no problems with

the Musicians Union with regard to bringing five American artists in to work here, because the whole enterprise had brought work to so many British musicians.

Schwartz first came to Olympic over two years ago with Legrand and Woods. "I liked the studio, the ambiance, and the people I worked with here," he recalled, and his association with the studio, through Grant, began then.

He felt, in fact, that the credits on an album sleeve should be more like those for a film, making the distinction between producer and director. He sees the producer's job in a recording studio as being quite close to that on a film set, and feels that the studio man, who truly, in his opinion, "directs" the recording session should have the prominence in billing that a movie director is given. "I can put the ideas and the elements — writer, soloist etc — together, find a focus on the album and keep to it; then I pull back, and let the technician make the record."

Schwartz sees his working visit to a British studio as part of a search for a certain level of quality, and understanding of what he is aiming to produce on record. He is also looking for British musical talent. "What we do — and we are making records to last for a long time after I am gone — is being released regularly here, and people are getting interested in it, but I have to find artists here who are composing and playing that music. I am going to try hard to develop some of the young British jazz writers and players."



MICHEL LEGRAND (left) conducting an orchestral session at Olympic during his first visit to record in Britain.

STUDIO BUZZES

FROM PAGE 27

THE STRANGE excesses of sales gimmickry have always been loftily ignored by Vitavox, but it has now unbent sufficiently to put its name to T-shirts. These are black, with the company's thunderbolt logo on the front and the words Vitavox Live Sound Engineer on the back. Perhaps as a comment on what is necessary to make it to the top in business the sizing runs from small, through medium to executive.

TO THOSE for whom hourly studio rates of £10 are just a blissful memory, September Sound brings a shot of practical nostalgia. The studio has been set up by Look Records to provide recording facilities for its custom pressing clients and its own artists. Although Look is still the main customer there is time to spare for outside work. The £10 per hour — which can come down further with block booking discounts — for use of the full, recently-installed, 16-track facilities is made possible by the fact that the studio can count on being booked most of the time by the record company. Equipment includes the new Lyrec 16-track tape machine, reamed with a Sound Techniques desk, Dolby noise reduction, EMI echo and other useful pieces of electronic sophistication. Upright and electric pianos and a drumkit are available, and it is possible to use the fine pipe organ in the church next door... but never on Sundays. There is elbow room for 45 musicians, who can import equipment through double doors which open directly on the car park. Aware that men, even musicians, do not live by sound alone, studio manager Dave Whitley points out that the area abounds in good pubs and there is an excellent restaurant a couple of doors away. Whitley, who is assisted at September Sound by his brother Bob, can offer a dozen years experience, and has engineered for Roy Orbison, Gilbert O'Sullivan, Gene Pitney, and Syd Lawrence and Jack Parnell orchestras among others. September Sound is a working studio now, but by contrived coincidence officially opens in September. The address is 38 Knowle Road, Golcar, Huddersfield, Telephone number — Huddersfield 658895/6.

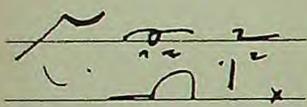
THE GERMAN invasion never happened, but the French have succeeded in a smaller-scale assault, centred on Advision studio. Three major European artists have been working there in turn. Michael Polnareff laid down tracks for his forthcoming LP on Atlantic, with engineer David Henshall. Sacha Distell worked with engineer Roger Cameron on the Copumix desk. The third French visitor was Richard Anthony, recording a single for Warner Brothers, with English lyrics by Hal Shaper.

TAX EXILES who do not want to go all the way across the Pond should consider the little professional pied-à-terre now on offer from Lovell and Partners, estate agents, of St Peter Port, Guernsey. The Barry Gray Studio, at Les Quatre Vents, Oberlands, St. Martin, Guernsey, is for sale, and its composer owner is hoping to sell it as a fully-equipped going concern rather than premises which would have to be stripped of technical facilities for a buyer who did not want the studio. A reminder that the Channel Islands were the closest that Germany came to invading Britain during the last War is the fact that the building is a brilliantly-constructed German Occupation Forces communications bunker. The studio is on the lower storey of the steel and concrete bunker 12 feet below ground, and the three-foot thick walls preclude any possibility of structural vibration. Ventilation is via the original German Draeger system — which still works perfectly but is supplemented by fans in the roof.

BERWICK STREET studio's position in Soho could have been one of the factors which attracted Streetwalkers there recently to mix their live LP for Phonogram, with Bob Pridden producing. For something completely different the studio was then turned over to a character called Scouse the Mouse. His is the chief part in a story of a Liverpudlian mouse, which is being animated by its author actor Donald Pleasance. Rhythm tracks were laid down for a Scouse LP at Berwick Street before the action moved to France where Ringo Starr is dubbing on vocals. Adam Faith's voice will also be heard on the album, which is being produced by Hugh Murphy for an October release date. The newly released JALN Band LP on Magnet was mixed at Berwick Street, under the eye of producers Waterhouse and Finesilver.

EQUIPMENT UPDATE at Sarn — a microwave oven has been added to the studio's technical facilities, and the first to finger the controls was producer Ian Levene. Less nourishing but more useful in the audio field is the Marshall time modulator which has been installed in the studio. Lost for sober technical language the Sarm men describe the machine — the first to be brought into England — as "this wonderful gizmo", which features analog delay line capable of automatic double and triple tracking, cardboard tube echo, flanging and phasing.

AN IMPRESSIVE piece of publicity overkill from MCI — a presspack containing 15 well-filled pages of information and 10 glossy photographs, each with typed caption, which altogether required 22p postage. *Music Week* received two sets. A new space age mixing console? The 30-track tape machine the audio world has been yearning for? No — the Scotch Dustguard record mat.



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CLASSICAL

Christopher Hogwood and the stuff that dreams are made on

by REX ANDERSON
ALL THE surviving music and songs from the 1674 production of Matthew Lock's *The Tempest*, plus Lock's popular music for sackbuts and cornetts are released this month on an album in Decca's Florilegium series (DSLO 507). The album features the Academy of Ancient Music directed by Christopher Hogwood.

Hogwood is one of the most active

Philadelphia Orchestra signs to EMI

THE SOUND of Philadelphia Orchestra is to appear on recordings by both EMI and RCA following a newly signed contract with the British major which becomes effective in the new season. This is the first time in the orchestra's history that it will be recording simultaneously for two labels and for a European based company.

The new EMI contract provides for recordings with Eugene Ormandy and Riccardo Muti, who is already an exclusive EMI artist, becomes principal guest conductor this year, and soloists will include Itzhak Perlman.

An official statement from the orchestra reads: "The additional opportunities of recording with EMI provided under the new agreement will consolidate the Orchestra's leadership in recording and expand the repertoire importantly."

and popular figures on the early music scene. He was educated at Pembroke College, Cambridge, where he read classics and music, and went from there to Prague University for a year.

He gained a reputation as a harpsichordist, both as a soloist and continuo player. As regular harpsichordist with the Academy of St Martin-in-the-Fields and co-founder of the Early Music Consort of London, he has toured Europe, Australia, Japan and the Far East.

In 1973, Hogwood founded the Academy of Ancient Music, the first classical period chamber orchestra in Britain to play on authentic

Zukerman for South Bank

PINCHAS ZUKERMAN has accepted an invitation to become artistic collaborator 1978-80, in South Bank Summer Music, the GLC's annual summer festival of chamber music.

Two major musical anniversaries will occur in the 1978 festival: the 300th anniversary of the birth of Vivaldi and the 150th anniversary of the death of Schubert. Music by both these composers will feature predominantly throughout the fortnight which will be from August 13 to 27.

Previous collaborators in the festival have been Daniel Barenboim, Gerald Moore, Andre Previn and Neville Marriner. Zukerman made his London debut in the 1969 South Bank Summer Music.

instruments, and in authentic style. Hogwood and the AAM launched the Florilegium series in 1973 and in addition to several highly acclaimed individual recordings, have set out to record all of Purcell's Theatre Music.

Hogwood's edition of *Messiah*, recreating the first London performance in 1743 has been recorded by Neville Marriner and the Academy of St Martin-in-the-Fields (ARGO D18D3) who have also recorded two LPs of Christopher Hogwood's transcriptions of J. S. Bach concertos (Argo ZRG 820, 821).

Hogwood has edited the complete keyboard works of William Croft, the piano sonatas of J.C. Bach and the Purcell trio sonatas. He is director of this year's Kings Lynn Festival and his BBC Radio 3 weekly series, *The Young Idea*, has been running for eight years.

This month he begins a new series of ten programmes on BBC Radio 3. The Complete Musick Master, in which he talks to distinguished musicians about authentic performance.

Sadler's Wells Dent's Figaro

THE LONDON Opera Centre at Sadler's Wells is this week presenting Mozart's *The Marriage of Figaro* in Edward Dent's translation. The production was originally given in May 1974 and directed by Joan Cross for the Lilian Baylis Centenary Festival. This revival will



THE OUTSTANDING 22-year-old Russian pianist, Andrei Gavrilov, is currently recording at EMI's Abbey Road Studios. He has already taped Ravel's *Left Hand Concerto* and Prokofiev's *Concerto No 1* with the LSO conducted by Simon Rattle, also 22, whose recent successes include *Glyndebourne*.

be produced by William Chappell who also designed the sets and costumes.

James Robertson, the Centre's retiring director, will conduct all the performances except on Thursday when the conductor will be Derek Clark, a Scottish member of the Centre's Repetiteurs class. The Guildhall School of Music is providing the orchestra and the Europa Singers the chorus. Ballet Rambert is contributing four dancers.

CBS record more French opera

FOLLOWING THE success of Charpentier's *Louise* and Mayerbeer's *Le Prophete*, CBS is now recording a further neglected 19th century French opera which once enjoyed immense popularity, Ambroise Thomas' *Mignon*.

Thomas (1811-1896) composed several graceful and melodious operas, notably *Hamlet*, *Raymond* and the popular *Mignon* which was first produced in 1866, as well as ballets, church music and instrumental pieces. He succeeded Auber as Director of the Paris Conservatoire in 1871 and received several high French honours, including the Grand Cross in 1894 on the occasion of the 1000th performance of *Mignon*.

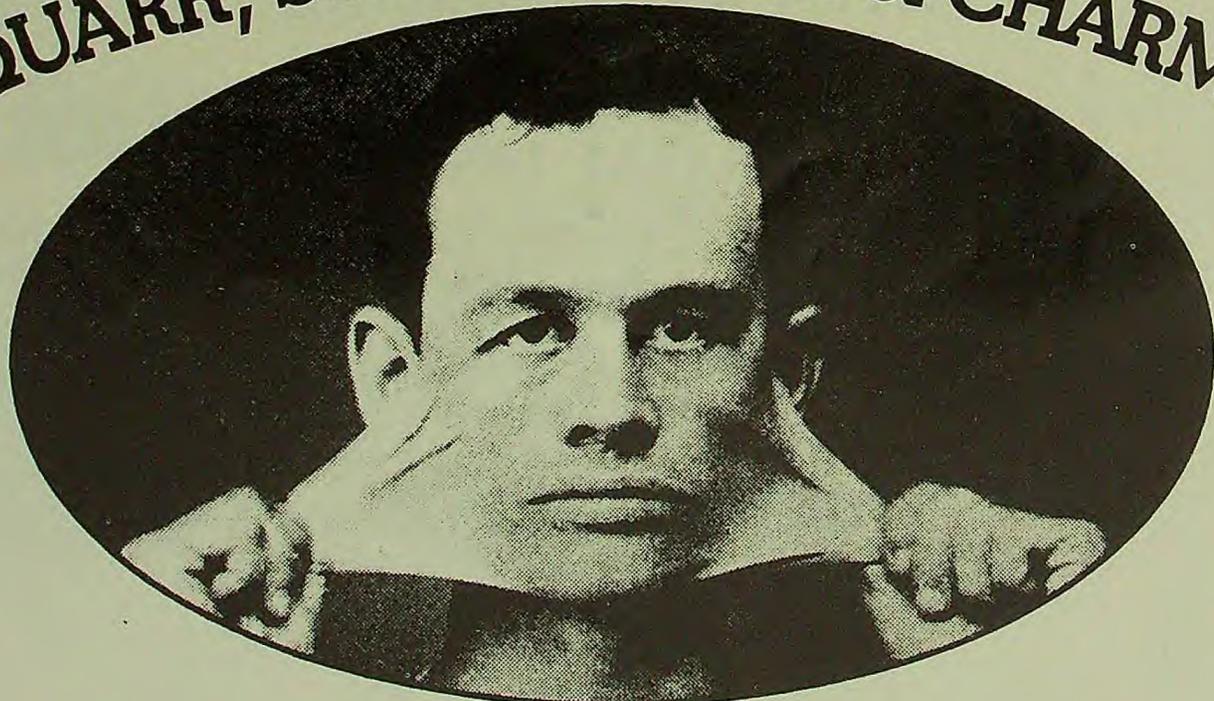
Based on Goethe's *Vilhelm Meister*, *Mignon* is set in Germany and Italy during the 18th century and is the story of a young girl in the power of a troupe of gypsies. It is a story of love and inheritance regained and includes the famous aria, "Connais-tu le pays?"

In the title role is Marilyn Horne, who has just achieved a tremendous personal success as the matriarchal Fides in *Le Prophete*, recently produced at the Met and released on CBS Masterworks 79400. In the role of Philine is American soprano, Ruth Welting.

Frederic Con Stade, whose debut recital record of French Opera Arias (CBS Masterworks 76522) has now won three international prizes, sings the part of the young nobleman, Frederic.

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RADIO/T.V

The breaks are coming for radio's singing (but still unsung) heroes

SYDNEY DEVINE look out. Behind your back Britain's singing broadcasters are emerging from their off-peak hides and making a determined grab for your laurels.

Well, not quite, but the top Scottish country singer — who joined Radio Clyde in 1975 and hosts the Absolutely Devine and Even More Devine programmes — is by no means the only star doubling on guitar and studio mike.

Across in Edinburgh, Radio Forth's Country Special presenter Gerry Ford is becoming one of the most sought after performers in Scotland.

Ford became a full-time country singer when he joined Radio Forth. He now runs the Gerry Ford Country Roadshow, including his own band Country Comfort — and was runner-up in the Country Music Society's search for Britain's top country dj (The winner, Radio Oxford's Tony Adamson, doesn't perform).

Gerry Ford's appearances with American country star Bill Anderson recently were followed by a half-hour Grampian TV feature about him as part of The Entertainers series. His first album on the Emerald label is selling steadily.

But it's Merseyside folk singer Bob Buckle who is really becoming a name to conjure with these days in the German Democratic Republic.

Buckle has hosted Radio City's twice-weekly one-hour folk programme for two and one-half years. He has played guitar and banjo around Europe for years and

EDITED
by
GODFREY RUST

claims the odd distinction of being the only person ever to stand in for one of the Spinners, Liverpool's famous folk-merchants, when one of the group was ill.

His third album on the Ash label, cryptically titled Bob Buckle's Third Album, is due for release soon.

But the latest highspot in Buckle's career came with the invitation to represent Britain in the fourth international music festival in Rostock, East Germany. For the first time the event had been opened to the West, and the organisers felt his style would be appropriate. The



festival's theme was 'Man of the Sea' and Buckle chose to play the traditional Greenland Whalefish, a song that has strong links with Merseyside.

Unfortunately he wasn't told that the other 16 competitors were mainly pop 'Eurovision' type acts, many of whom had songs written especially for the occasion. They all performed with a 49-piece orchestra. Buckle played his banjo. He came sixth and was presented with a cut-glass bowl by the other performers "for being the nicest guy there". Sydney Devine, beat that.

Costs rise

THE COST of sending advertisements and other pre-recorded material up the Independent Radio News landlines to the ILR stations is to increase from August 1.

From that date users will pay £15 per station up to a maximum total of £100 for each 'feed'. The increase from £12 (maximum total £50) was explained as a move to help cover the cost of the service which is anyway relatively cheap because of IRNs regular use of the landlines.

To tighten up the service, IRN has stipulated three times on each day — 11.08, 15.08 and 19.08 — for feeding non-IRN material. Users outside the scheduled times will pay double the rate.

The IRN Landlines are a valuable aid to advertisers seeking widespread coverage at short-notice, especially record companies who often are faced with last-minute advertising decisions.



WHEN THE CBS promotion team goes on the rampage to break a record, nobody is safe. Even retiring to a hospital bed didn't spare Radio Luxembourg's Mary Morgan the gentle attentions of the heavy brigade. They prescribed the Vibrators' Baby Baby single as an aid to swift recovery. In the picture (left to right) Epic's Judd Lander and Golly Gallagher demonstrate their tender bedside manner with CBS' Martin Sunley, Louis Rodgers and Alvin Jordan.

Autumn comebacks for TV pop shows

TWO MAJOR tv music shows return in the autumn. The BBC's Sight And Sound, broadcast simultaneously on radio and tv, will begin a 26-week run probably early in October.

Granada TV's So It Goes comes back in September for ten weeks under a new producer, Geoff Moore.

Sight And Sound clearly impressed the BBC with high ratings for its first series, especially with a large proportion of viewers listening on stereo (it is not BBC policy, of course, to release audience research figures). Difficulties in arranging studio time are currently preventing producers Jeff Griffin and Mike Appleton from announcing exact dates. No acts have yet been signed.

So It Goes received critical panning for its first series, but Tony Wilson stays on as presenter. Granada promises this run will be "noticeably different." Some 80 per cent of the show's material will be on videotape, and recording for each programme will be in the week preceding it to avoid embarrassingly

outdated remarks being made. The half-hour shows will also dispense with a studio audience.

So It Goes will probably be screened late on a weekend evening. No acts have yet been signed but one programme will feature videotape of the recent Van Morrison/Dr John/Mick Ronson performance at the Speakeasy Club.

When the repeats of Shang-A-Lang run out next month Granada will be offering Marc Bolan in six or seven weeks of his own late-afternoon show, Marc Time. The show will be fully networked and produced by Muriel Young. Guests have not yet been arranged.

Other future Granada offerings include a Pop Proms 'Music Of The Sixties' programme featuring Sandie Shaw, Billy J Kramer et al, and a four week series (The Roadshow) broadcast from northern pubs and clubs at 11.30pm on Tuesdays, hosted by Trevor Hyett and featuring Maddy Prior, Martin Carthy, Leo Kottke, Country Jo MacDonald and Roger McGough among its guests.

Hurley quits Pennine to set up production company

MIKE HURLEY, Commercial Production Manager at Pennine, has left the station to set up his own freelance production company The Creative Department.

Audrey Adams has been promoted to sales manager at Radio Hallam to replace Darryl Adams (no relation), who leaves to head his own promotions company Krystal Promotions. She has been senior sales executive there for three years and becomes the only female sales manager in the ILR network. Darryl Adams will continue to work for the station, contracted to handle major promotional ventures.

Finally, the latest rumour attached to Clyde's much-celebrated head of entertainment Andy Park (see MW July 16) suggests he will cross the Atlantic. The impresario was unable to break off from negotiations in Abu Dhabi to comment.

No news from Capital about the successor to Peter James as presenter of the classical music programme The Collection, but former BBC member Anna Instone



is going to the station to produce the two-hour Sunday show.

Capital's open-air Regents Park concerts this year are to feature Barbara Dickson (July 24), Linda Lewis (July 31) and John Martyn (August 7).

The ultimate in transmission one-upmanship from Radio 3 last Friday (22) with a quadrophonic simulcast (viewing on BBC2) featuring the 83rd season of the Henry Wood Promenade Concerts from the Royal Albert Hall.

The Radio Nordsee International ship Mebo 2 is now happily, if somewhat illogically, sited in Tripoli harbour and can be heard on 6205 kHz in the 49-metre waveband from 7-12 pm.

As if to confirm their West Coast tradition (see MW July 23) Beacon is to run an Eagles weekend later this summer, featuring the band on every fourth record played. As is the pattern with such things, the Wolverhampton station will award competition prizes of eight complete sets of Eagles LPs over the weekend, but in keeping with IBA regulations Beacon has bought the prizes, at wholesale value, from WEA. But as m.d. Jay Oliver asks, "What is the wholesale value of promotional copies?"

TWO NEW SINGLE SELLERS FROM BBC RECORDS & TAPES

Freddie Fingers Lee

Most Rock 'N' Rollers will need no introduction to the talents of Freddie. These two traditional rock numbers, 'Down On The Farm/My Buckets Got A Hole In It' (BEEB 020), have been taken from the BBC's LP 'Its Rock 'N' Roll' (BEMP 001) for his debut single for BBC Records.



THE DUCHESS OF DUKE STREET

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A new EP, available in a special colour bag, featuring songs from the show. Together with Alexander Faris Orchestra, Gemma Jones sings 'It's All Right In The Summer Time, And Her Golden Hair Was Hanging Down Her Back, Are We To Part Like This, Bill?', and The Theme From The Duchess Of Duke Street.



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Hymn

A. Side HYMN

(Taken from their forthcoming Album
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Valley's deep and the mountains so high, if you want to
see God you've got to move on the other side.
You stand up there with your head in the clouds, don't try
to fly you know you might not come down.
Don't try to fly, dear God, you might not come down.

Jesus came down from Heaven to earth
The people said it was a virgin birth (repeat)

He told great stories of the lord
And said he was the saviour of us all (repeat)

For this they /we killed him, nailed him up high
He rose again as if to ask us why
Then he ascended into the sky
As if to say in God alone you soar
As if to say in God alone we fly

Valley's deep and the mountains so high, if you want to
see God you've got to move on the other side.
You stand up there with your head in the clouds, don't try
to fly you know you might not come down.
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 WHEN WILL I SEE YOU AGAIN? Lay The Real Thing On Me, BLACKFOOT, MCA 307 (E).
 YES SIR, I CAN BOOGIE, Cara Mia, BACCARA, RCA PB 5526 (R).
 YOU CAN DANCE, You Can Dance (Disco Version), VIOLA REITOWSKY, Contempo CS 2126 (A).

TOTAL ISSUED

Singles issued by major manufacturers for week ending 29th July, 1977

	This Week	This Month	This Year
EMI	19 (8)	92 (92)	303 (187)
Decca	2 (2)	15 (13)	61 (90)
Pye	3 (2)	22 (19)	90 (151)
Polydor	5 (5)	44 (39)	139 (177)
CBS	5 (7)	53 (48)	165 (141)
Phonogram	3 (3)	35 (32)	97 (90)
RCA	3 (2)	31 (28)	123 (111)
WEA	5 (4)	51 (46)	132 (95)
Others	24 (22)	157 (133)	477 (597)
Total	69 (55)	500 (431)	1587 (1498)

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 ALL SUMMER LONG, I Got You, VICTY SILVA, Bronze BRO 43 (E).
 AMNESTY, Crossfire, THE HOLLIES, Polydor 2058 906 (F).
 ANOTHER NIGHT, Cricket Bat Boogie, THE SHADOWS, EMI 2660 (E).
 BAD MOON RISING, Proud Mary/Green River, CREEDENCE CLEARWATER REVIVAL, Fantasy 142 (E).
 BEE STING, Take A Ride, CAMOUFLAGE, State STAT 58 (W).
 BINGA BANGA BONGA (CIVILIZATION), Sentimental Boogie, DARLING, DJM DJS 10794 (C).

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REVIVAL

BAD MOON RISING

PROUD MARY: GREEN RIVER

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Produced by Bill Conti

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Album UAS 30039 Cassette TCK 30039



ALBUM REVIEWS

POPULAR

VARIOUS

New Wave. Vertigo 6300 902. Producers: Various. The first-ever punk compilation, New Wave is great value at a retail price of £2.45 for the 16 tracks. The material is excellent, most of it being plundered from Sire's strong stable — The Ramones, The Dead Boys and Richard Hell. Then there are some rarely-heard cuts from the New York Dolls (who could be said to be the founders of the current movement) which sound very fresh along with the Damned's first single New Rose which sounds strong even in this illustrious company. Opening with the Ramones' Judy Is A Punk the pace barely slackens through both sides — the excitement being aided by the between-tracks segueing — except for the rambling anger of Patti Smith's Piss Factory. Only Horror Movie from Sky Hooks fails to make the grade, while the two new British bands Little Bob Story and Ensign's Boomtown Rats come up with material that augurs well for their future careers. Phonogram is mounting a big push behind this one and the low price tag could mean a repeat of the Rock Machine CBS sampler of almost ten years ago to bounce New Wave straight into the chart.

RAINBOW
On Stage. Polydor 2657 016. Producer: Martin Birch. A very gross double live package from the most successful band of the ex-Purple travelling circus. It contains just eight tracks, sides two and three being taken up with lengthy versions of Catch The Rainbow and Mistreated, but Ritchie Blackmore is a very fine wielder of the electric guitar while Cozy Powell's level-headed drumming has always been a

joy to hear. But does the world really need a twenty minute cut of Mistreated? This is flash rock at its flashiest and most ponderous, but there is an enormous market for Rainbow's work and despite a tacky version of the old Yardbird's number Still I'm Sad, things thunder along without loss of power. A chart entry is almost a foregone conclusion.

FLAME
Queen Of The Neighbourhood. RCA PL 12160. Producer: Jimmy Iovine. A first album which could almost have been swamped by its own personnel credentials but impressively wins through, mainly on the powerhouse vocals of lead singer Marje Raymond. Iovine discovered her doing sessions and rapidly put together a band of experienced musicians to back her. Comparisons between her voice and Janis Joplin's do not insult either lady. The title track is one of the strongest in a strong listing. All the ingredients for sales success are there, it just needs to be heard by potential buyers, so in-store play in shops known for their stocks of lusty rock music is a good idea.

MARMALADE
The Only Light On My Horizon Now. Target TGS 501. Producers: Tony Macaulay and W. A. Newman. The fine band that was Marmalade in the late-Sixties is a pale shadow of its former glory — maybe that is why they have used semi-transparent images of themselves on the front cover. Here they weigh in with 12 tracks that meander along in a pleasant manner, on the lines of the last hit single Falling Apart At The Seams — included here at the end of side two. The main bulk of the writing comes from vocalist Sandy Newman and Tony Macaulay and together they

tread an mor road that reflects the group's current career in cabaret. Although the songs are well sung and crafted, and despite the addition of a tasty new guitarist in Garth Watt-Roy the album is ultimately unexciting and lack-lustre. Those who bought the last couple of singles will enjoy it, but mighty sales will be hard to come by.

THE RUMOUR
Max. Vertigo BD 6360 149. Producers: Robert John Lange and The Rumour. Cool and classy blue-eyed soul appears to be the substance of The Rumour when they don't have young Graham Parker up front, and very tastily they play it too, but overall the album is maybe a little too low key to really set the chart on fire. All but three of the songs are penned within the band and all follow the Band/New Orleans jump-beat funk style which lends itself well to the single taken from this LP, Ellington's big band favourite Do Nothing 'Til You Here From Me with its nice beefy brass arrangement. Neither of the two singers in the band can match up to the amazing Graham Parker, which is a bit of a let-down, so although Max makes for good background music, there are not enough emotional moments here to grab the listener.

THE ENID
In The Region Of The Summer Stars. EMI INS3005. Producer: John Sinclair. Re-marketed as a result of EMI International's signing of the band's company Honeybee Records, Summer Stars is a slightly disappointing album from a band that one feels could achieve something really dramatic in its music. As so often, production and musical arrangements are miles ahead of the material itself, which is a mixture, uncharitably speaking, of

classical pastiche (The Lovers), rejected scores for an epic film (The Last Judgement), and something substandard off Ommadawn (Death, the Reaper). The titles indicate the problem: every concept album these days seems to deal with the most grandiose themes; the music struggles and strains to sound appropriately dramatic and powerful, and the result is an overblown flop. Come back Tommy, all is forgiven.

THE MOVIES
Double "A". GTO GTLP 026. Producer: Ray Singer. The Movies have been gigging around for long enough and may be remembered as the back-up band on a Joan Armatrading tour when they caught the ear as much as the singer herself. Now they have their chance to win belated appreciation and grab the opportunity with determination and a fine album. There's a tidy competence to their work which suggests care for detail, both instrumental and in vocal harmonies, and a potent rhythmic impetus which succeeds by subtle skills rather than brute force. John Cole has an appealing huskiness to his singing and a rare ability to write fine songs like Heaven On The Street, Yo-Yo and Playground Hero. An album good enough to ensure customers queuing again for the Movies.

PAUL ANKA
The Music Man. United Artists UAG 30096. Producer: Charles Calello. Although Anka's songwriting ability has far outshone his recording career — at least so far as the UK public is concerned — his singles and albums have continued to sell well in the last two or three years. This latest record seems to be

geared somewhat to the discotheque market, which is probably no bad thing, and includes such songs as Slowdown, Jealous Lady, Music Man and If I Had To Live My Life All Over. Anka's vocal performance remains as monotonous as ever, though.

TOM JONES
Say You'll Stay Until Tomorrow. EMI EMC 3178. Producer: Gordon Mills. Still the old Jones magic is missing, but this album — his first for EMI — will probably serve as some sort of pot-boiler until better things come along. It includes his recent near-chart hit, Say You'll Stay Until Tomorrow, the old Jolson classic, Anniversary Song, Come To Me (theme from The Pink Panther Strikes Again), and Paul Anka's One Man Woman, One Woman Man. Jones' performance is good but he seems to be holding back on the vocal dynamics; some live exposure over here by the singer would considerably help this LP's sales performance.

WANDA JACKSON
Rockin' With Wanda. Capitol CAPS 1007. A reissue of her 1960 Rockin' album — with four extra cuts — much sought after by collectors. Wanda Jackson was Capitol's answer to Brenda Lee, and while not exactly a soundalike functioned with similar abrasive enthusiasm and was equally at home as a rocker or on rockabilly or country ballads. Even at 13 and more years distance tracks like Mean Mean Man, Let's Have A Party, Fujiyama Mama and Whole Lotta Shakin' Goin' On still pack a considerable punch which will intrigue collectors of vintage material.

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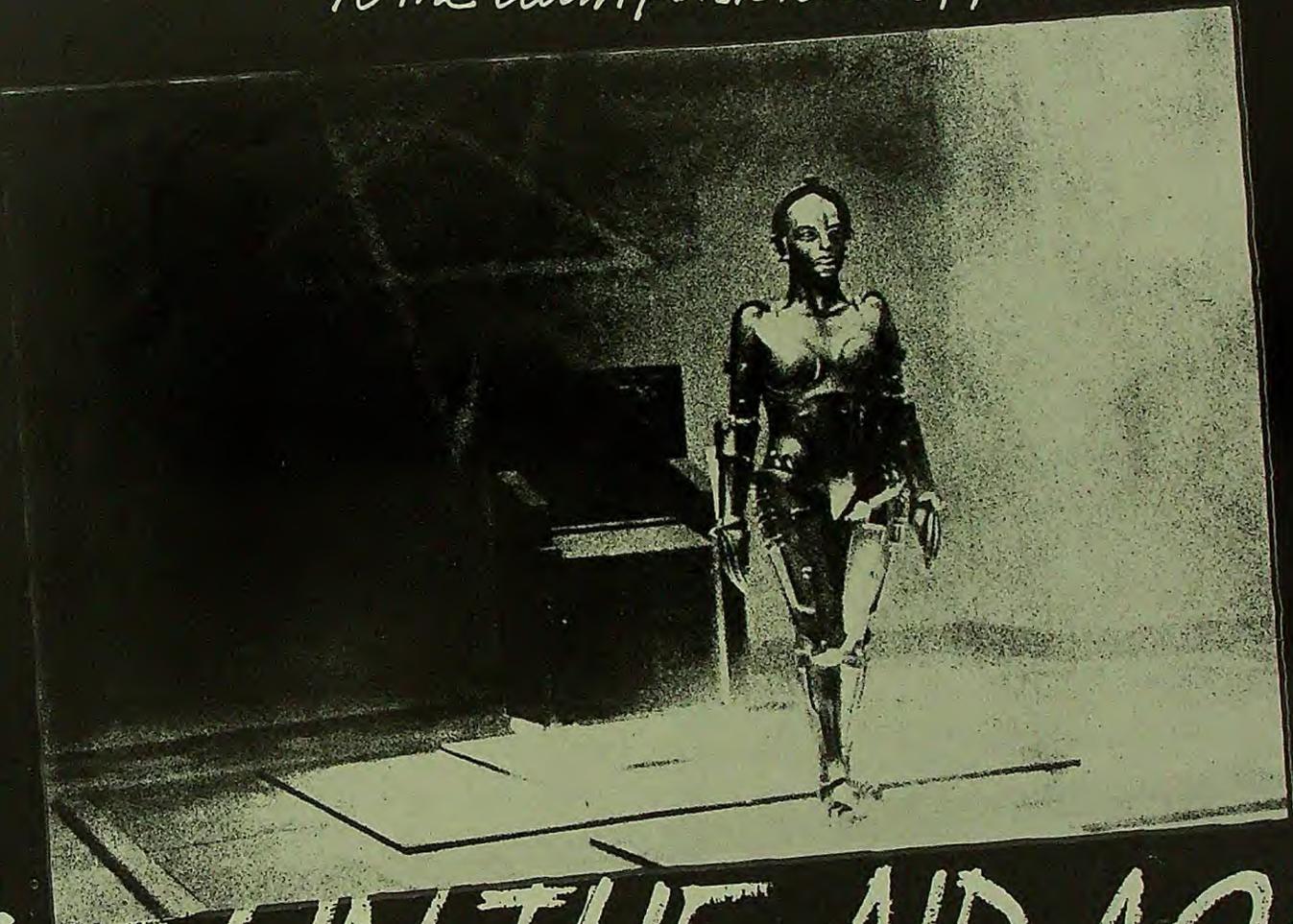
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So here it is, Live! In The Air Age, with thanks to the many people behind the scenes who help keep the show on the road, but most of all to you for being there to hear it.

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CHART FOR PERIOD JULY 9-15

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	7	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	31	32	3	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
2	2	17	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	32	29	15	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)
3			GOING FOR THE ONE Yes	Atlantic K 50379 (W)	33	28	10	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
4	7	19	□ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	34	36	2	LITTLE QUEEN Heart (Mike Flicker)	Portrait PRT 82075 (C)
5	16	7	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	35	52	2	SORCERER Tangerine Dream	MCA MCF 2806 (E)
6	3	6	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	36	34	4	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (D)
7	5	13	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	37	43	4	HAWKWIND Hawkwind	Charisma CDS 4008 (F)
8	11	23	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Calllat)	Warner Brothers K 56344 (W)	38	27	41	☆ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSF 6002 (E)
9	8	31	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	39	38	12	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
10	6	7	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)	40			FACE TO FACE Steve Harley & Cockney Rebel	EMI EMSP 320 (E)
11	4	8	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	41	51	13	THE CLASH The Clash (Micky Footie)	CBS 82000 (C)
12	13	4	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)	42	39	5	CAT SCRATCH FEVER Ted Nugent (Lou Futterman/Tom Wierman/Clyff Davies)	Epic EPC 82010 (C)
13	10	8	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	43	37	4	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
14	9	35	☆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	44	59	2	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
15	15	33	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	45		1	SHEER MAGIC Acker Bill (Terry Brown)	Warwick WW 5028 (M)
16			ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)	46	55	7	☆ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
17	18	8	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	47	48	10	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
18	14	12	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	48		1	● WIND AND WUTHERING Genesis (David Hentschell)	Charisma CDS 4005 (F)
19	12	11	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	49	47	12	☆ A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVL1 1 (W)
20	19	22	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	50	35	10	□ SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)
21	26	71	☆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	51		1	HEARTBREAKERS Various	K-Tel NE 954 (K)
22	22	28	☆ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	52	50	9	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
23	25	34	☆ THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)	53	42	3	STILL TOGETHER Gladys Knight & The Pips	Buddah BDHL 5014 (A)
24	21	13	□ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	54	54	7	KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)
25	17	4	AMERICAN STARS 'N' BARS Neil Young (Neil Young/David Briggs)	Reprise K 54088 (W)	55	49	11	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (W)
26	24	3	LIVE AT THE ROXY CLUB Various (Mike Thorne)	Harvest SHSP 4069 (E)	56	33	13	☆ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)
27	31	25	☆ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	57		1	☆ 20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
28	23	4	CSN Crosby, Stills & Nash	Atlantic K 50369 (W)	58		1	□ BERNI FLINT Berni Flint	EMI EMC 3184 (E)
29	20	27	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	59		1	□ PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)
30	30	7	□ I'M IN YOU Peter Frampton	A&M AMLK 64704 (C)	60	41	9	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)

ARTISTS
A-Z

ABBA	14, 21	FRANCIS, Connie	5	MATHIS, Johnny	1	STEVENS, Cat	39
BEACH BOYS	57	GABRIEL, Peter	59	MILLER BAND, Steve	60	STEWART, Rod	31, 49, 56
BEATLES	19	GENESIS	48	MUPPETS	11	STRANGLERS	7
BENSON, George	33	HARLEY, Steve & Cockney Rebel	40	NUGENT, Ted	42	STREISAND, Barbra	44
BILK, Acker	45	HEART	37	OLDFIELD, Mike	46	SUMMER, Donna	6
CLASH	41	HAWKWIND	34	PETTY, Tom & The Heartbreakers	52	SUPERTRAMP	32
CROSBY, STILLS & NASH	28	HEARTBREAKERS	51	PINK FLOYD	20, 22, 43	TANGERINE DREAM	35
DIAMOND, Neil	4	HOT CHOCOLATE	36	RAINBOW	16	10cc	18
EAGLES	9, 23	JAM	47	ROGERS, Kenny	54	WINWOOD, Steve	12
ELECTRIC LIGHT ORCHESTRA	15	KNIGHT, Gladys & The Pips	53	SAYER, Leo	50	WONDER, Stevie	38
EMERSON, LAKE & PALMER	17	LITTLE FEAT	55	SCAGGS, Boz	27	YES	3
FLEETWOOD MAC	8	LIVE AT THE ROXY CLUB	25	SHADOWS	27	YOUNG, Neil	25
FLINT, Berni	30	MAMAS & PAPAS	10	SMOKIE	24		
FRAMPTON, Peter	30	MARLEY, Bob & The Wailers	13	A STAR IS BORN	2		

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	LOVE FOR SALE Boney M	K50385 Atlantic/Hansa	Atlantic/Hansa (CW)		GET IT Dave Edmunds	SSK59404 Swan Song	Swan Song (CW)

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 OVER LAST WEEK
 MUSIC WEEK, JULY 30

TOP 50 SINGLES

DISTRIBUTORS CODE
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	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	4		I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte	ME AND THE ELEPHANT, Gene Cotton, ABC 4173
2	3	6		MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	SOUTHERN COMFORT, Berni Flint, EMI 2621
3	4	9		FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	SWALLOW MY PRIDE, Ramones, Sire 6078 607
4	5	4		ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	IF I HAVE TO GO AWAY, Jigsaw, Splash CP 11
5	2	7		SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most	ALL I THINK ABOUT IS YOU, Nilsson, RCA PB 9104
6	7	4		PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas	PINOCCHIO THEORY, Boots's Rubber Band, Warner Brothers K 16964
7	6	10		BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Chas. Kipps	MOTORHEAD, Motorhead, Chiswick NS 13
8	9	8		OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe	PARTY LIGHTS ETC., Natalie Cole, Capitol CLX 101
9	19	6		WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle	TULANE, Steve Gibbons Band, Polydor 2058 889
10	20	5		EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores	HIGH SCHOOL DANCE ETC., Sylvers, Capitol CLX 102
11	10	7		SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	R. Holmes Widescreen Prod.	DISTRIBUTORS A-Z
12	14	7		FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.	A Little Boogie Woogie In The Back Of My Mind, 35F
13	8	8		SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM J. Farrar		All Around The World, 22F
14	27	6		EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers	Angelo, 4A
15	50	2		YOU GOT WANT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst	A Star Is Born, 29C
16	38	2		FLOAT ON	Floater's	ABC 4187	Anchor	Woody Wilson/Fee Records	Baby Don't Change Your Mind, 7A
17	16	5		ONE STEP AWAY	Tavares	Capitol CL 15930	ATV	Freddie Perren	Centre City, 46W
18	24	3		IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	M. Chapman/N. Chinn	Dancin' Easy, 50F
19	11	11		PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	Devil's Gun, 43W
20	21	4		THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid	Do What You Wanna Do, 31R
21	23	3		ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman	Beserkley BZZ1	Jonathan's/Warner	Kaufman/Kolotkin	Dreams, 30W
22	30	2		ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith	Easy, 10E
23	17	9		GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen	Exodus, 14E
24	12	9		SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	Fanfare For The Common Man, 3W
25	22	4		THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee	Feel The Need, 12W
26	32	5		I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.	Float On, 16C
27	39	2		NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro	Give A Little Bit, 34C
28	NEW ENTRY			PROVE IT	Television	Elektra K 12262	Warner Brothers	Andy Johns/Tom Verlaine	God Save The Queen, 40V
29	18	17		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	Good Old Fashioned Loverboy, 23E
30	25	4		DREAMS	Fleetwood Mac	Warner Brothers K 16969	Interson	Fleetwood Mac/Dashut/Caillat	I Feel Love, 1C
31	13	7		DO WHAT YOU WANNA DO	T Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin	I Just Wanna Be Your Everything, 32F
32	26	6		I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO 2090 237	Chappell	Albhy Faluten/Karl Richardson	I Knew The Bride, 26W
33	15	9		YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland	I'm In You, 41C
34	31	6		GIVE A LITTLE BIT	Supertramp	A&M AMS 7293	Rondor	Supertramp	It's Your Life, 18E
35	40	3		A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter	Arista 112	Leeds/P. Gadd/Rock Artists	M. Leander	Love's Such A Wonderful Thing, 47A
36	34	3		THIS PERFECT DAY	The Saints	Harvest HAR 5130	ATV	Bailey/Kuepper	Lucille, 38E
37	NEW ENTRY			SOMETHING BETTER CHANGE	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent	Ma Baker, 2W
38	28	14		LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	Nights On Broadway, 27W
39	44	3		ROCKY MOUNTAIN WAY	Joe Walsh	ABC 12002	Anchor	Joe Walsh/Bill Szymczyk	Oh Lori, 8C
40	35	9		GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas	One Step Away, 17E
41	42	2		I'M IN YOU	Peter Frampton	A&M AMS 7298	Rondor	Peter Frampton	Peaches, 19E
42	NEW ENTRY			THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba		Pretty Vacant, 6V
43	NEW ENTRY			DEVIL'S GUN	C. J. & Co.	Atlantic K 10956	ATV	M. Theodore/D. Coffey	Prove It, 28W
44	NEW ENTRY			YOU MADE ME BELIEVE IN MAGIC	Bay City Rollers	Arista 127	Chrysalis	Harry Maslin	Roadrunner Once Roadrunner Twice, 21S
45	47	3		YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff	Rocky Mountain Way, 39C
46	36	5		CENTRE CITY	Fat Larry's Band	Atlantic K 10951	Warner Bros.	Vincent Montana Jr.	Sam, 13E
47				LOVE'S SUCH A WONDERFUL THING	Real Thing	Pye 7N 45701	Open Choice/Peterman	Chris & Eddie Amoo	Show You The Way To Go, 24C
48	41	4		STRAWBERRY LETTER 23	Brothers Johnson	A&M AMS 7297	Sunbury	Quincy Jones	Slow Down, 11S
49	46	3		WHEN TWO WORLDS DRIFT APART	Cliff Richard	EMI 2633	B. Welch/Heath Levy	Bruce Welch	Something Better Change, 37E
50	NEW ENTRY			DANCIN' EASY	Danny Williams	Ensign ENY 3	Chrysalis	Tony Evers	So You Win Again, 5E

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TOP WRITERS
 1. Summer/Moroder/Bellotte, 2. Farian/Reyam, 3. Copland, 4. Tony Hiller/Lee Sheridan/Martin Lee, 5. Russ Ballard, 6. Jones/Matlocke/Cook/Rotten, 7. Van McCoy, 8. Billy & Bobby Alessi, 9. Boz Scaggs, 10. Ritchie, 11. Bob Marshall/John Miles, 12. Tilman, 13. Tarr/Marvin/Black, 14. Bob Marley, 15. Gordy/Davis/Gordy, 16. M. Willis/A. Ingram/S. Mitchell, 17. St. Lewis/Perrin, 18. Mike Chapman/Nicky Chinn, 19. Stranglers, 20. Richard Hewson, 21. Jonathan Richman, 22. Paul Weller, 23. Freddy Mercury, 24. Kenneth Gamble/Leon Huff, 25. E. Elli/V. Barrett, 26. Nick Lowe, 27. Gibb Brothers, 28. Tom Verlaine, 29. B. Streisand/P. Williams, 30. Steve Nicks, 31. T. Coakley, 32. Barry Gibb, 33. Kirkland/Davies/Powell, 34. Rick Davis/Roger Hodgson, 35. Leander/Glitter/Seago, 36. Bailer/Kuepper, 37. Stranglers, 38. R. Bowlinger/R. Bynum, 39. Walsh/Vitale/Passarelli/Grace, 40. Sex Pistols, 41. Peter Frampton, 42. D. Williams/C. MacDonald/F. Baskett/, Groves, 43. Blue/Raker/Shury, 44. Len Boone, 45. Elton John/Barni Taupin, 46. Montana/James/Walker/Hall, 47. Chris & Eddie Amoo, 48. Yellowstone/Gibson, 49. Sills, 50. Dunning/Eyers/Hill/Grainge.

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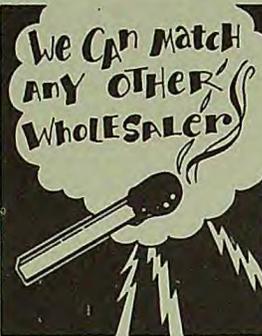
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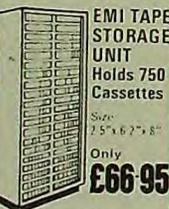
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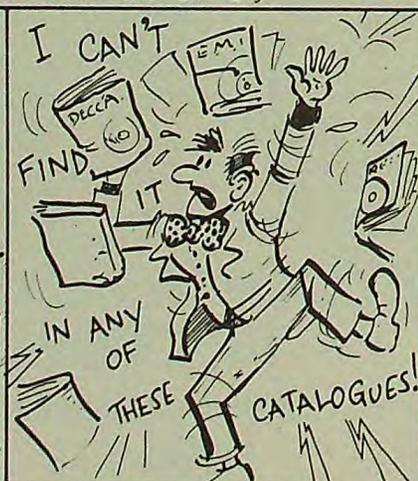
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PERFORMANCE

Heat on the Street

THE DECISION by CBS to promote three up-and-coming bands on a national tour seems to have been justified by gratifying attendances at most of the concerts. However, the Glasgow show had competition from the real heat on the streets this summer as Jam played their first gig in the city on the same evening. The result was a poor but typically enthusiastic turnout at City Hall for the Moon/Boxer/Crawler triple bill.

Moon were a strange addition to what is basically a heavy rock bill. Their songs, mostly by Loz Netto from the Turning The Tides album were lacking in sufficiently original ideas to sustain this writer's attention, and even on the

album have a blandness that is certainly not a hallmark of the other two bands.

The new line up of Boxer is certainly going to generate a great deal of interest, starting slowly but building through the inventive tempo changes of No Reply to win over the audience without too much effort. Mike Patto's vocals, which often sound remarkably like Leo Sayer on the album — and it was primarily an album promotion gig — here sounded much rougher, although the all-star line-up sounded very much like the album sound.

The ghost of Paul Kossoff seems finally to have been exorcised in the regeneration of Crawler. There did not seem much audience interest in resurrecting past glories, and for once a Glasgow audience seemed prepared to put aside their prejudices and listen. The band gave them everything they could have wanted, putting down an energetic and thorough set which could leave no doubt that they are destined for great things.

However, the point of the event was to sell albums, and if the audience's reaction to the sleeves (they cleared the foyer displays in less than half an hour) is any indication of their buying potential, then a couple of thousand assorted albums should have been shifted out of the Glasgow shops last weekend.

IAN MACFADDEN

selection of her own compositions and songs penned by other people, but ideally suited to her vocal style. Her version of Bill Withers' Lean On Me was positively soulful while Steve Goodman's Good Morning America spotlighted the more up-tempo style of her singing. In addition she added Ry Cooder's Do The Best That I Can, Bernie Leadon's My Man, and of course the poignant Andrew Lloyd-Webber-Tim Rice song from Evita, Another Suitcase Another Hall.

It is difficult to predict which way Barbara Dickson's career will go in the immediate future. She of course requires hit songs, which people can identify with her, and it is ironic that despite her own undoubted songwriting talents, her two hits have been penned by other people. Recently she has been seen regularly on television, guesting on the top-rating The Two Ronnies' Show, but again those brief spots have given no clue to the full extent of her talent.

Meanwhile, as a live performer, she continues to win new admirers and she has the ability to hold the audience's interest throughout. If box-office receipts can be successfully turned into consistent record sales, then she will be well on the way to becoming one of Britain's top female pop vocalists.

CHRIS WHITE

transforms the solemn, murder-ridden story of death, revenge and a struggle for power into an African tale full of life and colour. It is a parallel story with that of Zulu King Shaka, whose rise and fall was uncannily similar to that of Shakespeare's Macbeth, giving ample opportunity for the natural story-telling ability of the Africans to lend itself to a legend acceptable to, and known by, International audiences.

Umabatha is an exhilarating experience. The story is told with humour and drama, and the extrovert Zulus wallow in scenes like the three Sangomas (witches) chanting, cackling and plotting around the bubbling cauldron; Kamadonsela's — "Macbeth's" wife's — mad scene, and of course the welcoming dances, the drunken guards scenes, the war dances, battle scenes and mourning songs.

The Umabatha musicians are two drummers; there are no other instruments, but their strong persistent rhythms and cross-rhythms are all that are needed to keep the accompaniment to the songs and dances solid and flowing. The harmonies, the chanting, the solo "question and answer" songs, the individual ballads and the finale, the kissing dance, are musically exciting, and irresistible.

Umabatha is performed and sung entirely in the Zulu language, but the miming abilities of the Zulus are such that this language is no barrier, and the dialogue, incomprehensible to most of the audience, still aroused gales of laughter in the comic scenes and the music was always moodsetting enough to make the story easy to follow, and easy to become involved in.

African music is popular here, and the precedent set by other performances of traditional music on record should assure a market for the EMI Import cast album, now available. Listeners will be impressed by the powerful baritones and soaring sopranos of the solo singers.

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MUSIC WEEK

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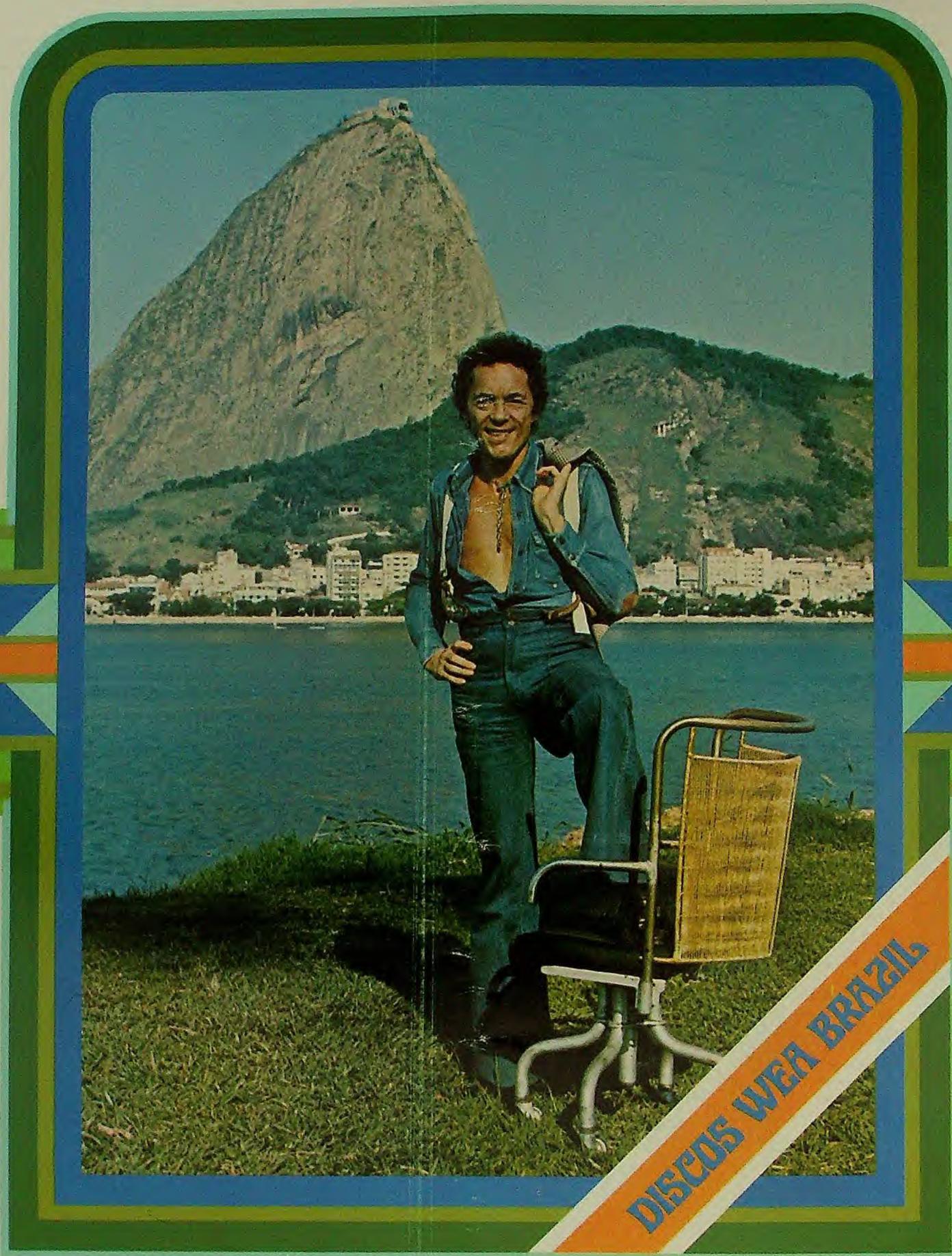
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