

MUSIC WEEK



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

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• 65p

Trade concern over three-tier 45s prices

FACED WITH three different RRP's for the common-or-garden 45 from this week onwards, independent record retailers throughout the country are setting their own price levels. Governing factors include local competition, particularly with the High Street multiples, their own assessment of what the market will stand, and the need for price uniformity to avoid confusion amongst their own sales staff.

A dipstick survey of dealers by *Music Week* finds various prices operating, but the most common tags are 65p, 70p and 75p. Few of

those contacted were selling singles at 80p, the new level recommended for EMI group releases from Monday (1).

Said Harlequin's Laurie Krieger, overseeing the largest chain of independent record stores in Britain, "We are in a ridiculous situation, because no dealer will be able to charge 80p for a single while the multiples are discounting so much. It is very unfair on the part of EMI to put such an RRP on 45s". Harlequin is retailing the configuration at 65p (70p for oldies).

Responded Woolworth's Bob Egerton, buyer for the record branches of the multiple. "We really don't want to undercut, but we won't go up unless everyone else does, because we must charge the competitive price in the High Street." Yet he agreed that the situation is laden with dangers, and is making it difficult for new artists to break through. "I would like to see a decent profit margin on singles", Egerton added, "instead of virtually giving them away, but that won't change until everybody stops undercutting." The chain is currently selling 45s at 64p.

Observers now question whether the latest round of price increases, and the trade's response, is bringing the UK record industry closer to an "artificial" RRP situation, where manufacturers suggest list prices beyond realistic levels to maximise their profit margin, knowing that retailers — pressured by the forces of the marketplace — have no

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PHONOGRAM MANAGING director designate Ken Maliphant gives the thumbs up as the new licensing deal between Mountain and Phonogram is signed. There to mark the occasion were (left to right): Terry Bartram, Phonogram head of public relations; Derek Nicol, Mountain group managing director; Ken Maliphant and Rod Duncombe, Mountain Records general manager.

Maliphant brings back Mountain to Phonogram

by JOHN HAYWARD
INDUSTRY SPECULATION was confirmed this week with the announcement that Mountain Records has signed an exclusive licensing deal with Phonogram.

The deal was negotiated between Derek Nicol, managing director of the Mountain Group, and Phonogram's Ken Maliphant. It is the first signing for Maliphant since he became managing director-designate of Phonogram — an appointment he assumes at the end of the year.

The arrangement will cover all

new product from the Mountain artists' roster, which includes Nazareth, Sensational Alex Harvey Band, Martyn Ford Orchestra, Wales O'Regan, Crazy Kat and traditional Scottish repertoire.

Mountain was previously licensed through EMI, but under the terms of the new deal, all existing Mountain back catalogue is now available through Phonogram with catalogue numbers remaining unaltered, apart from a new series, to be catalogued TOPA, where albums will retail at £3.25.

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12 per cent turnover gain by Polygram

THE POLYGRAM Group, which embraces the recording activities of Phonogram and Polydor and Chappell publishing among its many interests, boosted its turnover to DM 1,800 million last year, an increase of 12 per cent.

This is revealed in the Polygram 76 report which is a repetition of the first issue last year in that it throws very little light into the workings of the 31-country group. There are the usual bar graphs indicating that Polygram group sales at retail were worth DM 2.8 billion in a world market valued at DM 19.2 billion, compared with DM 0.8 billion back in 1967 when the market was worth DM 8.7 million. It can also be seen that the group's share of the world market has grown by 250 per cent since 1967, while the market itself has expanded by 121 per cent. Also revealed is that Polygram factories manufactured nearly 272 million music carrier units (31 million tape units and 240 million record units, nearly 30 million more than in 1975).

But no information regarding profitability is forthcoming, nor is any meaningful mention of the progress of the group in America apart from a brief comment by president Coen Solleveld that it "significantly solidified" its position there and that an "intensified relationship" with the Robert Stigwood Organisation provided additional operational impetus.

Solleveld does, however, reveal

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Staff, policy changes in DJM revamp

by TERRI ANDERSON
AIMING FOR a total revamping of DJM's image as a record company, managing director Stephen James has embarked on staff and policy changes, and severe cutbacks in the UK artists roster.

A major step taken this week was the closing down of DJM's international a&r department. This has meant the redundancy of David Yeats, who has run the department for over two years. The move has come relatively soon after the company's renewed deal with Springboard in America, which

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ILR franchises sought in over 50 areas

by GODFREY RUST
GROUPS IN over 50 areas of Britain are seeking franchises to open Independent Local Radio stations, it was revealed by IBA Chairman Lady Plowden in a speech in London last week.

At the same time the existing 19 ILR companies spoke out in favour of an immediate and steady expansion of the 'network', and hammered another nail into the coffin lid of the Annan Committee's proposal to set up a new authority to look after local radio in this country.

The growth of local radio was halted by the Government in 1974 while the Annan Committee looked at the whole future of broadcasting. The last commercial station, Beacon Radio in Wolverhampton, came on air over a year ago. The BBC has 20

local stations operating in Britain.

The Annan Report was published in March this year, recommending the expansion of local radio but calling for a new body — the Local Broadcasting Authority — to take over local radio from both the BBC and the IBA.

Since then the BBC has mounted what has been acknowledged to be an impressive campaign to hang on to its local interests. Lady Plowden's speech, to the Media Circle last Wednesday (27), displayed the IBA's fire-power in its own bid to control the future growth of radio.

The news that groups in every part of the country are eager to back commercial radio comes as a sharp contrast to the situation two years ago. When the Wolverhampton franchise was advertised there was just one application. It was the lack of British interest that brought about the heavy and much-publicised Canadian investment in the later ILR companies.

Clearly now that the bandwagon is rolling profitably there are many willing to jump onto it. Advertising revenue for the year ending in June this year was £16.5 million, up 65 per cent on the previous twelve months, and speculations for the year January-January range from £20 to £25 million.

Lady Plowden put the IBA's case by outlining what independent local radio has achieved "in its short

life". She attacked the myth that ILR is a young people's pop music service, pointing to the fact that the over 35s make up over half the national audience and the discovery that "a more varied diet, with emphasis on speech, local information and access is what the public likes".

She found the Annan recommendation of a new authority "a depressing conclusion". Quoting Lord Annan, she noted that "the benign influence of the IBA" had created a service in which "the evils of commercialism have been caged and the virtues of competitiveness and profitability encouraged".

The second salvo from the independent interests last week came in the publication of the "Annan" submission to the Home Secretary from the AIRC (Association of Independent Radio Contractors), the trade organisation of the existing ILR companies.

The AIRC attacked the BBC's figures — quoted in the Annan report — that a very large station would cost £450,000 to set up and £250,000 annually to run.

From the experience of the current stations, AIRC calculates that the capital costs of a new station would vary from £474,000 (for a station serving less than 500,000 people) to £2,500,000 for a station in London.

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NEWS

Kessler, Grass form Barak with President

A NEW Label, Barak, has been formed by President Records in conjunction with the US management team of Danny Kessler and Clancy Grass, whose artists include Johnny Guitar Watson, Leon Haywood, Papa John Creech, the Chi-Lites and the Originals. The deal was set up recently when David Kassner went to Los Angeles looking for product.

The first Barak release is a single called Seven Over From Mars by Johnny Green and the Green Men (BAR 1) which has, Kassner reports, given the label a good start by being picked up by Radio One. An LP by the same band is to follow, and so will product from other early signings to Barak, including the Billy Hayes Band and Jackie Payne.

None of the artists managed by Kessler and Grass will record for the label at present, but there is Kassner said, a possibility that if all goes well some of these artists may eventually move over.

Chiswick launches Thrust

A MIDSUMMER burst of activity at Chiswick Records will see the launch of a new label called Thrust to handle more pop-orientated product than is usual for the parent company.

Launch date is scheduled for August 12, when the debut release will be a re-make of John Zacherle's 1959 hit Dinner With Drac by new discovery Lee Kristofferson (RUFF 1).

The first 4,000 copies of the single will come in a special picture sleeve, and promotion will be concentrated around disco plays and Wilde Rock outlets. Like Chiswick, Thrust will be distributed by Anchor.

"Occasionally we get things which are very good records, but don't quite fit into the Chiswick style, although they stand a chance of being hits," said label boss Ted Carroll. "Thrust is unlikely to be as active as Chiswick, but it is something we have been planning for six months, and has now become possible since our distribution deal with Anchor."

Meanwhile Chiswick is working on two new albums. First on the market is Chiswick Chartbusters Vol. 1 (CH 2), featuring cuts from

the back catalogue from bands like the Count Bishops, Rocky Sharpe And The Razors and the Gorillas. It is a mid-price offer retailing at £2.25.

On August 12 comes the first Motorhead LP (WIK 2) which will be shipped in the middle of a 24-date national promotional tour by the group and the Count Bishops which runs through to September 5. Chiswick is consolidating the push with local paper competitions offering prizes of albums, rare singles and concert tickets. Sounds will also carry the contest, and local radio interviews will be undertaken.

The last move of the summer from Chiswick is the arrival of partner Trevor Churchill back into the company. For the last 15 months the international product manager at Phonogram International in Hamburg, Churchill takes up the managing director's post at Chiswick and will be involved in setting up international licensing deals for the company in his first few months.

LETTERS
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Tempest to EMI Music g.m.

ROY TEMPEST, until recently head of BBC Records, has been named general manager (professional) of EMI Music Publishing, reporting to creative director, Terry Slater. Tempest, four-and-a-half years with the BBC and, before that, 15 years with Philips, will be responsible for all the company's professional activities. The departments reporting to him will include those involved with the acquisition and exploitation of UK and international copyrights, the development of the 'standard' catalogue, and the KPM Recorded Music Library and the KPM recording studios.

MARTIN LEWIS has joined Polydor Records in the newly-created post of special projects executive. He was formerly marketing manager at Transatlantic, and with the company for four-and-a-half year. At Polydor, Lewis will be responsible for the development of product outside conventional trading; he reports to advertising manager, Gareth Harris.

THE PROMOTION department of CBS Records has been restructured, with new promotion managers for the CBS, Epic and custom labels. All three will be reporting to national and regional promotion co-ordinator, Jeff Gilbert.

Louis Rodgers will be looking after the CBS label in all areas of national television and radio, as will Judd Lander on Epic's behalf, and Phil Holmes for the custom labels.

Reporting to Rodgers, six years with the CBS promotions department, are Alvin Jordan, who has moved to the company's head office from the Southampton field promotion team, and Martin Sunley.

Reporting to Lander, who came to CBS from Charisma 18 months ago, are Edward Christie, fresh from a promotion post at GTO, and Golly Gallagher, a recent recruit from Radio Trent.

Reporting to Holmes, who signs on at CBS from EMI (where he was tv promotion manager), are Richard Comben, also from CBS' Southampton unit, and Chris Stevens, who joins from RCA's promotions department.

DAVID HARMER has been appointed field sales manager for RCA by Brian Hall, following his own appointment recently to sales manager. Harmer, who started at RCA as a salesman in 1968, has been promoted from his position as

MUSICAL CHAIRS

national accounts manager, and Ken Rowlands has replaced him there. Rowlands was previously with RCA's tape merchandising department, and before that with CBS in tape marketing.

MIKE OLIVIER has been appointed WEA national accounts manager, reporting to national sales manager, Mike Heap, and based at Alperston. He will have a national accounts clerk to deal with relevant matters on a day-to-day basis, while Olivier spends time in the field. He joined WEA in 1973, and has recently been area sales manager for the South East.

Stuart Evers has been named WEA export administrator, responsible to director of sales, Mike Hitches, and handling the company's export service to associated firms, licensees and distributors worldwide.

JIM AICHROTH has joined Chappell International, responsible for promotion and artists/publishers liaison, reporting to David Hockman. In publishing for some four years now, Aichroth has worked in Germany for Global Music and Siegel Music.

ANDREA JACKSON has been appointed press relations officer at Mecca Agency International, based at the company's Shaftesbury Avenue offices until its move to Oxford Street. She previously held a similar post at Badger Records/George Porter Music.

SALLY SHACKLETON has been appointed manager, a&r licensing services, at CBS Records, reporting to Peter Robinson, manager of international a&r. She was previously a&r licensing co-ordinator for three years.

At CBS Manufacturing, Fred Whittle has been named manager, distribution division. Reporting to manufacturing chief, George Ridnell, he will be directing the distribution centre activities.

NICHOLAS WEBBER has been appointed as classical editor of *Music Week* with immediate effect. Webber, a former features editor of *Hi Fi Weekly*, and contributor to *Music and Musicians* and *Records and Recording*, will operate on a freelance basis. He can be contacted at 01-381 3015 or at the *MW* office number, 01-836 1522.

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YESTERDAYS

10 YEARS AGO

(August 2, 1967)

EMI GIVES American Bell label identity in UK and also secures American Command label, previously with Pye Tony Hall becomes consultant executive producer to track while his THE company takes on promotion duties Pye open new Scottish depot at Cumbernauld first three BBC local radio stations at Leicester, Sheffield and Liverpool due to open in November EMI anticipate sales of Beatles' Sgt. Pepper album to exceed 500,000 copies after nine weeks on chart, while sales of All You Need Is Love single approach 360,000 Ernie Mills appointed manager of Selecta London and Freddie Frowd appointed sales manager after over 30 years service with the company and Decca. Sportsound, formed by Roger Watkins, formerly on *Variety*, and Derek Webster, goes into business promoting records via 15 minute programmes broadcast at football grounds Herb Alpert Going Places LP completes one year on RR chart.

5 YEARS AGO

(August 6 1972)

UK MANUFACTURERS face pressing crisis as sales hit abnormal summertime level Charisma completes five-year licensing deal with Phonogram Sean Howard of Recordsville begins monthly Counterintelligence retailing column BBC axes What's New and Album time new releases shows from autumn schedules Larry Page plans new series of sport records under banner Trophy Bob Grace joins Robert Wace's Ricochet Enterprises as professional manager Robert Stigwood group launches own RSO label from Polygram budget company Musical Rendezvous, general manager Dave Allwood resigns to go into retailing Schools Out by Alice Cooper gives WB a number one single Tony Macaulay wins his High Court battle to have his contract with Schroeder Music declared void - but an appeal to be made CBS international conference in London estimated to have cost 750,000 dollars.

Home Office says "yes" to 5 cable radio stations

BRITAIN WILL have five new community radio stations by the end of the year — but record companies need not rush to expand their promotions departments to deal with them.

The Home Secretary announced last week that licences would be granted for experiments in 'piped' community radio in Basildon, Telford, Southwark, Thamesmead and Newton Aycliffe (Co. Durham), running till July 1979.

The new 'stations' are currently in the hands of various local authority and community groups while independent programme companies are set up to run them. Output at first is expected to be limited to a few hours a week, and music content will be mainly locally-based.

Similar experiments in cable television have proved generally to be too costly to maintain, but radio is much cheaper (Basildon Council expects the two-year trial to cost £20-25,000) and may in the future provide local broadcasting in areas too small for regular radio stations. Coverage is limited by the availabilities of cable systems: the

five 'pilot' schemes are mainly in new towns with existing facilities. In Basildon there are 20,000 homes capable of receiving the new service. Advertising can be carried on the new cable stations and the IBA is "actively interested" in seeing what the experiments offer.

30 UK firms at Musexpo

A TOTAL OF 30 UK companies, among them Decca, has registered so far for this year's Musexpo to be held in Miami from October 28-November 1.

Of the 30, 25 have applied for and been granted the Department of Trade subsidy payable to companies booking stands at the Doral Hotel, Miami Beach. These are Hugh Productions, Wilson Editions/Eurobeat, Heath Levy Music, Splash Records, Amphonic Music, Kenmar Music, Charmdale, Valentine Music, Duarte Music, Pebble Beach Records, Cyril Shane Music, Sonet, Everblue Music, Emerald Records, Bob Kingston Music, Andrew Heath Music, Eden

Red Hot EP from Charly

CHARLY RECORDS has rush-released a rockabilly EP featuring Billy Lee Riley's Fifties recording of Red Hot, to compete with Robert Gordon's newly-recorded version on Private Stock. Other tracks on the disc (CEP 112) are Pearly Lee, Flying Saucers Rock & Roll and She's My Baby.

Studios, Eaton Music, Full Moon Music, Panache Music, Third World Record Company, Gull Records and MCPS. It is possible that several more companies will be accepted by the DTI as a result of an extension of the application date.

Also going, but not taking stands, are UA Music, Zomba Music, Pilot Productions, BBC Radio and Jan Olofsson International.

Organiser Roddy Shashoua told *Music Week* that he was well satisfied with the UK response, as well as that from Europe. He was anticipating a larger foreign involvement this year as a result of the Canada Federal Government, as well as the Quebec Government, plus the Australian Government agreeing to subsidise participation.

Tape-disc sells 4,000 plus

SALES OF Britain's first single-play cassette, Salud Amor Mallorca by Midlands nightclub singer Ricki Disoni on the Fifth Avenue label, have exceeded 4,000 units over a five-week period. The claim comes from the company's creative consultant, Don Dive, who says that the sales ratio since Salud's release in late June has been two-to-one in favour of the tape version. Most interest has come from the Birmingham area.

Dive said: "Salud Amor Mallorca has created a lot of interest amongst the trade and media. Initially we hoped to get by purely on novelty value, but our distributor, Selecta, has had a very surprising response from dealers. We are delighted with the success, and have decided to bring forward our release schedule, so that the next batch of releases will be in September".



LATEST VENTURE for songwriter Barry Mason is *Marksmen Music*, a company formed in association with his manager Mark McCormack, whose other interest is handling the business affairs of the world's top golfers. *Marksmen* will embrace Mason's record production activities and management interests. He has recently placed husband and wife team Tony and Gaynor Sadler with Phonogram and Jamie Wild, younger brother of the BCR's Les McKeown, with Polydor. Guests at a launch party recently included comedian Ernie Wise and his wife Doreen who are pictured here with Mason (left) and *Marksmen* director Brian Dunham, formerly with *Air Chrysalis*, where he looked after *Mason Music*.

Rainbow tour prompts Polydor push

A SUBSTANTIAL promotional push, including a radio campaign and lengthy series of advertisements in the consumer rock press, is being mounted around product from Richie Blackmore's *Rainbow*.

An extensive three-week UK tour begins on September 4, accompanied by full page advertisements in *Melody Maker*, *New Musical Express* and *Sounds* stretching through from August 19 to September 9.

On August 26, Polydor/Oyster release an EP from the band, containing cuts from the live double-album currently high in the chart. It will come in a special full colour bag with *Kill The King*, *Man On A Silver Mountain* and an edited version of the marathon *Mistreated*. Half-page advertisements in the rock press will also back this release.

Beginning a fortnight before the tour starts, a series of 30-second radio spots have been booked to go out on radios City, Capital, BRMB, Tees, Clyde and Piccadilly. Radio stations will also be supplied with a special promotional pack by Polydor International, containing an exclusive radio promotion album, posters, all three *Rainbow* LPs and various pieces of merchandising.

CAMPAIGNS

THE FIRST RCA disco 12 inch single on the RCA label, *Keep It Up* by the Olympic Runners and George Chandler, is to be promoted through the discos before radio promotion or official date of release. The Mike Vernon production is the first in the new RCA Disco Direction series, and all the series will appear in very distinctive black sleeves with red dancing figures in the design. The disco promotion started this week, but the official release date is August 19.

POLYDOR IS extending its television campaign for Connie Francis' 20 Golden Greats (*Music Week*, June 18) to the ATV, Trident, Scottish, Grampian, Westward and Anglia regions from this week for a period of three weeks. The commercial will air three spots per night for three nights for the next three weeks. The package has already been promoted in London, the Midlands and the South.

PRIVATE STOCK is employing the limited-edition, 12-inch format for a

new three-track release by Emperor. The first 5,000 copies of the disc, which features *I'm Alive*, *Woman and Dreamer*, will go out in the large size (PVTS 112); after that, it reverts to seven-inch (PVT 112). Recommended retail price of the August 12 release is 75p.

SPARK RECORDS has released a limited-edition double-single by New Wine, one of Italy's top rock bands (but known as *Bulldog* there). A total of 3,000 two-single sets have been pressed and specially packaged; they will retail for 70p each.

The discs are being promoted at present as four separate A-sides, *In My Dreams*, *Life's Been Good To Me*, *Pasta and Fagioli*, and *Jennifer*. Spark general manager Jon Smith, said: "We felt that all four recordings were so good it was a difficult task to choose an A-side. Our plan is to ask dealers and the media, including radio producers, which track they think is the strongest. What we then intend to do is promote in full the recording that the majority feel has the best potential." He added that once the initial stocks of the double-single had been exhausted, the most popular track would then be reissued as an ordinary single.

DOOLEY

DESPITE A denial to *Music Week* that there had been no business discussions, CBS Records Group president Walter Yetnikoff was able to introduce *Wings* among guests at final evening of the international conference but he was also able to welcome Mick Jagger at both *Beach Boys* and *Boz Scaggs* evenings, which can hardly have had any significance as ever the conference was a dramatic confirmation of the company's enormous reservoir of talent — concerts included performances by James Taylor, Patti Labelle, Crawler, Bobby Bare, Teddy Pendergrass and an all-star jazz band featuring among others, Stan Getz, Dexter Gordon, Freddie Hubbard, George Duke, Benny Golson, Billy Cobham, Hubert Laws, Bobby Humphrey, Maynard Ferguson and Herbie Hancock among those who attended but didn't play were Art Garfunkel, Stephen Stills, Billy Paul, REO Speedwagon, Ron Wood, Neil Diamond, Tina Charles, Bruce Johnson.

OTHER CONFERENCE notes — Maurice Oberstein not allowed to wear his I'm A BOF (spelled out in full) lapel badge security so tight that on opening night Dick Leahy arrived without his ticket and was temporarily denied admission CBS president Bruce Lundvall revealed that sales of jazz-progressive repertoire expected to gross 12-14 million dollars Americans' improving command of English language demonstrated by introduction of new word from one mustard-keen executive — are you ready for 'sticttoitiveness'? foyer notice on final night revealed that dinner was courtesy of British Airways — but thankfully not served in little plastic trays night before it was 1200 or so carefully wrapped parcels — containing fish 'n' chips in memory of Goddard Liberson, CBS made initial contribution of 300,000 dollars to an endowment fund to benefit advanced students of music ex-press chief David Sanderson back on duty to edit conference newspaper to wrap around Saturday's *Daily Mirror* Peter Robinson promoted to director international a&r could next CBS executive recruit be from the ranks of Phonogram? much favourable comment for CBS-UK evening of traditional English revelry (not punk) at Royal Academy.

COMPLETED LAST Friday — change of ownership of Transatlantic — Olav Wyper and Geoff Hannington now installed and Nat Joseph has left expect news shortly of Frank Zappa's signing direct to a UK major about to be revealed Ken Maliphant's first staff reshuffle at Phonogram what are Pye's plans for the future of the Precision Tapes operation? if GTO sales made difference to CBS being first or second in March-June period, didn't Polydor sales and distribution of label until the end of the quarter contribute also at EMI, Leslie Hill without special assistant Barry Green who is in Charing Cross Hospital for surgery.



NEWS

CBS targets 1 billion world sales

by CHRIS WHITE

THE ANNUAL CBS international convention, in London throughout last week attracted more than 1,300 delegates from around the world, and may cost the US company at least £1 million. Although the event has only been held in London once before, in 1972, again no expense was spared either in terms of hospitality, accommodation costs, general entertainment, and the convention presentation.

Delegates attended from every major record territory around the world. The US alone provided 800 representatives, many of whom flew by chartered planes. Other territories represented include

Europe, Canada, Australia, Japan and various South American countries. Staff from 31 countries were told by Walter Yetnikoff, CBS Records Group president, that he was setting a target of one billion dollars in world wide sales from all sources by 1980.

Social highlight of the week was a gala dinner on Saturday (30) climaxed by a special performance by the Beach Boys (the group's Brothers Records Inc. label recently signed a licensing deal with CBS). An expected announcement that CBS had signed a worldwide deal with a band described as one of the world's top five rock groups, never materialised. There had been

rumours at the convention through the week that the news of such a signing would be broken on the last night, and many observers believed that the group in question was Wings, whose contract with EMI is soon up for renewal.

CBS Records' UK managing director Maurice Oberstein — seen sporting a badge with the motto, Yanks Go Home — told *Music Week* that he believed the convention had gone very smoothly. "When you have more than 1,200 CBS representatives suddenly converging on London, then there are bound to be slight problems thrown up, and some inconvenience for people, but generally I believed that everyone enjoyed themselves and at the same time a lot of good work was achieved. The atmosphere between CBS in the US with the various international companies was particularly rewarding. The convention also gave everyone a chance to see different acts from all over the world."

Oberstein added that from an artistic point of view, it had been good to see performances by established acts, including the Beach Boys, James Taylor and Boz Scaggs, alongside performances by potential hit performers. "We took a lot of CBS people, including the various managing directors and vice-presidents, to see the Vibrators at the Vortex punk club in London and although after the gruelling schedule of the day they could have been forgiven for just wanting a quiet evening, they came along and really appreciated the performance. I think a lot of them began to realise that punk is music."

Oberstein said that the convention had been particularly useful for CBS UK, and his main regret was that space limitation had meant many people from the Soho Square offices were unable to attend. "For CBS in London, it gave us the opportunity to meet international people on an a&r level. There was a strong artist representation, with Crawler and Lone Star both gaining a good reaction when they performed at the evening banquets, and it also provided an occasion for names like Tina Charles and Sailor to meet with CBS people from other territories. During the course of the week at least four overseas tours were set up."

He added that he thought CBS UK had been well represented artistically at the convention. "There is a time and a place for acts playing a convention, and then there are problems of availability of artists. We had a strong turnout though, and I think that the convention was a memorable flag-waving event for everyone."

Mountain to Phonogram

FROM PAGE 1

The first product to be released by Phonogram will be a single on August 5 by Wales O'Regan called Seaside Ladies (TOP 31), followed by the Martyn Ford Orchestra on August 19 with Going To A Disco (TOP 30). Promotional copies of the Ford single will be pressed in 12-inch format with the catalogue number MOUNT001.

On August 26, Nazareth will release an EP entitled Hot Tracks (NAZ 001) including the songs Love Hurts, This Flight Tonight, Hair Of The Dog and Broken Down Angel, while during the Autumn will come albums from SAHB, Wales O'Regan, Martyn Ford Orchestra and Thingummy Jig.

Commented Maliphant: "We are delighted once more to be involved with Mountain. We have had a very good relationship with them in the past, particularly through our association with Alex Harvey."

Trade concern over three-tier 45 prices

FROM PAGE 1

option but to discount. This state of affairs already exists with other consumer goods, most notably hi-fi hardware.

Record buyers may be more immune to price hikes than the industry believes, respondents to *Music Week's* survey pointed out, but they are still cost-conscious. Said Mark Green of the Record Room, St. Albans, "The first question a customer asks is how much a record costs, and not whether we have it in stock. Discounting has obviously had a great effect on people's buying habits, and the independent dealer has to make greater efforts. So far as the current three price levels for singles are concerned, we intend to level them out at 75p."

Dot Costin of Startrack near Maidstone, Kent, commented: "We put our singles up the week before last and it doesn't seem to have made much difference to trade — everybody just seems to expect price rises these days. Singles are now 70p here; we always try to go 5p under the RRP although we have not yet worked out our policy on the EMI singles."

Nigel Waller of Ear'ere Records, Lancaster, said: "We have been selling chart singles at 65p, but now we will make a price rise to 70p across-the-board, with EMI 45s up to 75p. There will be a few raised eyebrows when people hear about the new EMI prices, but by and large, people will pay them. This is the first time in my memory that a price rise discounted ten percent will be higher than the old RRP."

"Everyone is moaning about the price increases, but they are still paying," said Mrs Dunlay of B.G. Records, Stockport. "All my singles are on sale at 70p, but EMI discs will have to go up to 75p. It is about time the dealer profit margin went up as well as the consumer price. I doubt if

it will be long before singles cost £1."

Joan Utterson, with five Disque stores on Tyneside, said, "I'm still getting over the shock of EMI's recent price increases, but there aren't that many dealers who retail singles at full-price anyway. Most resort to discounting. Because I face a lot of competition from the multiples, my policy is to specialise in singles, and I retail them at 65p. Yet I am told that they are still more expensive than others which are sold locally. The main effect of the recent increases is that I shall be more selective in future."

Other dealers reached by *Music Week* shared similar views, with specific — but not always exclusive — criticisms levelled at the EMI 80p decision. If the independent trade has not become as hardened to price increases as they say the public is now, it displays an adaptability at dealing with new RRP's.

Meanwhile, two more record companies have announced rises affecting their product. Beserkley singles, distributed by Selecta, move to 75p this week; United Artists make a similar change for 45s, and takes its UAS album series to £3.49 from £3.25. The firm's UAG range goes to £3.75 from £3.49, and UAK from £3.75 to £3.99. Double-albums rise to £5.49 (£4.99) and single-play tapes move to £3.99 (£3.49). Sunset budget albums are now priced at £1.99, an increase of 25p. The hikes are the first from UA since September last.

NEMS move

THE NEMS Organisation, including the NEMS Agency offshoot, has moved offices from its old Nempoor House headquarters at 3, Hill Street to new premises at 55, South Audley Street, London W1 (01-409 1091).

Demand for ILR franchises

FROM PAGE 1

Annual running costs would similarly vary between £300,000 and £2,000,000.

The AIRC believes that a steady expansion of local radio could now take place in the independent sector "without the need for either direct public expenditure or worsening of the BBCs already strained resources".

Rentals paid by the companies to the IBA in the year ending September 30 1977 are expected to total £2,218,500, while the Authority's Radio Division expenditure for last year totalled only £1,247,000 excluding loan charge repayments. If there is no substantial increase in this figure, the AIRC says "a substantial and growing sum will be available for the development of radio services financed by advertising".

The AIRC also urges an addition to the £2 million Treasury loan made to IBA in 1973, to speed up the process of putting new stations on the air.

Without saying it in so many words, the Association backed the IBA's bid to retain its control of commercial radio. In the institutional warfare that has followed Annan, it is widely acknowledged that the BBC's rearguard action has probably

secured it enough parliamentary support to ensure the survival of its present local network. Expansion, however, is likely to come in the commercial sector, and the united front now being presented by the independent interests will not help the cause of a new authority that now has few supporters in the industry. It would be optimistic to suppose that there will be nationwide local radio in even ten years' time. With Government go-ahead to the IBA this autumn there would still be no new stations on air until 1979. Under a new authority that date would probably be set back a further two years.

Polygram report

FROM PAGE 1

that an important milestone was reached in sales of classical repertoire which for the first time exceeded DM 200 million.

All divisions reached best sales figures ever, reveals Solleveld, but only Phonogram France is singled out elsewhere as having enjoyed a "good music year". Developments in five other countries are described as "gratifying". No Polydor companies are given a special mention, despite a broad statement that "in terms of turnover and profit Polydor had a very good year."

DJM image revamped

FROM PAGE 1

brought the rights to the Scepter/Wand catalogue. "We have taken about 100 LPs from those catalogues", James said, "and feel we have picked the best. We have made a lot of money out of them on export — which is what we wanted, although it may have contributed to making us look like a rather mediocre and middle-of-the-road record company here at home."

The Vee-Jay catalogue has been dropped altogether. "We were just not getting any tapes out of them in Los Angeles and so the contract was aborted."

James has unburdened DJM of the direct administration of the licensed labels but will retain a financial interest; he has done a deal with Pickwick for release of the remaining budget product, and six album releases are planned under that agreement for this autumn. James is also talking to tv merchandisers about use of this licensed product.

Other staff changes announced this week and last do not, James emphasised, amount to an exercise in staff cutting. DJM's turnover has dropped this year, but it is not in any financial trouble, and is not attempting to economise but to give itself a new direction. Staff leaving to take up other jobs have been Trisha O'Keefe and Paula Adams, from the press office (taking over is Hilary Barrett, previously with Gull); and Nickie Fleming, assistant

to Diana Warren in the promotion department, who is moving to UA's promotion team. David Silburn, head of administration has left for personal reasons, and a replacement is being sought for him.

His new plan for a&r starts with a cutback of the UK artists roster to about ten (the number including lease tape and outside production deals stood at 32) and those are to be strong rock and pop acts. The roster will be kept at around a dozen in future. The few new signings are likely to include a punk band.

Tony Palmer, head of a&r, has resigned, but will continue, like the other a&r men affected in a smaller DJM reshuffle earlier this year, to work on company acts as an independent producer. Les Tomlin, who has been DJM head of sales for several years, moves over to head a&r. He will be recruiting an assistant to help look for solid rock acts. A replacement for Tomlin in the sales department has yet to be found.

The decision to initiate sweeping changes had, James concluded, come about when he realised that the sales force could not function properly because the product it was working on was not good enough. "They had nothing to sell, and were losing credibility with the dealers. The company has been suffering from bad product which has given it a bad image, and this is preventing us from pushing product and artists who do seem to be getting somewhere."

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Carole King *new single*
Hard Rock
Café

CL 15934

Taken from her current album
Simple Things



EAST 11667 available on cassette



Capitol

NEWS

JUKE BOX 20

- 1 (6) YOU GOT WHAT IT TAKES, Showaddywaddy, Arista
- 2 (5) FLOAT ON, Floaters, ABC
- 3 (9) DREAMS, Fleetwood Mac, Warner Brothers
- 4 (17) ROADRUNNER, Jonathan Richman, Beserkley
- 5 (16) DANCIN' EASY, Danny Williams, Ensign
- 6 (-) SOMETHING GOT TO GIVE, Stranglers, United Artists
- 7 (-) THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, CBS
- 8 (2) PEOPLE IN LOVE, 10cc, Mercury
- 9 (7) NIGHTS ON BROADWAY, Candi Staton, Warner Brothers
- 10 (11) IT'S YOUR LIFE, Smokie, RAK
- 11 (-) YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers, Arista
- 12 (-) ME AND THE ELEPHANT, Gene Cotten, ABC
- 13 (3) EASY, Commodores, Motown
- 14 (-) I'M IN YOU, Peter Frampton, A&M
- 15 (8) I FEEL LOVE, Donna Summer, GTO
- 16 (-) THE CRUNCH, Rah Band, Good Earth
- 17 (-) SLOW DOWN, John Miles, Decca
- 18 (4) ANGELO, Brotherhood Of Man, Pye
- 19 (14) THREE RING CIRCUS, Barry Biggs, Dynamic
- 20 (15) I KNEW THE BRIDE, Dave Edmunds, Swan Song

Courtesy of Laren for Music

The home-taping debate

REFERRING to your features on domestic piracy through home taping (July 23, 1977) may I enquire when the music industry is going to stop whining and face cold reality. Home recording on blank cassettes is not going "to go away". Ten years ago, the industry was moaning that the offshore radio stations were depressing sales — on the contrary the stations' demise depressed sales! Does the industry seriously think that by "banning" domestic copying of commercial recordings, it will recover the estimated 20% loss in sales? No, all that will happen is that the industry will have one less outlet and the public will lose interest, with all the long term consequences that implies.

A blank cassette may be erased and re-used but the fact remains that it can only hold so many minutes of recording (commercial or otherwise) at a time. The ONLY logical solution to domestic copying is a simple pro-rata levy on the blank cassette: so much per minute running-time. The public finds domestic copying attractive and convenient. Why not face up to this reality? Encourage it and charge a fee; surely better than turning half the country's hifi owners into (unrepentant) "criminals" through new laws which will probably not be enforceable anyway.

ROBIN J. KING, World Music Radio.

I WAS interested to read Adam White's article on Domestic Piracy and the cost to the Record Industry, more particularly of recent with the greater sales of blank tapes together with cheaper and better recording hardware.

However, I wonder whether it

LETTERS

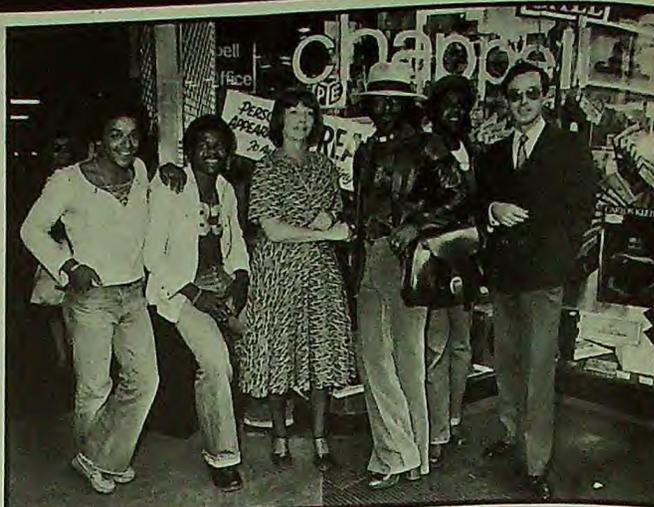
really is costing as much as stated. What I understand as being said is that if people could *not* pirate then all needs in the form of disc records would be purchased. I would suggest that it is my experience this is not necessarily true, as many people might be recording music which they would not necessarily go out and buy in disc form, either because they found the cost inhibitive or that they are uncertain about the music or repertoire and merely want to have available pieces of different music to "study" and ascertain if liked. Thus of course the public is able to listen to, and is hearing, a lot more music in quantity and variety which cannot surely necessarily harm the industry.

I would further suggest that as we know development in cassette reproduction is not as advanced technologically as the disc record and if more music is getting to the public's ears then there must be more chance that likeable music is found and that the disc record is perhaps then purchased as an investment. In other words, is it not conceivable that there is a gain to the record manufacturing industry?

Having said that, there will always be an element of hard-core pirates who will record at every opportunity from radio, record or whatever, but my contention is that if they are going to rely on such a method for obtaining their recorded music, then they would spend vast amounts on good cassette equipment, probably over £300, or use reel to reel which has always been on the market.

Is the record industry really losing so much? I am new to working in the industry, but having been a keen disc record collector, I should be interested to hear or read your comments.

P. C. INSKIP, EMI Records



BACK IN the charts again simultaneously, Pye's *Real Thing* and Arista's *Bay City Rollers* (in the form of *Woody Wood* and *Derek Longmuir*) took time out recently to promote their new singles with some personal appearances, the former with Chappell's Pat Harrison and David Brown, the latter with the Phonodisc telephone sales team.



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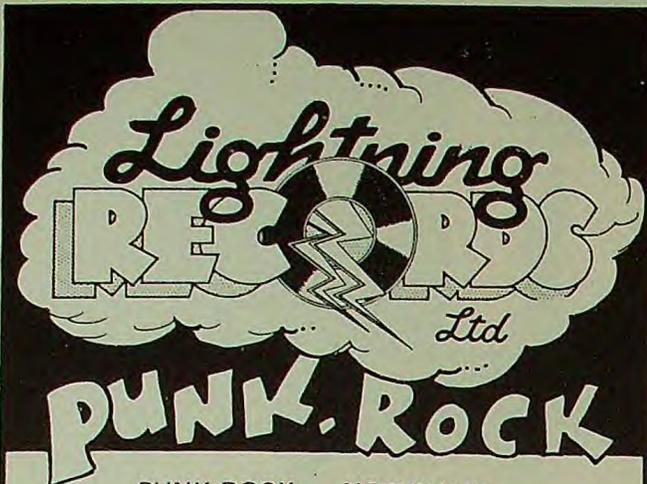
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performance ratings for April-June 1977

SINGLES **1.7%**
ALBUMS **1.9%**

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PUNK ROCK — NEW WAVE

* CHART and ORDER FORM

- 1 SEX PISTOLS Anarchy in the U.K.
- 2 SEX PISTOLS Pretty Vacant
- 3 THE STRANGLERS 'Something Better Change
- 4 MOTORHEAD Motorhead
- 5 THE SAINTS This Perfect Day
- 6 THE JAM All Around the World
- 7 JONATHAN RICHMAN Road Runner
- 8 THE CORTINAS Fascist Dictator
- 9 JOHNNY MOPED No One
- 10 CHELSEA Right to Work
- 11 RAMONES Swallow My Pride
- 12 SLAUGHTER & THE DOGS Cranked up pretty High
- 13 THE MODELS Freeze
- 14 CELIA & MUTATIONS Mony Mony
- 15 TALKING HEADS Love Goes to Building on Fire
- 16 THE ADVERTS One Chord Wonders
- 17 THE TABLE Do the Standing Still
- 18 THE PORK DUKES Bend and Flush
- 19 THE POLICE Fall Out
- 20 THE RADIATORS Television Screen
- 21 THE BOYS I Don't Care
- 22 HORRORCOMIC Hung up on Pierpoint
- 23 MINK DE VILLE Spanish Stroll
- 24 STINKY TOYS Boozy Creed
- 25 EATER Thinkin' of U.S.A;
- 26 KILLJOYS Johnny won't get to Hi
- 27 DESPERATE BICYCLES The medium was tedium
- 28 LUCY Really Got Me Goin'
- 29 THE RINGS I wanna be Free
- 30 VENUS & RAZOR BLADES

I wanna be where Boys Are

New Releases

- THE DRONES Lookalikes/Corgi Crap
- HAMMERSMITH GORILLAS You Really got me
- THE BOYS First Time

TOTAL [] * From actual warehouse sales

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Amount enclosed £ ; p

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RADIO

In the calm after the storm, can Pennine pick itself up again?

WHOEVER TAKES on the job of programme controller at Pennine Radio will step into the station with perhaps the most unhappy confused and misreported history in the Independent network. He or she — an appointment is expected this month — will face the bleakest audience ratings on the commercial scene.

Not that there will be any shortage of applicants. The Pennine job may not be a plum, but there are few enough figs even around at the moment and plenty of people keen to get their hands on their 'own' radio station.

But what can they expect to find? What is the future for a station that has seen off two managing directors and two senior programmers in just over a year, with little to show for it but a plunge in the loyalty of its listeners and the feeling that a number of unwelcome ghosts are still lurking on the premises?

Pennine's two-year history has been dogged by financial problems and clashes of personality. In January 1976 the company, apparently concerned about programme policy and administration, installed board member James Towler as programme director to work with deputy programme controller and head of music Steve Merike. Merike resigned in May (he is now presenting for Radio Trent). Senior presenter Stewart Francis was elevated to the role of programme supervisor.

On Pennine's first birthday managing director Stephen Whitehead resigned (he has left radio and is now farming). Company secretary and accountant Mike Boothroyd stepped in temporarily; throughout this time Pennine's affairs were looked after by an executive committee of the board.

In January this year Piccadilly Radio's sales director Richard Bliss came to manage the Bradford station. Backed by a majority of the board he cut programming budgets and put up advertising rates by 20 percent. Towler quit almost on the day that Bliss arrived. Four months later Bliss himself was gone, leaving in his wake a host of accusations and allegations from all sides.

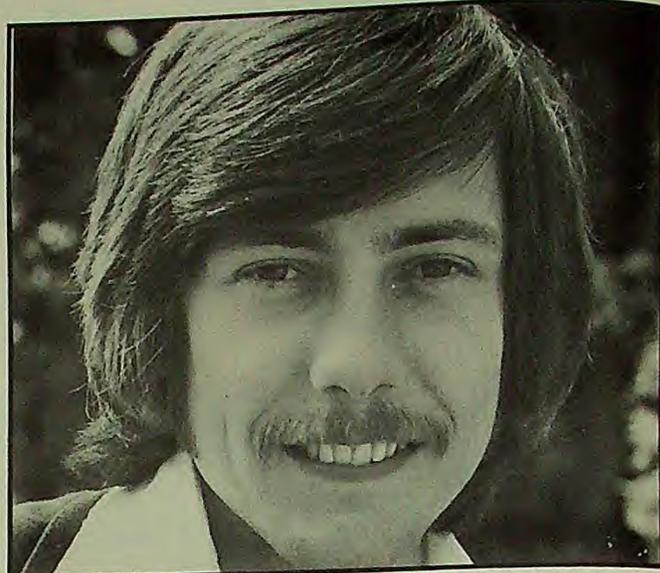
It was probably the unhappiest period in Pennine's unsettled career, and it produced the latest audience figures. Alone in the network Pennine could be said to have lost ground. Despite reaching 35 percent of the area's population — a gain of six percentage points over April 1976 — Pennine holds its average listeners for under eight hours each week: three hours less than it did over a year ago, and better only among ILR stations than the London news station LBC.

So two years after it came on air Pennine is preparing more or less to start all over again. In the lull after the very public storms, what are its chances of setting off on an upward path?

Mike Boothroyd, who stepped into the breach between Whitehead and Bliss, became managing director on May 16 this year. A 30-year-old Yorkshireman, he is an accountant whose business was paint before he joined Pennine and admits to no great knowledge of radio.

He wants to bring stability to the station and is understandably loth to dwell on the past. "We've got a policy of not talking about it," he says. "There's no point in arguing over who was to blame for anything. The thing to do is to get it right."

"We have to go up from here. We know the long-term prospects and the strengths of the management team."



PENNINE'S Stewart Francis: We have to be honest. We've skimmed on programming.

Key people in that team are Stewart Francis and sales director Mike Waddington. Francis at 28 has been presenting since Pennine opened and now supervises both programming and music content. He has applied for the programme controller's job, but cannot wholly be confident of making the kind of straightforward step-up that has become common in Independent Local Radio. The past may be past but it has naturally left its marks on Pennine: too many clashes of personality are bound to strain the personal loyalties of the station's staff. If the ghosts are all to be laid then it may be wise to bring in an outsider: it is a critical appointment for the company's board because they cannot afford to make another mistake.

They are candid about Pennine's weaknesses. "You can't isolate things from the JICRAR figures," says Francis. "It's a question of the overall programme philosophy. We have to be honest, we've skimmed on areas of programming." Until a new controller is appointed there won't be any major changes, of course, but Francis adds that it's not a question of what will be chopped but what will be added to the schedules.

"It's quite possible that Pennine has the best presenters in the network. Maybe they're just not being used properly. We need to give them the proper tools." Despite the management to-ing and fro-ing only one main presenter has left Pennine since it opened.

"We probably tended to sit back and take the listeners who'll have us, and not go out and fight for new ones," Boothroyd adds. Promotion has been neglected, but it's an area where Pennine plan to make "one of the more finite adjustments." A major Tudor Crisps campaign this summer using an open-top bus and weekly competitions is the first big step for them towards becoming promotion-minded.

Ironically one of the reasons for Pennine's comparative weakness in the network is the attempt it made to stick to the proposals in its franchise application. Doing too much too soon caused others to stumble in the early days.

The station has never had a rigid music policy. Francis cribs Capital's Aidan Day: "The music policy of this station is not the same as it was five minutes ago or the same as it will be in five minutes' time." Basically it is close to the sales chart, but free choices let the presenters establish their own personalities a little: Roger Kirk with Top 40, Francis more m-o-r, Peter Levy

delving into the realms of rock and Julius K. Scragg, Pennine's resident eccentric, more soul and disco music. "I'm a firm believer in personality radio," Francis remarks. "People talk about low profile music against high profile commercials — I have people sitting in there playing music. That's where their skill comes in." Despite Pennine's survey showing a slight bias towards an older audience, new wave music has made its mark on the playlist.

In the end whatever happens to programming must depend on money, and in line with the network Pennine's financial health is improving. It has £140,000 in accumulated losses which will take at least two years to make up, but for the last couple of months has been trading profitably. Mike Waddington says they have boosted revenue since joining the Air Services rep house. "They're more attuned to the problems of the smaller stations. We went along with BNS thinking we would ride along on the coat tails of the big stations [BMS represent Capital, Clyde and City among others]. It didn't happen that way."

The decision to switch, says Waddington, was made by the board last year. It has always been reported that Richard Bliss made the move himself after arriving in January.

They have had to drop their advertising rates (previously £430 for a 49-spot Total Audience Package, now £320). Waddington explains it as bringing Pennine into line with other Air Services stations after the 20 percent rise brought about by Richard Bliss.

Yorkshiradio — the selling scheme that links Pennine with Tees and Hallam — has helped. Waddington believes that Pennine has probably brought more local advertisers into the scheme than the other stations, but is aware of the opinion that Pennine has also benefited most: "It's a natural thought that the smaller one has done better." As the scheme is to continue it can only be assumed that the bigger stations aren't disgruntled.

So there are hopeful signs. The rights and wrongs of who fell and who was pushed may or may not matter in the end: what does is what comes out of the receiver and how many people hear it. At present Pennine is anything but dynamic: the new programme appointment will show which way it will go. Meanwhile the station is holding its breath and hoping.

Come to where the music is. Come to MCA country.



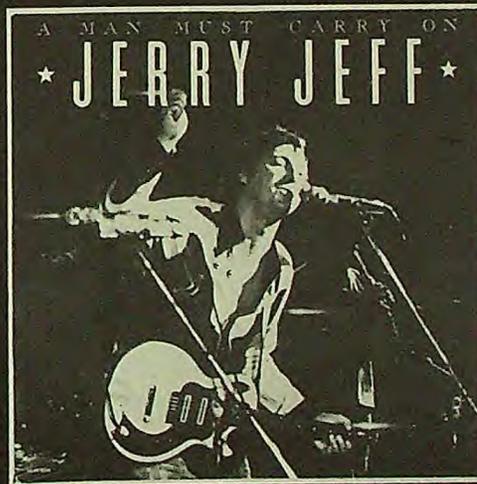
Here're five albums representing the cream of Country Music, both superstars and rising stars. Taking it from the top we've got a contrast of styles in 'Texas Tornado'. Jerry Jeff Walker's **'A Man Must Carry On'**, presenting a mixed bag of delights, from the superb new 'L.A. Freeway' to his old favourite 'Mr Bojangles'.

Next Hoyt Axton, songwriter for John Denver, Elvis Presley and Steppenwolf, sings his new breed of Nashville on **'Snowblind Friend'**, his first album on MCA.

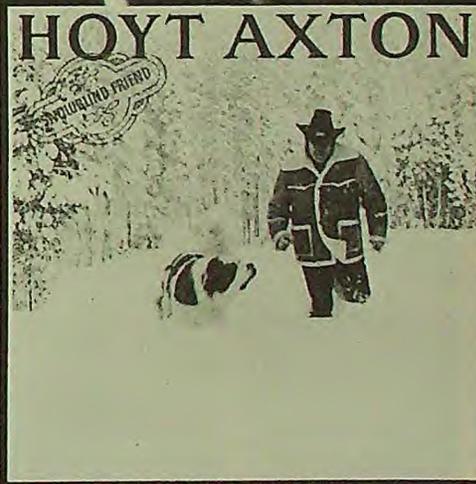
Another MCA first is Merle Haggard's **'Ramblin' Fever'** and arguably his best offering ever, try and catch it. Joe Ely's a new name hailing from Lubbock Texas. His first album **'Joe Ely'** has already picked up Country Music People's 'Five Star Review' and was chosen as Country Music Review's 'Album Of The Month'. So expect to hear a lot more from a rising country star.

From a new King to a Country Queen, Loretta Lynn sings Patsy Cline. **'I Remember Patsy'** is the sensitive salute deserved by this late, great and sadly missed Country star.

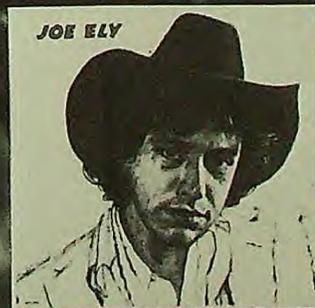
There it is, MCA five star country cream, delivered to your doorstep, whenever you order.



"A Man Must Carry On" MCSP 281



"Snowblind Friend" MCF 2803



"Joe Ely"
MCF 2808



"Ramblin' Fever"
MCF 2805



"I Remember Patsy"
MCF 2807

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RADIO/T.V.

ILR stations offer their advertisers a better deal

ELEVEN RADIO stations unveil their new-look rate cards this week, showing some increases in rates and the switch in emphasis promised by rep house Air Services to make possible more effective buying of airtime.

Rates for BRMB, Downtown, Orwell, Hallam, Piccadilly, Plymouth Sound, Tees, Thames Valley and Victory are up by between nought and 30 per cent. Of the 11 only Beacon and Pennine show decreases.

The new cards come into effect on September 5. New rates for the seven commercial stations represented by Broadcast Marketing Services are expected this week, to take effect at the same time. LBC — the only 'independent' in the network — will follow suit.

The major development is that the Air stations have fallen into line with the scheme to offer 'segment' packages in preference to the common Daytime and Total Audience Packages (TAPs).

While the latter — the 'lazy' ways of buying — are still available, clients and agencies can now take packages in any of five different time segments, depending on the particular audience they want to reach. They can be mixed in infinite combinations. Air marketing director Gerry Zierler commented: "The segment packages are like building bricks. We want to encourage clients to make up their own packages from the segments offered."

Rosko rules again (briefly)

EMPEROR ROSKO returned to England last Wednesday (27) to reclaim his old Saturday Radio 1 slot — for four weeks.

Rosko, one of the first Radio 1 DJs back in 1967, left the BBC last September for California to be close to his ailing father, Hollywood producer Joe Pasternak.

He will host the two-hour show from August 27 to September 17, and — as the 'daddy' of the roadshows — will round off the current Radio 1 Roadshow series at Brands Hatch on September 4th.

Rosko will be making a number of personal appearances during his stay in Britain.

The new cards have also standardised the confusing range of package sizes and discounts being offered on different stations. From a minimum of 21 spots, packages now increase by units of 14 spots, each with a discount of five per cent on the spot-rate of the package before.

The new streamlining, welcome as it will be, will not mark the end of criticism of radio rate cards. Although the 11 stations started from a common point — that radio shouldn't be more than a third the cost-per-thousand of television — it is impossible for a common rule to apply because each station has its own financial needs, audience and local competition. And although the new Air Services format may bring the rep houses closer together, they will not for the moment at least be wholly in step with BMS.

Nor does Air Services expect clients to be weaned from their buying habits overnight. Many agencies have been slow to realise the potential of radio, and while it is the poor relation in many campaigns more imaginative buying may still be eclipsed by the solid-seeming Daytime Packages and TAPs.

Despite the rate increases there is no doubt that money will go a lot further in radio than before. The new rates were worked out on the basis of the national JICRAR research survey carried out in the spring, in which most stations showed substantial audience gains. Allied to the high rate of inflation (most stations have not upped their

rates for a year or so) these have brought the real current cost down considerably.

Pennine's decrease reflects both their disappointing research figures and an apparently unjustified rise earlier this year (see feature, p.8). Downtown, despite remarkable survey results, has elected to keep its basic rates the same, although the strength of its audience has caused a break away from the Air format in offering only three time segments (the Irish audience, JICRAR revealed, peaks at lunchtime and not breakfast as in Great Britain). Explaining the decision, Downtown managing director David Hannon said: "We raised our rates by 22½ per cent in April, and we are determined that Downtown will be really attractive to new advertisers — specially from across the water — so that Air Services will find it very much easier to sell the station." Downtown's local sales have always been good, but advertisers in England have been hesitant about being able to sell in Northern Ireland.

Hallam, Tees and Pennine have agreed to continue the joint Yorkshire radio scheme begun last year. The package has boosted revenue, especially from record companies, which naturally aim for large markets; after Capital Yorkshire radio offers the second largest in the country.



gets a chance to 'steal' the house.

Slight embarrassment surrounding the publication of the JICRAR research figures when it appeared that Radio Orwell has no audience at all between six and eight a.m., which quite clearly it does. Amendment slips have been circulated to all concerned.

Contrary to previous reports, Guy Morris has taken the departed Peter Quinn's weekday spot in Radio Trent. Freelancer Bily Bingham is now on air from 9-1am at weekends.

Tory MP and pop morons

"POP MUSIC morons on Radio 1 and commercial radio" are debasing the English language, according to Conservative MP John Hunt.

Mr Hunt was questioning Education Secretary Shirley Williams in the House of Commons last week about the alleged poor language content on children's programmes.

The Minister, he said, should tell the broadcasting authorities that "even disc jockeys should be both literate and intelligent."

Mrs Williams replied that she had drawn the use of "loose, inaccurate and sloppy" language to the attention of the authorities. Conservative education spokesman Norman St-John Stevas, though, asked her to make it clear that "she does not agree with the view that all pop music programmes are moronic and contribute to illiteracy. Most of them are entertaining and some of them even instructive, including the Jimmy Young show on which I appeared this morning."

Mrs Williams retorted: "It was even more instructive when I was on it last month."

More TV discs for children

WHILE WEA is promoting its Honey Monster single featuring the Quaker Oats tv commercial figure, the theme of more children's video characters may soon be on disc. Talks are currently going on with record companies for the release of the music from Oscar, now in a 13-week series on Thames Television, and spreading to full ITV network by November. The shows airs on Wednesday mornings.

Oscar is the creation of the scriptwriting and composing team of Trevor Grace and Ray Counter; voice characters are all by Lance Percival. A merchandising programme is being drawn up, to embrace books, jigsaw puzzles and soft toys as well as the disc. Oscar, which has been sold to overseas markets, debuted last summer in Tyne Tees, and has been attracting good ratings since then.



WEA's HONEY Monster teamed up with Beacon Radio's Poison Dwarf during the creature's promotional tour to promote the Sugar Sugar single last week, only to be fed the Wolves — at a Molineux Football Ground outside broadcast. The whole beastly performance seemed to pass off well. Little and Large, beware.



DESPITE HIS new job with Anchor Records it is unlikely that the industry will ever let Ken Evans forget his years as programme director of Radio Luxembourg. Polydor promotions manager John Howson (pictured right) rubbed it in last week with a presentation of a gold disc of "Ken Evans' Greatest Hits".

Five week march in protest about lack of Rock and Roll

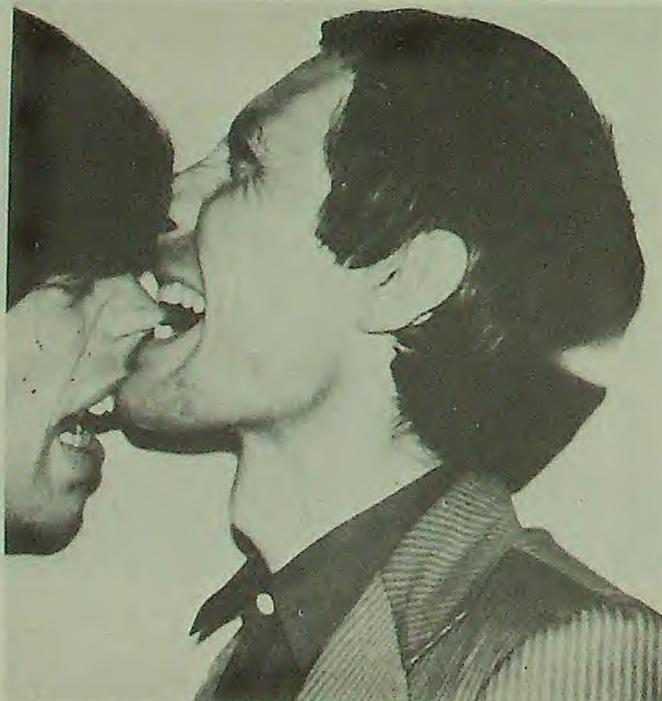
BRITAIN'S ROCK and roll fans are planning a five week march around the country to complain about the lack of airplay given to their music on ILR.

The march in the autumn, is being organised by the Teddy Boy Society of Great Britain, the National R&R Radio Campaign and the R&R Restoration Committee. The rockers had some success last year, when Radio 1 ran a 13-week rock and roll series, and recently with the return, by public demand, of Capital's American Dream show.

"I bear commercial radio on the whole no malice", said the Ted's leader Jailhouse John of the Wild

Wax Show, "but five or six stations should stock up with plenty of barbed wire and sandbags. We want some playlist action — but fast. Specialist programmes like It's Rock And Roll are not what the majority of rock and roll fans want."

Their main targets are BRMB, Hallam and Piccadilly — the latter considered apparently to be the most anti-rock and roll station in the country — but most ILR music stations will be visited during the great trapeze. The organisers hope optimistically for between 10 and 12 thousand marchers, presumably having nothing better to do for a month or so.



Ted's leaders Jailhouse John and Rockin' Roy. "We don't intend to stand any nonsense," says John (left).

Once is not enough...



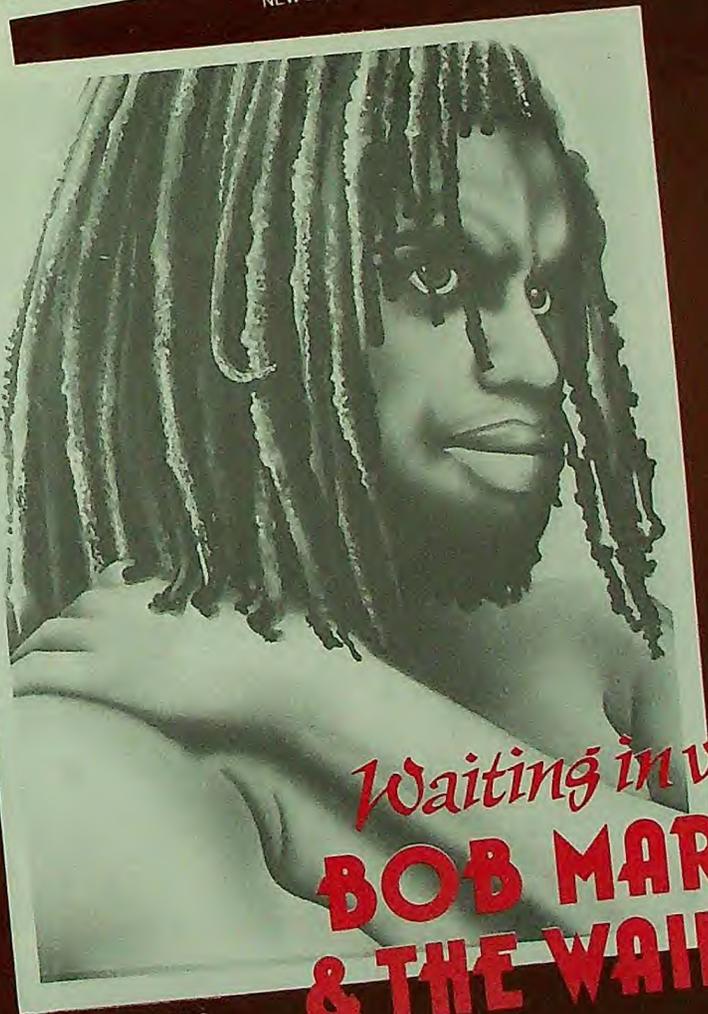
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ALBUM REVIEWS

POPULAR

BE BOP DELUXE

Live! In The Air Age. Harvest SHVL 816. Producer: Bill Nelson. This is a live two record special set, the extra disc being a "something extra" 33 1/3 EP, and marks this very cool and clear band's first essay in the field of live recording. Full marks, first of all, for the sound quality. It is without exception almost studio perfect throughout. Even the crowd's suitably appreciative noises has been tailored into frost-sharp stereo and consigned to the well defined gaps of eternity between tracks. But what else are we to expect from a band which for some is the epitome of crisp, cool, clear and ultra-intelligent seventies rock? The tracks, which are culled from most of Be Bop's previous outings on disc, but which also include two new compositions, Piece of Mine and Mill Street Junction and are all Nelson compositions, show that old familiar Be Bop grasp of detail and the best way to carve out an audience and hang on to it — surprise. But all those subtle modulations in songs like Ships In The Night and Life In The Air Again pastiches of all that has gone before eventually begin to pale with repeated listening. EMI are promoting this heavily, and it will sell well.

JAMES GRIFFIN

Polydor. 2391 274. Producer: artist. Difficult as it is to make a good sandwich without Bread, Griffin is trying hard, and what starts as a rather limp offering goes on to sound as if he really might have got somewhere, if there had been a side three. Jim Horn's horn playing injects some adrenalin into side one

on Goin' Back To Tomorrow — and Griffin's singing of it is a tribute to Randy Newman, even if it was not intended to be. Griffin gets much more into his stride with Blood From A Stone, and later does a competent and enjoyable Elton John on Treat Her Right. His next LP could be the one which proves Griffin can do without Bread, but this one will probably sell as much on his past associations with the group as on its own good-but-not-great merits.

CHAIN REACTION

Indebted To You. Gull. GULP 1021. A trio of names which have gathered years of reputation to themselves — Bobby Davis, Bruce Ruffin and Dave Collins — who come across in this new vocal combination as the sweet and funky voice of experience. The songs are mostly smooth and melodic soul but the lads can wind the tempo up to great effect when they feel like it. There is a great deal of this elegant black music around on record, but this has the quality and the names to deserve a place in the browser.

CELI BEE & THE BUZZY BUNCH

TK. XL. 14060. Producers: Pepe Luis Soto and Tato Rossi. Taking up where Donna Summer left off this recent TX signing stiffens the sinews of sexy disco pop, giving it the white soul treatment. Superman is the first track, which like Hurt Me on side two may well have huge disco success but has lyrics which would instantly mobilise the whole of Mrs Whitehouse's self-righteous army of listeners and viewers. Backed by a small tight combo of drums, keyboards and guitars Ms. Bee has proved herself a high-stepping addition to the TK stable, but could take time to come to the record buyers' notice.

THE DETROIT EMERALDS

Feel The Need. Westbound K50372. Producer: Abrim Tillmon. Joining that select band of artists who have re-recorded one of their early hits with considerable success, the Emeralds now deliver an album featuring an extended (seven minute-plus) workout of Feel The Need In Me, and more material in that mould. It is sad to report that only competence rules, however, and even that is in doubt on one track, Love For You, where the vocals are suspiciously flat. The group's rather old-fashioned approach needs strong repertoire, and songs such as Wednesday and Love Has Come To Me, both ballads, and Take It Or Leave It, an uptempo piece of repetition, are plainly unexceptional. The only cut apart from Feel The Need which excites is Look What's Happened To Our Love, echoing the Invictus sound of the Chairman of the Board. A dull long-player, then, though there may be some sales activity because of the single's acceptance.

THE EMOTIONS

Flowers. CBS 81639. Producers: Maurice White/Charles Stepney. The Emotions' single, Flowers, has been generating more than slight sales and radio action in Britain recently, presumably prompting the (belated) release of this, the trio's debut album for CBS. As producers White and Stepney are triumphant with Deniece Williams, it is hardly surprising that echoes of that singer's style and repertoire are heard here (indeed, she has co-written one track, Special Part). The girls' voices blend well with the instrumental backdrop's mellow mix of clipped brass, sharp percussion and firm bass lines, but, sadly, there is little of the intensity and feeling which characterised their first recordings for Stax some eight years ago. Nevertheless, there are many

Seventies soul fans who will enjoy the zippiness of uptempo affairs such as No Plans For Tomorrow and I Don't Wanna Lose Your Love, and relaxing ballads like Me For You and How Can You Stop Loving Someone. Modest sales, perhaps.

THE O BAND

The Knife. United Artists UAG 30077. Producer: Del Newman. The Knife is in fact one track which tells quite unpleasantly the story of a girl's murder by a methedrine addict. Strange really that this cut gives the album its title, with sleeve photography emphasising its bloodthirsty nature, for The Knife is not typical of the album. The O Band are more commercially minded than the title track would indicate and play with an aggression and vitality which stays well short of heavy metal. What they are playing may not be entirely in the forefront of fashion, but there's no argument that the band functions with impressive expertise and has its following.

BBC TOP OF THE POPS Vol. 5 BBC BLP 010

Sixteen tracks from the Top 50 of recent vintage. The format is not one that appeals greatly any more to the tv merchandisers, but for the Beeb to sustain the series thus far indicates that sales are to be had — of a sort. Track listing suggests a fairly arbitrary selection which mixes BCR with Graham Parker, O. C. Smith with Showaddywaddy and Thelma Houston with the Rubettes. Such inconsistencies may not help sales.

STARBUCK

Rock 'n' Roll Rocket. Private Stock. PVL 1023. Producers: Bruce Blackman and Mike Clark. The band offers a highly acceptable and energetic blend of predictable, melodic rock numbers, interwoven with quirky but tuneful synthesiser playing. Easy on the ear but at several removes from thrilling or compelling. Obviously a competent band, Starbuck has made a nice album — if that is not a vague insult. Unless something happens to make it stand out from the crowd the sales prospects are mediocre.

BIG JOHN'S ROCK 'N' ROLL CIRCUS

On The Road. DJM DJF 20511. Producer: Johnny Goodison. A popular club act — and its easy to see why from this album. Rock 'n' roll for the scampi-in-a-basket set — defused, cleaned-up but sufficiently rhythmic to give the undiscerning a sensation of experiencing the real thing. Lucille, Sea Cruise, Little Darlin' a Drifters medley and other golden oldies which approximate to the originals, form the basis for an album which might attract a small amount of interest in locations where the band has appeared.

MISCELLANEOUS

HINGE AND BRACKET

An Evening With Hinge And Bracket. EMI One-Up OU 2181. Producer: Norman Newell. Essentially, Hinge and Bracket are a live act, and their rather incredible performance (they portray two elderly spinsters) has to be seen to be fully appreciated. This album was recorded before an audience at EMI's Abbey Road studio, and includes highlights from their stage presentation, including The Cat Duet, Ivor Novello's Keep The Home Fires Burning, and the patriotic Land Of Hope And Glory. Ideal for fans.

WERNER MULLER ORCHESTRA

Sentimental Journey. Decca PFS 4383. Producer: Ray Few. The sleeve notes suggest that the Muller Orchestra is engaged on a nostalgic

trip to yesteryear Swingland. In fact the reality is rather different, despite the programme which covers such goodoldgoodones as Moonlight Serenade, Mood Indigo, Begin The Beguine, Marie and Song Of India. Muller doesn't try to recreate the sounds of Dorsey, Miller et al and comes up with a bland, contemporary m-o-r mix of strings, voices used instrumentally and subdued rhythm. Not exactly swing, but not exactly lacking in easy-listening appeal either, particularly on the strength of the repertoire choice.

JEAN-MICHEL JARRE.

Oxygene Polydor Super 2310 555. Producer: Jean-Michel Jarre. Jean-Michel Jarre has an impressive musical pedigree. His father, Maurice, composed the music for many of the most successful films since the war, Doctor Zhivago being perhaps his most notable success, and his son expanded his inheritance with a stint at the Conservatoire de Paris, picking up qualifications elsewhere along the way. Oxygene is his first album, and it has already had much success on the continent, bubbling up near the top of most of the European charts over the last few months. In concept it is a sort of Gallic Oldfieldism, the whole having been written (composed, is perhaps a more appropriate word), performed on a battery of synthesisers and moogs and produced by Jarre himself. Unfortunately, Jarre has produced a work that is ponderous in its self-conscious musicality — he definitely wears his art on his sleeve. Unlike Oldfield, he never stands back and laughs at his own creation. It is heavy throughout, and his influences continually jog the elbow — particularly the lugubrious touches of Mahler and the almost continuous Bach continuous underpinning. Polydor are promoting the album with teaser posters and in-store displays, so some interest will be generated but the album is not really suited to our insular and musically anti-intellectual Anglo-Saxon island.

SOUNDTRACK

The Spy Who Loved Me. United Artists UAG 30098. Producer: Marvin Hamlsh. Music from the latest James Bond movie of course, and the highspot is Carly Simon's delicious rendering of Nobody Does It Better, composed by Marvin Hamlsh and Carole Bayer Sager. Hamlsh has scored the music throughout, which more than stands up on its own, but obviously benefits from people having seen the film.

TONY MONOPOLY

I'll Have To Say I Love You In A Song. EMI INS 3006. Producers: Various. Some of the material has been available before, via an album Monopoly had released on Buk Records last year, but other tracks here are making their first-time appearance on the market. Jim Croce's song is the title track, and there is a selection of standards such as I Believe, and newer material like Rock 'N' Roll (I Gave You The Best Years Of My Life). Monopoly's frequent cabaret appearances should stimulate sales.

AMBROSE AND HIS ORCHESTRA

Saturday Night. Decca DDV 5003/4. Compilation: Geoff Milne. A nostalgia package issued via Decca's Vintage series — and it's good to see the records actually feature the old Decca — The Supreme Record label logo. The 32 recordings here are retained in their original mono, and date from between 1933 and 1937, which gives some idea of their vintage value. Good album packaging, with extensive liner notes, recording dates and orchestra personnel given in full, and a fitting souvenir for admirers of the late bandleader.

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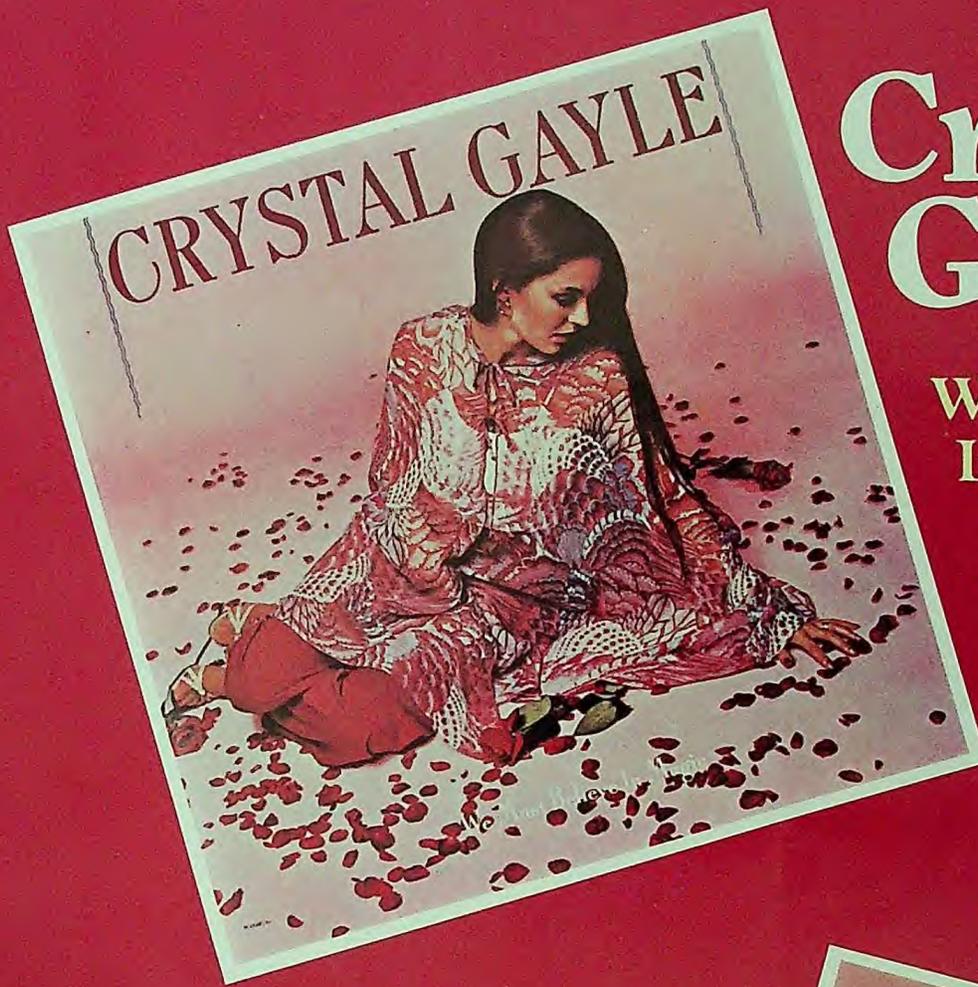
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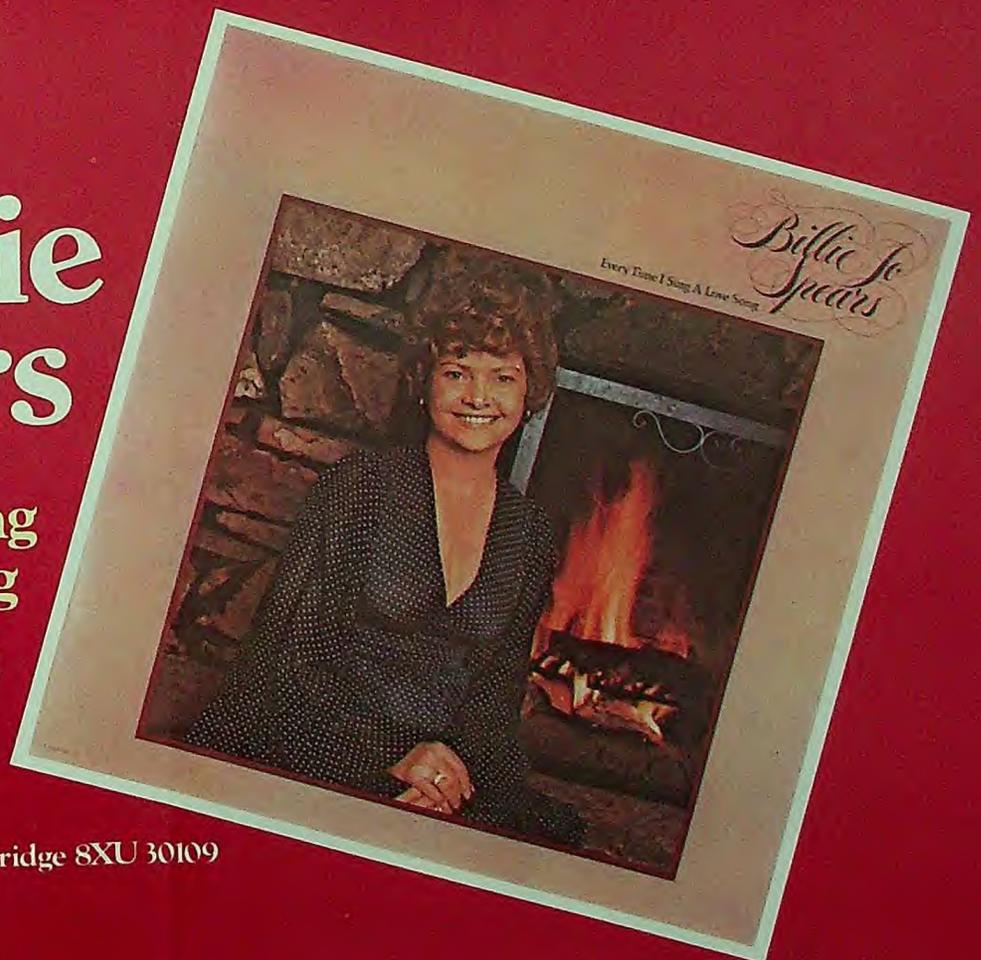
A new album produced by
Allen Reynolds

Album UAG 30108 Cassette TCK 30108

Billie Jo Spears

Every Time I Sing
A Love Song

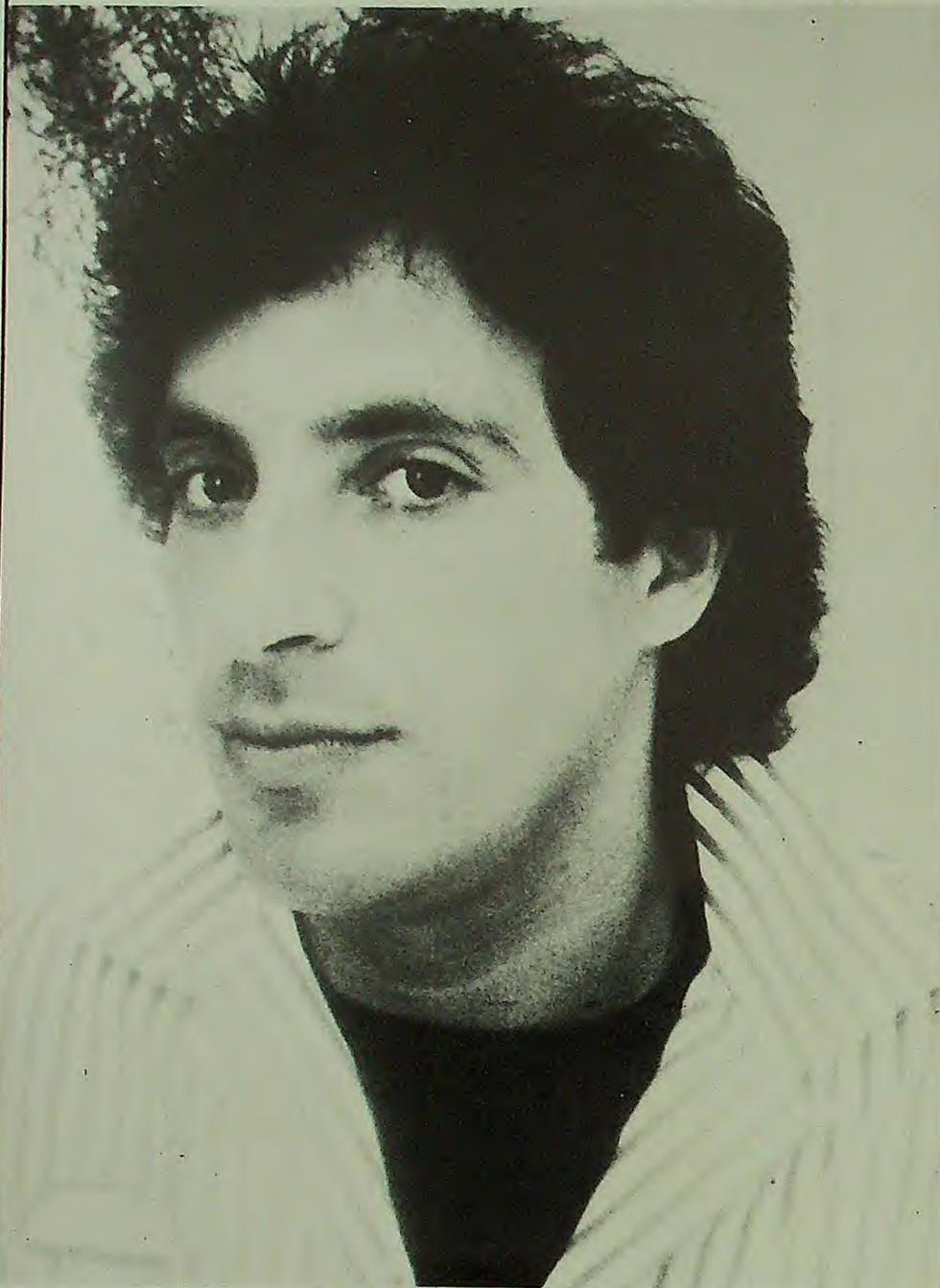
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EUROPE Profit growth—rate of German industry falls

HAMBURG — The German record industry's profit growth rate fell by 5% to 13%, the result of a market softened by tough competition, repeated price cuts on LPs, stagnant singles sales and a strong swing to blank cassettes.

Although early speculation suggested a continuation of the 1975 trend, when an unprecedented 18% leap in profits generated earnings of about \$637.5 million, the record industry's profits were up by only 13% on the previous year's figures. Indications are that the slowdown has continued into 1977.

The report of the German Record Manufacturers Association for 1976 states that sales of records and cassettes earned about 722 million dollars, a calculation based on final retail price plus VAT. Members of the German industry accounted for some 85% of the sales, and the rest were imports of the product of tv merchandisers like Arcade or K-Tel.

The report mentions the boom in music cassettes sales, a trend which had strong influence on the low-price LP sector of the market, where corresponding sales were stagnant. Music cassette sales surged up by 84%, putting the proportion of LP

sales against cassettes at roughly 69 to 31 in favour of albums.

The slowdown in profit growth continued into the first quarter of 1977, according to the Association's latest figures. Growth dropped to 6%, compared to 19% for the same period last year.

The breakdown of sales for the first three months of this year was as follows: singles 10.05 million (1976 10.4 million); full-price LPs 9.6 million (8.3 million); full-price music cassettes 2.35 million (2.3 million). The figures refer exclusively to popular music.

The Association points out that figures for the first quarter of any given year do not necessarily determine trends for the rest of the year.

However, the implications of declining singles sales returned by all companies are disturbingly clear.

Singles sales increased by only 1.4% in the period July 1976 to April 1977. At the same time the trend towards decreasing sales in the full-price sector of the LP market continued unchecked (the Association reports a 20.4% decline) while cassette sales increased by 18.4%.

Jazz talent and record exchange scheme set up in France

PARIS — The Independent du Jazz has set up a record exchange system to encourage new talent.

Started by Jef Gilson, Independent du Jazz groups together small record producers who operate outside the commercial circuit. Interest in jazz as opposed to commercial interest is its aim, according to Gilson, whose own outfit is known as Palm.

Fearing that "the past may turn out to be the grave digger of the present" because jazz names of 20 and 30 years ago are still eclipsing today's musicians, Gilson has established a record exchange system between small producers in various countries.

Producers from six countries — France, Yugoslavia, Hungary, Great Britain's Cadillac and Switzerland's Hat-Hut labels are willing to exchange discs.

Musician exchange is also on the cards. Such French musicians as Ponty, Solal and Portal are in demand and Gilson points out that



Germany's top Academy award went this year to Motown's Stevie Wonder. Seen receiving it is Motown International vice-president Ken East (left) from Wilfried Jung of EMI-Europe.

there are many others who deserve wider recognition outside France. International exchange may well be the key to recognition for talented but obscure musicians all over the world.

Piano duo sign with Polydor

HAMBURG — The piano duo Alfons and Aloys Kontarsky have signed a long-term contract with Polydor International. Their first recordings under the new contract (Stravinsky's concerto and sonata for two pianos, and Bartok's sonatas for two pianos and percussion) were recently made here.

Europe's top sellers

France

SINGLES

- 1 OXYGENE, Jarre, Polydor
- 2 MAGIC FLY, Space, Vogue
- 3 BEATLES AT THE HOLYWOOD BOWL, The Beatles, EMI
- 4 CERRONE'S PARADISE, Cerrone, WEA
- 5 ONYX, Space Art, Carrere
- 6 MA BAKER, Boney M, Carrere
- 7 I REMEMBER YESTERDAY, Donna Summer, WEA
- 8 LA VIEILLE, Michael Sardou, RCA
- 9 BO FILM BILITIS, Francis Lai, WEA
- 10 L'ARCHE DE NOE, Sheila, Carrere

Spain

LPs

- 1 HOTEL CALIFORNIA, Eagles, Hispavox
- 2 COMING OUT, Manhattan Transfer, Hispavox
- 3 ANIMALS, Pink Floyd, EMI
- 4 EVITA, Various Intérpretes, Phonogram/Movieplay
- 5 CHICAGO X, Chicago, CBS
- 6 THE YEAR OF THE CAT, Al Stewart, RCA
- 7 FIESTA, Rafaella Carra, CBS
- 8 A NEW WORLD RECORD, Electric Light Orchestra, Ariola
- 9 FOUR SEASONS OF LOVE, Donna Summer, Ariola
- 10 LOVE IN C MINOR, Carrone, Hispavox



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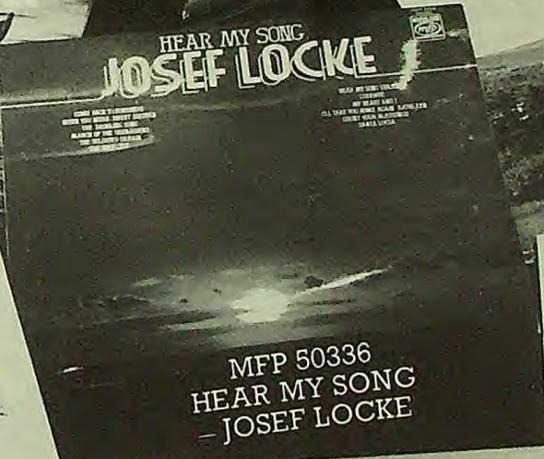
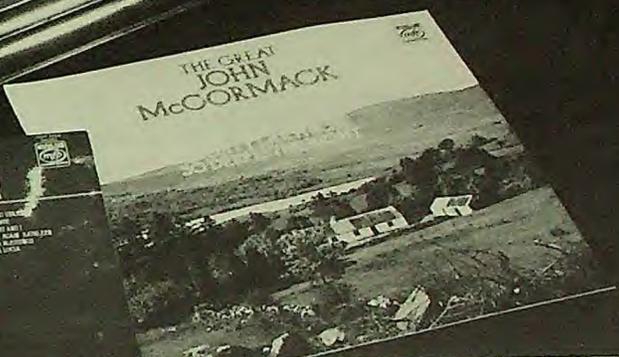


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FEATURE

Can EMI hold off the CBS WEA challenge in UK?

IN THE April-June market survey, CBS again gave notice of its challenge for market leadership by displacing EMI as the leading singles company for the second time. The survey was also notable for the steady improvement of WEA's market share. In this article Brian Mulligan examines the potential that these two companies have to become locked in a struggle for domination of the UK record business — and whether EMI, traditional UK frontrunner, has the strength to fend off the transatlantic takeover bid.

DESPITE THE American presence which first manifested itself some 12 years ago when CBS set up in business in Britain by buying Oriole, the balance of trade has firmly remained in the hands of the British-owned companies.

Led traditionally by EMI, the British group has presented a sufficiently aggressive front for the claim to be fairly made that the British record business is dominated by the British companies. Surveys of chart action by Music Week have tended to underline that this has been the case, at least to the point that the British consumer prefers to spend his money on local acts rather than American.

But there have during the past 12 months been ominous signs that the traditional supremacy of the British majors is on the wane and that the fortunes of the American opposition are in the ascendant. Obviously there is always a swings-and-roundabouts factor in any survey of sales based on a three-month period, but even taking this into account the consistency of CBS and the ever-improving chart performance of WEA, particularly in the spotlight of the singles market cannot be ignored.

When in the last three-monthly survey by the British Market



Research Bureau of sales in 1976, it was revealed that CBS had finally done the impossible and taken the top singles position from the seemingly impregnable EMI, the tendency was to assume that it was merely a reflection of the inevitable that EMI would eventually hit a bad period (although surely not at Christmas time) and possibly have to yield temporarily. But when in the second quarter of 1977 CBS delivered a further sharp reminder that its October-December achievement was no fluke, then the possibility of a new UK frontrunner on a permanent basis could not be ignored.

Neither could the increasing power of the American presence. For not only was CBS seen to be giving EMI a run for its money, but the American company's chief competitor WEA, with 15.1 percent on singles and 13.3 percent on albums, could be seen to be moving more strongly into the picture. The improvement in the performance of WEA, indeed, may be regarded as a significant development which will surely lead to it being involved in a three-way scrap for the market leadership with CBS and EMI, with the rest of the pack so far behind as to pose no major threat to the giants.

It is only in the last year or so that WEA has begun to offer serious competition to CBS and EMI. Before the arrival in February of 1976 of WEA International president Neshui Ertegun to take command of a company which



Artists spearheading the American invasion — above, Manhattan Transfer, below George Benson (left), Tom Verlaine of Television (centre), Barbra Streisand (right) and Eagles (bottom).

BY
BRIAN MULLIGAN

having been divided had failed to conquer, WEA never looked like fulfilling its true UK potential. From a united company still finding its feet in the UK market, it was split into separate and competing companies utilising certain services jointly. It was a move doomed to failure, but the change in the organisation's fortunes has been dramatic since Ertegun reunited the Warner Bros-Elektra-Atlantic troika as well as welcoming Asylum into the operation. Having begun the countdown towards a WEA liftoff, Ertegun then played a catalytic ace and the Godfather simultaneously by luring John Fruin out of "retirement" and putting the man who is generally regarded as the most able British executive in the record business in charge of the company at a critical moment in its development. The price by all accounts was high, but WEA's progress onwards and upwards has continued and the investment has been justified.

On its way to becoming a major contender in the UK powergame, WEA had another ace up its sleeve and played it with consummate skill. With a turnover of WEA's potential a distribution operation was inevitable and there could hardly have been a better choice to set it up than Tony Muxlow. As the managing director of Phonodisc, Muxlow had experienced the shambles and near total breakdown of that operation in its early days, but had survived to see it become as efficient as any distribution set-up in this country. Muxlow once gaged: "I'm an expert — I've made all the mistakes." And learned from them, for WEA Distribution seems to have slipped so smoothly into gear that dealers have taken the unusual step of actually writing complimentary letters to Music Week about the service received.

But in establishing WEA's

presence emphatically, Fruin has taken a conscious decision to concentrate on selling the richly endowed American catalogue at the expense of signing and breaking new English talent. In consequence, The Eagles have been doing better than ever, Manhattan Transfer have broken through as major album sellers, George Benson is showing signs of repeating his American



success as an m-o-r crossover instrumental giant, Little Feat are winning belated recognition, Fleetwood Mac has made it and Television looks like a bright new talent.

The time for WEA to move back into the British talent arena may return, but when it happens the company will be able to take the initiative secure in the knowledge that American egos have been taken care of and that a secure catalogue base exists.

In considering the relative strengths of CBS, WEA and EMI it becomes increasingly obvious that

the British major is now at serious disadvantage in its battle to hold on to its market lead. The situation is aggravated to some extent by the lack of support forthcoming from other British companies in resisting the American threat. Time was when EMI could have looked towards the Albert Embankment as a primary source of back-up in any effort to ensure that leadership of the UK market was vested in the hands of British companies. But those days appear to be long past and unlikely to return, the evidence being Decca's performance in the April-June period accounting for a mere one percent of the singles market.

EMI, then, is out on its own — but lacking that relentless flood of hit material currently being generated on behalf of CBS and WEA by their American parents. In Billboard's survey of chart action in the first six months of 1977, WEA topped the corporate listings of album performance with a 25.9 percent share based on 115 titles, followed by CBS with 18.5 percent and 81 titles. Capitol was a poor third with 7.9 percent and 42 titles, with one of EMI's other main sources of American repertoire, Motown, in seventh position with a mere 4.3 percent and 15 titles. Another important EMI licensed label, MCA, didn't figure in any section of the survey apart from taking ninth place with 3.1 percent and 11 titles in the corporate share of Hot 100 singles activity.

When the survey focused on the specifics of chart performance, it can be seen that EMI's sources of American product were still less prolific than those available to CBS and WEA, except in the singles market where Capitol clinched the top label position with 8.7 percent and 19 titles, followed by Warner Bros (7.3 percent/20) and Columbia (6.2 percent/20). But the combined strength of Warner Bros and

associated labels (Dark Horse, Bearsville, Reprise etc) brought the company into top position in the survey of combined labels with 8.9 percent and 29 titles against Capitol's 8.8 percent and 20 titles.

The value of American product to an English operation can easily be assessed by a look at the 10 best-selling singles logged by BMRB in the second quarter of this year. Six out of ten came from America, with four of those titles — by Barbra Streisand, Joe Tex, Deneice Williams and the Jacksons — being credited to CBS. That the Jacksons should be a contributor to the CBS victory in the singles survey must be particularly galling to EMI, for not only is Motown's loss EMI's loss, but is additionally CBS' gain.

EMI, despite everything, is not likely to abdicate its market leadership without a determined fight. Managing director Leslie Hill went on the record some weeks back by stating that EMI was predicting sales in the year to the end of June at two and one-half times that of its nearest competitor. On that basis, the UK major still has a hammerlock on the total marketplace which may never be displaced: So long as it is able to maintain its UK licences for Motown and MCA. But even that is no foregone conclusion and the company's decision to set up a licensed labels division with its own sales force can be interpreted as indicating that the company wishes to impress on its customers that their repertoire will be sold with as much enthusiasm as the domestic product, thus forestalling any temptation either to move elsewhere or to follow A&M, Arista and UA and set up their own sales operation, either limited or total. It also indicates EMI's intention to stay in the licensing business by making itself that much more attractive to

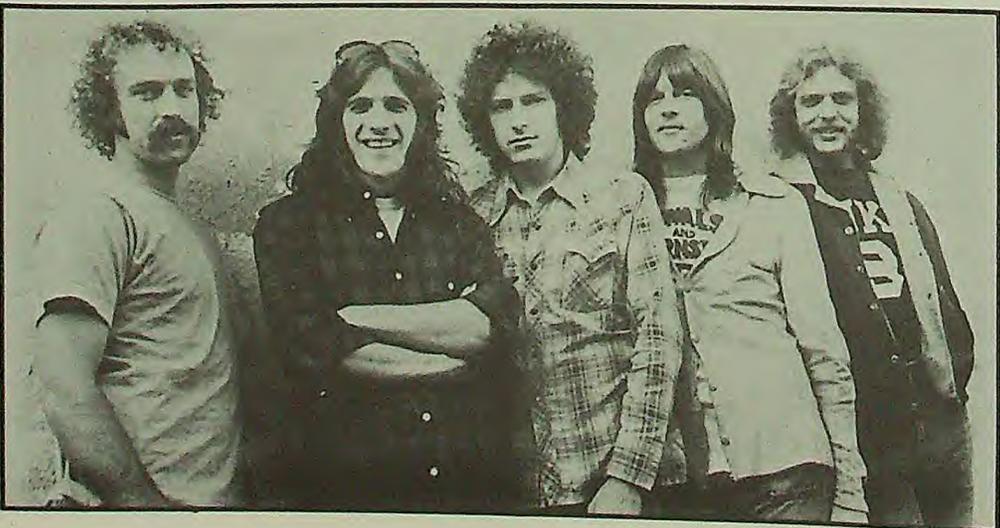


prospective customers than the position.

But there are those who wonder whether EMI's reliance on licensed repertoire has diverted its attention from breaking new British talent, and to be sure there has been nothing of real significance to engage since Queen, at least which could be regarded as having true global significance.

However, EMI is undoubtedly behaving prudently in ensuring that it can hang on to what it already has. For the moment, at least, American talent is making impressive inroads into the British business as CBS and WEA concentrate on marketing and selling their own product, rather than relying on licensed repertoire to provide essential volume. If the major-selling material continues to come from America, then Capitol, Motown and MCA could provide an essential lifeline to the stateside market, so far as EMI is concerned, but without Motown and MCA where would EMI's market share be relative to those of CBS and WEA?

Unless there is an upsurge in British talent comparable to that enjoyed by EMI during the Merseybeat boom, which coincides with both WEA and CBS losing their creative impetus in America, then there may be no alternative over the next couple of years for EMI to have to surrender the lead it has enjoyed for so long. But in the meantime the scrap between the UK champion and the two leading American contenders is threatening to be of epic proportions.



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AUDIO

Racal-Zonal buy up Hellerman Cassettes

RACAL-ZONAL, the specialist magnetic tape company, has acquired Hellermann Cassettes of Crawley, Sussex. HCL's injection moulding experience and Racal-Zonal's magnetic tape technology will provide an integrated cassette manufacturing capability. A substantial proportion of HCL production is exported and it is

Racal's intention to continue with a vigorous international marketing policy. Racal-Zonal's managing director Don Worman, announcing the new link-up, related the HCL purchase to a planned response to industry's increasing demand for audio and video tapes in cassette and other "convenient" formats.

EDITED
by
CLEMENT BROWN

A Trio first

NEW TRIO KX-1030 Dolby cassette recorder imported by B.H. Morris & Co incorporates a three-head system which is claimed to be unique.

Trio's KD-2070 is said to bring professional direct drive features to the first-time buyer in an economically priced turntable unit. Special points about this two-speed model are a damped cueing device, direct readout of tracking pressure, and a S-shaped pickup arm. Also introduced is the KR-4070 receiver, rated at 40 watts per channel and with an advanced specification. A large and highly stable power supply section is an outstanding feature. The FM tuner frontend incorporates a variable linear condenser and low-noise FET circuit.

Harrogate — the start of a new era?

ADC, the BSR-owned company specialising in pickup cartridges, expects the Harrogate hi-fi show and the autumn audio exhibitions to mark the beginning of a "new era". These events will see the launch of a new range of magnetic cartridges headed by an advanced model which is claimed to give the ultimate in stereo performance allied to zero wear.

ADC will also be introducing the LMF carbon-fibre pickup arm and giving a preview of their new version of the Accutrac automatic, remote-controlled turntable. This has an auto record transport system which can handle six LPs.



Trio KD-2070 direct drive turntable

Cassettes for dealer demos

A RECENT large Decca-group release offers many music cassettes with wide appeal ranging from background music to more objective use in public demonstrations of hi-fi systems. All are Dolby-processed and therefore recommended primarily for systems which incorporate Dolby noise-reduction.

Lively sound with pleasing tonal quality is offered by Argo KZRC 866, a classical programme by Pachelbel, Albinoni and others played by the Richard Hickox Orchestra. With its gracious string sound this is among the best of recent cassettes, but enthusiasm is tempered by the substantial run-off time on side two. Albinoni's popular Adagio For Strings and Organ is included. No less desirable is Argo KCSP 500, a compendium called Music For Royal Occasions, with fanfares, marches and choral pieces recorded at various times from 1959 to 1976. Noble in thought and sometimes in deed, this programme has its audio highlights — to be selected with care.

Decca KSKC 6820 presents the Grimthorpe Colliery Band in a concert of English classics, stunningly played and lovingly recorded with plenty of bite and

attack, though the reverberation is excessive. This is the taped counterpart of an LP released a couple of months ago, and direct comparison reveals the superior sparkle, firmer bass line and wider dynamics of the disc. But still it is one of the more attractive cassettes from recent samplings. Decca KECC 797 is cheaper but can act as a terrible warning of the gramophonic quality of some 20-year old reissues. Yet the programme, including music by Rimsky and Chabrier, plus the winsome Spanish Dances of Moszkowski, is charming.

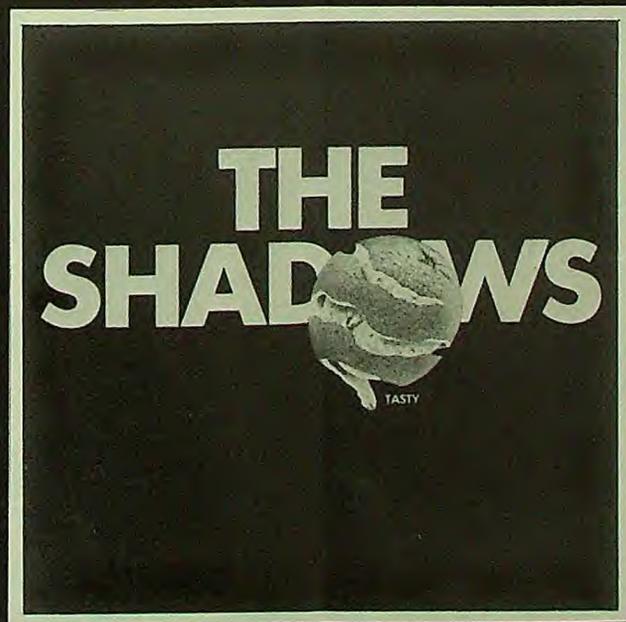
Popular arrangements strung together as high-class background music are legion in m.o.r recording output. None better than the Ronnie Aldrich Orchestra which, with skilful production, presents the haute couture of pop audio. Latest is a Phase 4 concert, glossy and smooth with many an entertaining stereo effect. This one is KPFC 4406, strong on film themes and arrangements of current favourites. Another is The Phase 4 World of Colours (KCSP 484), by Chacksfield, Ros, Aldrich and others. The rather desperate-sounding title integrates Yellow Bird, Deep Purple, Mood Indigo and a lot of green, green grass.

Fancy something tasty?

THE SHADOWS



Following their No. 1 album
The Shadows now invite you
to savour the flavour of
12 juicy new tracks.



"TASTY"

EMC 3195
also available on tape.



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

CLASSICAL

RSA makes award to young musicians

FIFTEEN YOUNG professional musicians have been awarded bursaries totalling £150,000 for further study abroad by the Royal Society of Arts, it has been announced in London. The grants — awarded on merit to British and Commonwealth citizens under 30 — have been underwritten by commerce and industry, including the record companies CBS, Decca, EMI, Philips and RCA, in addition to a number of charities.

The scheme began in embryo some three years ago to fill a void left by cuts in public expenditure for Arts projects and the scholarships have been increased to keep pace with inflation. Among the distinguished jury responsible for

selecting finalists in all sections were Sir Frederick Ashton, Sir Robert Mayer, Manoug Parikian and Robert Tear.

Conditions of entry for candidates are designed to test future potential as performing artists, choreographers. Applicants were required to have completed training at a recognized music college and to outline in some detail how they proposed to spend their bursaries during the year of tenure. It is anticipated that there will be an increased number of entries next month for 1978 scholarships. This year's bursaries were shared between two choreographers, six string players, and seven singers.

Ambitious Proms from the BBC

A NEWLY-AMBITIOUS approach to the planning of BBC Promenade Concerts is highlighted in the coming week with the inclusion of four large-scale works by living British composers — two of them world premieres. Tonight (6) Mark Elder conducts the BBC Symphony Orchestra in Buller's Proenza, a Jubilee commission, and next Tuesday the same orchestra, under Sir Charles Groves, tackles Maxwell

Davies' St Thomas Wake. On August 10 Groves conducts the Royal Philharmonic in Goehr's Pastorals, whilst August 12 sees the world premiere of Richard Rodney Bennett's Actaeon for horn and orchestra (soloist Barry Tuckwell). All of these concerts are due to be broadcast on Radio 3.

In the not-so-clever department, however, it seems that the Beeb has boomed by apparently failing to include the traditional Rule Britannia in the legendary last night of its Jubilee Proms. The Corporation has had a number of uncomplimentary calls. But honour is saved: apparently the omission was a printers' oversight, so Britannia will continue to rule OK.

Edited by
Nicholas
Webber

New Mozart Orchestra planned for London

CAN LONDON afford yet another orchestra? That question, which perennially rears its head in standard musical journals, is likely to be aired again with news of a capital-based ensemble which will aim to specialise in Mozart.

The New Mozart Orchestra is to draw its members from freelancers already playing in established ensembles — something unsuccessfully attempted in recent years by the English National Orchestra — and its total strength will be 28. The first season of six concerts will begin in October at St John's Smith Square, each programme including works by Mozart and one other composer.

Music Week understands that no Arts Council funds are forthcoming for the current year, but that donations have come from individuals, with the hope of further sponsorship from business sources. The aim of the principal organizers Clive Fairbairn, a conductor, and Richard Kirkland, a violinist — appears to be that of attracting largely private patronage. Already there are plans for South Bank concerts next year.



SIR MICHAEL Tippett's new opera, *Ice Break*, was recently premiered at the Royal Opera House, Covent Garden. Congratulating him on his fourth opera — dedicated to conductor Colin Davis — are: (l-r) Ken Maliphant, Phonogram's Marketing Director; Ernst Van der Vossen, Vice President Phonogram International; Colin Davis; Sir Michael Tippett.

Decca Classical Carpenter wins International composition competition

"I TELL you, the Nun's Chorus is the finale to *The Sound of Music*".

"Rubbish! It's one of the Dances of the Seven Veils..."

No, not another Derek and Clive — or Hinge and Bracket — saga, but a useful piece of promotion from Decca Classical. It comes in the form of a handy giveaway sheet designed to ease the path of harassed record dealers and headed *Spot The Tune*.

An alphabetical listing gives the source of many popular classics requested in record shops but which usually need extra elucidation — such as composer's name and even the title of the work — for them to be located in the usual catalogues.

The leaflet — available on request from the company — also details recommended recordings, giving bargain price issues where possible. So the next time a customer demands record or cassettes of *The Clog Dance*, *The Raindrop Prelude* or even *Your Tiny Hand Is Frozen* they can be instantly located.

ENGLISH COMPOSER Gary Carpenter's *Prelude and Fugue for Nine Players* has won the prestigious International Composition Competition awarded annually by the Austrian Guild of Composers. Carpenter, aged 26, studied at both the Royal College of Music and the Royal Academy and has written music for both theatre and cinema. Since last year he has been attached to the Nederlands Dans Theater as pianist and conductor after a two-year spell in Germany.

Additionally, Carpenter's *Concerto for Orchestra* is to receive performance during the Dutch Gaudeamus Week by the Dutch Radio Philharmonic Orchestra, with a premier in Hilversum on September 11.



CURRENTLY TOP 5 IN FRANCE

SPACE

CURRENTLY TOP 10 IN GERMANY

Make space on your shelves.

A great Success on the Continent,
the fantastic DISCO single by SPACE

'MAGIC FLY'

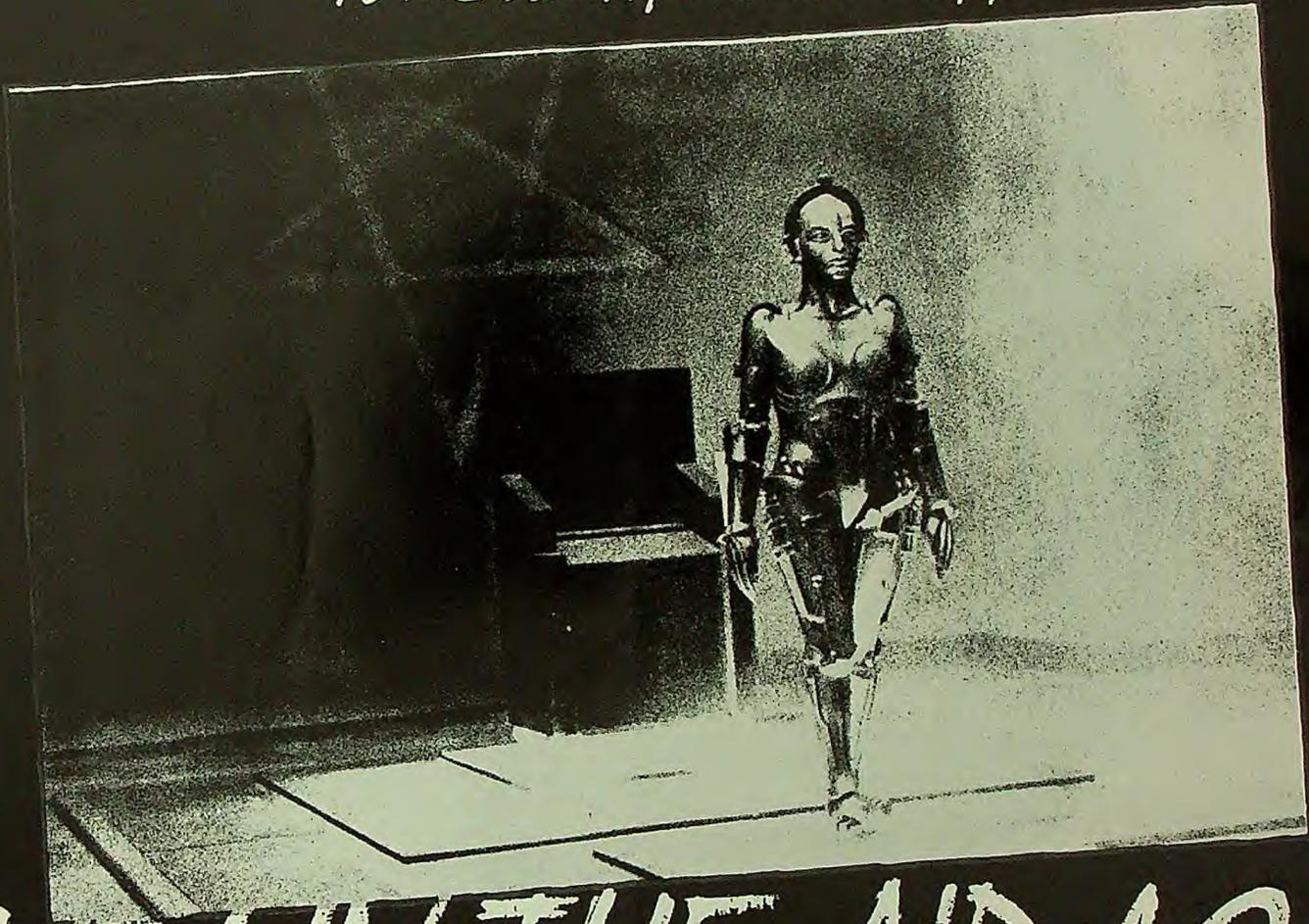
the title track from their new Album 'Magic Fly' NSPL 28232

7N 25746

Number 10 album chart

BE BOP deluxe

...from the nervous white light of the stage
to the calm persistence of plastic...



LIVE! IN THE AIR AGE

Live! In The Air Age... capturing the magic of BE BOP in concert. They couldn't get all your favourite tracks onto two album sides, so they've made it a two record set - for the price of a single album.

Tracks include: BLAZING APOSTLES, SHIPS IN THE NIGHT, FAIR EXCHANGE, SISTER SEAGULL, MAID IN HEAVEN, ADVENTURES IN A YORKSHIRE LANDSCAPE and many more.

This, the very first live BE BOP deluxe album, marks a special event in the band's history. In the past we have always regarded our stage music as something quite separate from the studio albums. BE BOP deluxe in concert was simply just that, ... a single event, experienced and then gone forever, as impermanent and elusive as we could make it. It seemed wrong to transfer such an event from the nervous white light of the stage, to the calm persistence of plastic. But now, with the opening of a new chapter in the band's development it feels right to commit some of our moments of musical time

to the waltzing of your timeless turntables.

Among the old favourites you will find two previously unrecorded songs: ... "Mill Street Junction" I wrote way back in 1972, a relic from the very earliest period of the band's career. "Piece of Mine" is more recent, being part of BE BOP's live shows for around two years.

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.

Bill Nelson.



SHVL 816
available on tape

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



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

And one which has a clearly defined audience with 67% of all listeners who buy recorded music being 15-24 years old, and 86% under 35.

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

It's also a fact that 15-24 year olds make up 55% of all singles purchases.

And 35% of all LP purchases.

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

The station they turn to.

Ours.

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

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



Britain's only national commercial radio station.

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NAME _____

POSITION _____

COMPANY NAME _____

ADDRESS _____

1890
MAY 10

1890
MAY 10

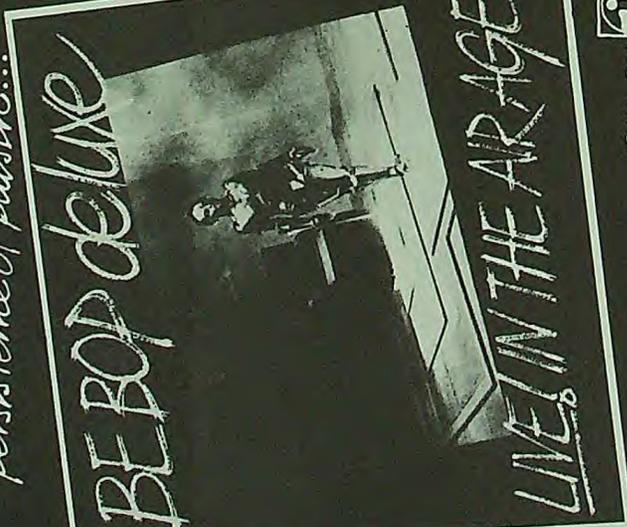
1890
MAY 10

1890
MAY 10

MUSIC WEEK

...from the nervous white light of the stage to the calm persistence of plastic...

BE BOP deluxe



SHVL 816
Available on tape



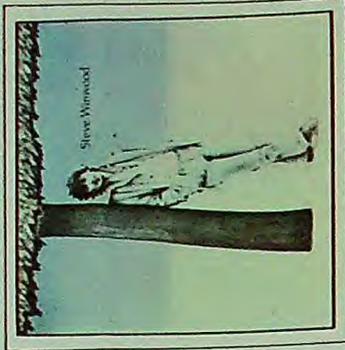
FRANKIE MILLER
FULL HOUSE



TOP 60 ALBUMS

1	1 THE JOHNNY MATHIS COLLECTION Johnny Mathis •	CBS 10003
2	3 GOING FOR THE ONE Yes	Atlantic K 50379
3	4 LOVE AT THE GREEK Neil Diamond □	CBS 95001
4	5 20 ALL TIME GREATS Connie Francis	Polydor 2391 290
5	2 A STAR IS BORN Soundtrack •	CBS 86021
6	6 I REMEMBER YESTERDAY Donna Summer	GTO GTLP 025
7	16 ON STAGE Rainbow	Polydor 2657 016
8	7 STRANGLERS IV The Stranglers	United Artists UAG 30045
9	8 RUMOURS Fleetwood Mac □	Warner Brothers K 56344
10	NEW LIVE IN THE AIR AGE Be Bop Deluxe	Harvest SHVL 816
11	13 EXODUS Bob Marley & The Wailers	Island ILPS 9498
12	11 THE MUPPET SHOW The Muppets □	Pye NSPH 19
13	14 ARRIVAL Abba Ⓢ	EPIC EPC 86018
14	17 WORKS Emerson, Lake & Palmer	Atlantic K 80009
15	9 HOTEL CALIFORNIA Eagles •	Asylum K 53051
16	15 A NEW WORLD RECORD Electric Light Orchestra •	Jet UAG 30017
17	18 DECEPTIVE BENDS 10cc □	Mercury 9102 502
18	10 THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30
19	21 GREATEST HITS Abba Ⓢ	Epic EPC 69218
20	12 STEVE WINWOOD Steve Winwood	Island ILPS 9494
21	24 GREATEST HITS Smokie □	RAK SRAK 526
22	19 THE BEATLES AT THE HOLLYWOOD BOWL The Beatles •	Parlophone EMTV4
23	20 ANIMALS Pink Floyd •	Harvest SHVL 815
24	27 20 GOLDEN GREATS Shadows Ⓢ	EMI EMTV 3
25	35 SORCERER Tangerine Dream	MCA MCF 2806 (E)
26	31 BEST OF ROD STEWART Rod Stewart	Mercury 6643 030
27	29 ENDLESS FLIGHT Leo Sayer •	Chrysalis CHR 1125
28	22 DARK SIDE OF THE MOON Pink Floyd Ⓢ	Harvest SHVL 804
29	- HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550
30	32 EVEN IN THE QUIETEST MOMENTS Supertramp	A&M AMLK 64634
31	23 THEIR GREATEST HITS 1971-1975 Eagles Ⓢ	Asylum K 53017
32	25 AMERICAN STARS 'N' BARS Neil Young	Reprise K 54088
33	28 CSN Crosby, Stills & Nash	Atlantic K 50369
34	26 LIVE AT THE ROXY CLUB Various	Harvest SHSP 4069
35	NEW NEW WAVE Various	Phillips 6300 902
36	38 SONGS IN THE KEY OF LIFE Stevie Wonder	Motown TMSP 6002
37	41 STREISAND SUPERMAN Barbra Streisand	CBS 86030 (C)

STEVE WINWOOD



This long-awaited Steve Winwood solo album comes three years after Traffic's final stand with "When the Eagle Flies." Despite that long absence from the limelight, however, Winwood has lost none of the special qualities which have established his place in the rock firmament. This album, already acclaimed by the critics, amply confirms Winwood's consummate talents as a singer, musician and songwriter. His enduring skills have produced one of the finest rock albums of the seventies.

Produced by Steve Winwood and Chris Blackwell in association with Mark Miller Mandy. LPS NOW ALSO AVAILABLE ON CASSETTE AND COMPACT DISC.

ISLAND

SORCERER

TANGERINE DREAM

A WILLIAM FRIEDKIN FILM

SORCERER



DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 DREAMER — The Jacksons (Epic EPC 5458) R1, BR, C, D, F, H, M, O, P, PR, PS, T, RT, S.
- 2 DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177) B, RC, C, D, F, H, O, P.
- 3 STAGE DOOR — Justin Hayward (Deram DM 430) B, RC, H, M, PR, PS, TV, RT.
- 4 SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306) B, RC, F, O, TV, V, S.
- 5 HARD ROCK CAFE — Carole King (Capitol CL 15934) CR, RC, C, F, O, P.
- 6 SWALLOW MY PRIDE — Ramones (Sire 6078 607) RL, C, P, V.
- 7 TULANE — Steve Gibbons Band (Polydor 2058 889) RL, BR, P, V.
- 8= I'M DREAMING — Jennifer Warnes (Arista 122) B, RC, T, V.
- 8= ANOTHER NIGHT — The Shadows (EMI 2660) C, F, O, RT.
- 8= I FEEL LIKE I'VE BEEN LIVIN' — Trampms (Atlantic K 10982) RC, O, PR, V.

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

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

Radio 1

Simon Bates: I BELIEVE IN LOVE — Kenny Loggins (CBS 5441)

Tony Blackburn: DREAMER — Jacksons (Epic EPC 5458)
Paul Burnett: SPANISH STROLL — Mink DeVille (Capitol CLX 103)

David Hamilton: I CAN'T STOP THE RAIN — David Ruffin (Motown TMG 1078)

Radio 2

ALBUM OF THE WEEK

EAR CANDY — Helen Reddy (Capitol SO 11640)

Luxembourg

HOT SHOTS

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

Stuart Henry: TULANE — Steve Gibbons Band (Polydor 2058 889)

Tony Prince: WAY DOWN — Elvis Presley (RCA PB 0998)
Peter Powell: SWALLOW MY PRIDE — Ramones (Sire 6078 607)

Mark Wesley: SPANISH BOOGIE — Van McCoy (H&L 6105 083)

Bob Stewart: VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)

POWER PLAY:

LIFE IN THE FAST LANE — Eagles (Asylum K 13085)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

RIVER ROAD — Crystal Gayle (United Artists UP 36284)
THINK I'M GONNA FALL IN LOVE WITH YOU — The Dooleys (GTO GT 95)

COLD AS ICE — Foreigner (Atlantic K 10986)
DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

HURRY SUNDOWN — Outlaws (Arista 129)
IF I HAVE TO GO AWAY — Jigsaw (Splash CP 11)

I'M DREAMING — Jennifer Warnes (Arista 122)
I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)

ANGELO — Brotherhood Of Man (Pye 7N 45699)
PARTY LIGHTS — Natalie Cole (Capitol CLX 101)

SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)

AMNESTY — The Hollies (Polydor 2058 906)
LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)

SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)

YOU'VE BEEN DOING ME WRONG — Delegation (Stat STAT 53)

STAGE DOOR — Justin Hayward (Deram DM 430)

BRMB

BIRMINGHAM

ADD ONS

EXODUS — Bob Marley & The Wailers (Island WIP 6390)
DEVILS GUN — C.J. & Co (Atlantic K 10956)

LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

IF I HAVE TO GO AWAY — Jigsaw (Splash CP 11)
TULANE — Steve Gibbons Band (Polydor 2058 889)

RED HOT — Robert Gordon (Private Stock PVT 94)
THE POWER AND THE GLORY — Horslips (DJM DJS 10792)

NON STOP DANCE — Gibson Brothers (Polydor 2058 890)

HAVE YOU EVER SEEN THE RAIN — Unicorn (Harvest HAR 5131)

BINGA BANGA BONGA — Dahling (DJM DJS 10794)

DREAMER — The Jacksons (Epic EPC 5458)

Capital Radio

LONDON

CLIMBERS

FROM NEW YORK TO L.A. — Patsy Galliant (EMI 2620)

THE HARD ROCK CAFE — Carole King (Capitol CL 15934)

GIMME-DAT-BANANA — Black Gorilla (Response SR 502)

PIPELINE — Bruce Johnston (CBS 5514)
HOME BF THE BRAVE — Bonnie & The Treasures (Spector 2010 021)

GET UP AND GO — Pilot (Arista 111)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: I FEEL LIKE I'VE BEEN LIVIN' — Trampms (Atlantic K 10982)

Dave Lincoln: I'M DREAMING — Jennifer Warnes (Arista 122)

Phil Easton: DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

Mark Joenz: WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36283)

Chris Jones: PIPELINE — Bruce Johnston (CBS 5514)
Brian Cullen: STAGE DOOR — Justin Hayward (Deram DM 430)

Norman Thomas: SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)

ADD ONS

HARD ROCK CAFE — Carole King (Capitol CL 15934)
HURRY SUNDOWN — Outlaws (Arista 129)

I LOVE MAKING LOVE TO YOU — Jose Feliciano (Private Stock PVT 95)

BLACK IS BLACK — La Belle Epoque (Harvest HAR 5113)
WHEN WILL I SEE YOU AGAIN — Blackfoot (MCA 307)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DIFFERENT DRUM — Linda Ronstadt (Capitol CL 15933)

Steve Jones: HARD ROCK CAFE — Carole King (Capitol CL 15934)

Richard Park: DREAMER — The Jacksons (Epic EPC 5458)
Tom Ferris: TENTACLES — Patrick Moraz (Charisma 304)

Brian Ford: DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

Bill Smith: I GOT TO SING — J.A.L.N. Band (Magnet MAG 97)

CURRENT CHOICE

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

ADD ONS

SOUL COAXING — Biddu Orchestra (Epic EPC 5416)
ANOTHER NIGHT — The Shadows (EMI 2660)

PIPELINE — Bruce Johnston (CBS 5514)
SPANISH STROLL — Mink DeVille (Capitol CLX 103)

DO ANYTHING YOU WANNA DO — Rods (Island WIP 6401)

SWALLOW MY PRIDE — Ramones (Sire 6078 607)
HOME OF THE BRAVE — Bonnie & The Treasures (Spector 2010 021)

DISCOMANIA — The Lovers (Epic EPC 5212)
STRAIGHTEN OUT — The Stranglers (United Artists UP 36277)

HONKY TONK — The James Brown Soul Train (Polydor 2066 834)

FLOAT ON — The Floaters (ABC 4187)
RED HOT — Robert Gordon (Private Stock PVT 94)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

Trevor Campbell: DREAMER — The Jacksons (Epic EPC 5458)

Candy Devine: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)

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

Eddie West: SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)

Lawrence John: GET YOUR LOVE RIGHT — Alan David (EMI 2626)

Michael Henderson: SEVEN OVER FROM MARS — Johnny Green & The Greenmen (Barak BAR 1)

Brian McSharry: THE POWER & THE GLORY — Horslips (DJM DJS 10792)

Radio Forth

EDINBURGH

ADD ONS

DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

DO NOTHING TILL YOU HEAR FROM ME — The Rumour (Vertigo 6059 174)

EVERY MOMENT — Highway 101 (Rocket ROKN 528)
SUMMER RAIN — Chris De Burgh (A&M AMS 7205)

SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7305)

HARD ROCK CAFE — Carole King (Capitol CL 15934)
ANOTHER NIGHT — The Shadows (EMI 2660)

HOLLYWOOD — Rufus (ABC 4175)
DREAMER — The Jacksons (Epic EPC 5458)

YOU GOT ME GOING — Gilbert O'Sullivan (MAM 167)
I WANNA BE YOUR MAN — Rezillos (Sensible FAB 1)

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

IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (Motown TMG 1074)

HAVE YOU EVER SEEN THE RAIN — Unicorn (Harvest HAR 5131)

HIT PICKS

Keith Skues: DREAMER — The Jacksons (Epic EPC 5458)
Roger Moffat: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)

Johnny Moran: DOIN' THAT CRAZY THING — Jeff Lynne (Jet UP 36281)

Colin Slade: DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

Ray Stewart: SUMMER IN THE CITY — April (EMI 535)
Bill Crozier: SUMMER RAIN — Chris De Burgh (A&M AMS 7305)

Cindy Kent: YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)

Metro Radio

NEWCASTLE

ADD ONS

DREAMER — The Jacksons (Epic EPC 5458)
COME BACK AND FINISH — Linda Lewis (Arista 125)

STAGE DOOR — Justin Hayward (Deram DM 430)
YOU TAKE MY HEART AWAY — De Etta Little & Nelson Pigford (United Artists UP 36257)

IF IT RELAXES YOUR MIND — Muscles (Big Bear BB8)
GET UP AND GO — Pilot (Arista 111)

Radio Orwell

IPSWICH

ADD ONS

SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)

DO ANYTHING YOU WANNA DO — Rods (Island WIP 6401)

AMNESTY — The Hollies (Polydor 2058 906)
HARD ROCK CAFE — Carole King (Capitol CL 15934)

I FEEL LIKE I'VE BEEN LIVIN' — Trampms (Atlantic K 10982)

SPIRITS IN THE NIGHT — Manfred Mann's Earth Band (Bronze BRO 42)

HURRY SUNDOWN — Outlaws (Arista 129)
DREAMER — The Jacksons (Epic EPC 5458)

DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

ANOTHER NIGHT — The Shadows (EMI 2660)
EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)

RIVER ROAD — Crystal Gayle (United Artists UP 36284)

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: I GOT TO SING — J.A.L.N. Band (Magnet MAG 97)

Julius K Scragg: DREAMER — The Jacksons (Epic EPC 5458)
John Drake: HEY ROCK 'N' ROLL — Various (Sonet SONE 1)

Paul Needle: I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)

Stewart Francis: HARD ROCK CAFE — Carole King (Capitol CL 15934)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING AUGUST 6 1977

ONES TO WATCH

Beach Boys

'Four Track E.P.'

K14481

Four Seasons
'Down The Hall'

K16982

Page Three

'Hold Onto Love'

K16976

Average White Band & Ben E. King.

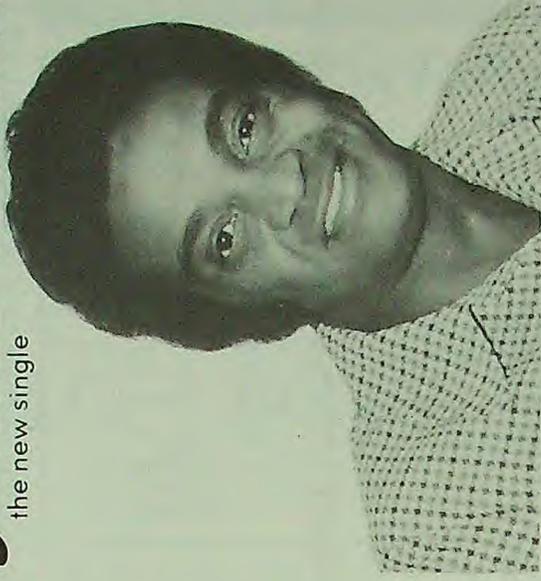
'A Star in the Ghetto'

K10977

**Paul Burnett's
Record of the Week
on Radio 1**

LOBO

Jackie Wilson
the new single



It only happens (when
I look at you) ^{BR 43}

Stansnick

Marketed by
DECCA

1	1	I FEEL LOVE Donna Summer	●	GTO GT 100
2	4	ANGELO Brotherhood Of Man		Pye 7N 45699
3	2	MA BAKER Boney M	○	Atlantic K 10965
4	5	SO YOU WIN AGAIN Hot Chocolate	●	RAK 259
5	3	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	○	Atlantic K 10946
6	9	WE'RE ALL ALONE Rita Coolidge		A&M AMS 7295
7	18	IT'S YOUR LIFE Smokie		RAK 260
8	6	PRETTY VACANT Sex Pistols		Virgin VS 184
9	15	YOU GOT WHAT IT TAKES Showaddywaddy		Arista 126
10	8	OH LORI Alessi		A&M AMS 7289
11	10	EASY Commodores		Motown TMG 1073
12	11	SLOW DOWN John Miles		Decca F13709
13	20	THE CRUNCH Rah Band		Good Earth GD 7
14	16	FLOAT ON Floaters		ABC 4187
15	37	SOMETHING BETTER CHANGE Stranglers		United Artists UP 36277
16	12	FEEL THE NEED Detroit Emeralds		Atlantic K 10945
17	17	ONE STEP AWAY Tavares		Capitol CL 15930
18	13	SAM Olivia Newton-John		EMI 2616
19	14	EXODUS Bob Marley & The Wailers		Island WIP 6390
20	22	ALL AROUND THE WORLD Jam		Polydor 2058 903
21	7	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips	●	Buddah BDS 458
22	23	GOOD OLD FASHIONED LOVERBOY Queen		EMI 2623
23	25	THREE RING CIRCUS Barry Biggs		Dynamic DYN 128
24	21	ROADRUNNER ONCE ROADRUNNER TWICE Jonathan Richman		Beserkley BZZ1
25	28	PROVE IT Television		Elektra K 12262
26	27	NIGHTS ON BROADWAY Candi Staton		Warner Brothers K 16972
27-30		DREAMS Fleetwood Mac		Warner Brothers K 16969

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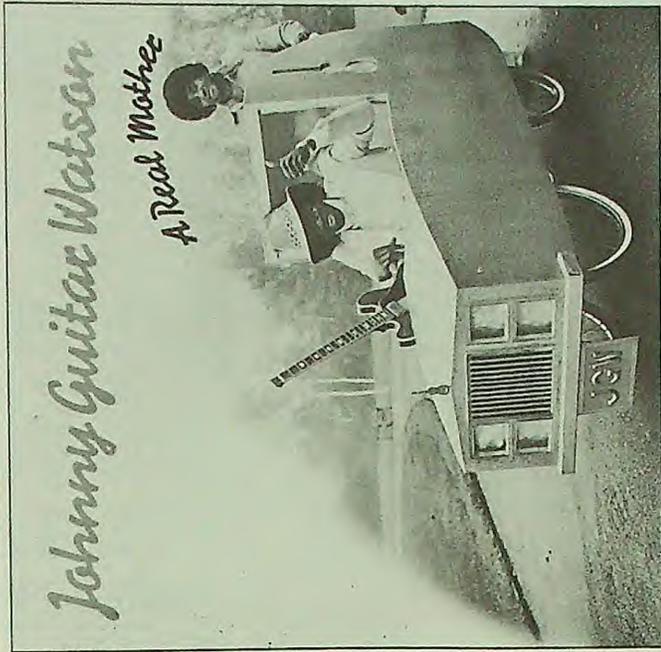
- | | | |
|-------|---|-------------------------|
| 27-30 | DREAMS Fleetwood Mac | Warner Brothers K 16969 |
| 28 | 19 PEACHES/GO BUDDY GO The Stranglers | United Artists UP 36248 |
| 29 | 26 I KNEW THE BRIDE Dave Edmunds | Swan Song SSK 19411 |
| 30 | 42 THAT'S WHAT FRIENDS ARE FOR Deniece Williams | CBS 5432 |
| 31 | 35 A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND Gary Glitter | Arista 112 |
| 32 | 50 DANCIN' EASY Danny Williams | Ensign ENY 3 |
| 33 | 29 A STAR IS BORN (EVERGREEN) Barbra Streisand | CBS 4855 |
| 34 | 44 YOU MADE ME BELIEVE IN MAGIC Bay City Rollers | Arista 127 |
| 35 | 31 DO WHAT YOU WANNA DO T Connection | TK XC9109 |
| 36 | NEW SWALLOW MY PRIDE Ramones | Sire 6078 607 |
| 37 | 24 SHOW YOU THE WAY TO GO The Jacksons | Epic EPC 5266 |
| 38 | 32 I JUST WANNA BE YOUR EVERYTHING Andy Gibb | RSO 2090 237 |
| 39 | 47 LOVE'S SUCH A WONDERFUL THING Real Thing | Pye 7N 45701 |
| 40 | 39 ROCKY MOUNTAIN WAY Joe Walsh | ABC 12002 |
| 41 | 45 YOUR SONG Billy Paul | Philadelphia PIR 5391 |
| 42 | 34 GIVE A LITTLE BIT Supertramp | A&M AMS 7293 |
| 43 | NEW NOBODY DOES IT BETTER Carly Simon | Elektra K 12261 |
| 44 | NEW TULANE Steve Gibbons Band | Polydor 2058 889 |
| 45 | 43 DEVIL'S GUN C.J. & Co. | Atlantic K 10956 |
| 46 | 41 I'M IN YOU Peter Frampton | A&M AMS 7298 |
| 47 | NEW IF I HAVE TO GO AWAY Jigsaw | Splash CP11 |
| 48 | 48 STRAWBERRY LETTER 23 Brothers Johnson | A&M AMS 7297 |
| 49 | NEW SPANISH STROLL Mink DeVille | Capitol CLX 1003 |
| 50 | 36 THIS PERFECT DAY The Saints | Harvest HAR 5130 |

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NEEDLETIME

PENNINE PICK
DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)

ADD ONS
GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
TULANE — Steve Gibbons Band (Polydor 2058 889)
SWALLOW MY PRIDE — Ramones (Sire 6078 607)
GIMME-DAT-BANANA — Black Gorilla (Response SR 502)
I BELIEVE IN LOVE — Kenny Loggins (CBS 5441)
DOIN' THAT CRAZY THING — Jeff Lynne (Jet UP 36281)
HEAVEN — Bonnie Tyler (RCA PB 5044)

Piccadilly Radio MANCHESTER

ADD ONS
WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36283)
DREAMER — The Jacksons (Epic EPC 5458)
HYMN — Barclay James Harvest (Polydor 2058 904)
YOU GOT ME GOING — Gilbert O'Sullivan (MAM 167)
LET'S CLEAN UP THE GHETTO — Philadelphia International All Stars (Philadelphia PIR 5451)
I FEEL LIKE I'VE BEEN LIVIN' — Tramps (Atlantic K 10982)
STAGE DOOR — Justin Hayward (Deram DM 430)

Plymouth Sound PLYMOUTH

HIT PICKS
DREAMER — The Jacksons (Epic EPC 5458)
STAGE DOOR — Justin Hayward (Deram DM 61411)
I GOT TO SING — J.A.L.N. Band (Magnet MAG 97)

Peter Greig:
VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)
I HAD TO FALL IN LOVE — Gallagher & Lyle (A&M AMS 7300)
YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 53)

Carmella McKenzie:
SILVER BIRD — Tina Rainford (CBS 4489)
A. T. Baxter: MAMACITA — Guys & Dolls (Magnet MAG 96)

Swansea Sound SWANSEA

HIT PICKS
Mike Hooper: ADIOS ESPAGNA — Manuel (Sonet SON 2113)

Dave Bowen: DOWN THE HALL — Four Seasons (Warner Bros K 16982)
Jon Hawkins: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
Stuart Freeman: LET'S CLEAN UP THE GHETTO — Philadelphia International All Stars (Philadelphia PIR 5451)
Phil Fothergill: IF I WASN'T THERE — Maldwyn Pope (Rocket ROKN 529)

ADD ONS
AMNESTY — Hollies (Polydor 2058 906)
DON'T WORRY BABY — B J Thomas (MCA 313)
FOR ALL THE WRONG REASONS — Helen Shapiro (Arista 131)
DREAMER — Jacksons (Epic EPC 5458)
PALAMON PONY — Kenny Ball and the Jazzmen (Spiro SPS 7008)
EVERY MOMENT — Highway 101 (Rocket ROKN 528)
DON'T IT MAKE YOU WANNA DANCE — Jerry Jeff Walker (MCA 314)
SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7305)
SPANISH STROLL — Mink DeVille (Capitol CLX 103)

Radio Tees TEESSIDE

HIT PICKS
Tony Gilham: IN MY DREAMS — New Wine (Spark SRL 1154)
David Hoare: SHIMMIE-DO-WAH-SAE — Andy Fairweather Low (A&M AMS 7303)
Dave Gregory: DREAMER — The Jacksons (Epic EPC 5458)
Alastair Pirrie: CATHY'S CLOWN — Amaryliss (Splash CP 13)
Ian Fisher: I'M DREAMING — Jennifer Warnes (Arista 122)
Brian Anderson: MONA — The Beach Boys (Reprise K 14481)

ADD ONS
I FEEL LOVE — Donna Summer (GTO GT 100)
STAIRWAYS TO THE STARS — Sweet (RCA PB 5046)
HEAVEN — Bonnie Tyler (RCA PB 5044)
EVERY MOMENT — Highway 101 (Rocket ROKN 528)
NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)
FLOAT ON — The Floaters (ABC 4187)

Thames Valley READING

ADD ONS
DANCIN' EASY — Danny Williams (Ensign ENY 3)

PUT SOME WORDS TOGETHER — Dana (GTO GT 102)
YOU GOT ME GOING — Gilbert O'Sullivan (MAM 167)
STAGE DOOR — Justin Hayward (Deram DM 430)
SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
IS IT TRUE WHAT THEY SAY ABOUT GEORGIA — Kenny Lynch (Polydor 2058 897)
THE WALLS OF THE WORLD — Mike Batt (Epic EPC 5356)
COOL WIND FROM THE NORTH — Stephanie De Sykes (DJM DJS 10789)

Radio Trent NOTTINGHAM

ADD ONS
PUT SOME WORDS TOGETHER — Dana (GTO GT 102)
STAGE DOOR — Justin Hayward (Deram DM 430)
DREAMER — Jacksons (Epic EPC 5458)
PROVE IT — Television (Elektra K 12262)
SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
ANOTHER NIGHT — Shadows (EMI 2660)
GOD SAVE THE SEX PISTOLS — Elizabeth (Creole CR 139)

Radio Victory PORTSMOUTH

HIT PICKS
Glenn Richards: SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
Chris Pollard: JOYOUS SOUND — Van Morrison (Warner Bros. K 16986)
Nicky Jackson: A STAR IN THE GHETTO — Average White Band & Ben E. King (Atlantic K 10977)
Dave Christian: I WANNA BUMP WITH THAT BIG FAT WOMAN — Bobby Marshan (Mercury 6167 522)
Andy Ferriss: THE POWER AND THE GLORY — Horslips (DJM DJS 10792)
Chris Rider: I FEEL LIKE I'VE BEEN LIVIN' — Tramps (Atlantic K 10982)
Anton Darby: IF I CAN JUST GET THROUGH TONIGHT — Alfa Alpha (EMI 2650)
Howard Pearce: I'M DREAMING — Jennifer Warnes (Arista 122)

ADD ONS
I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
VOYAGE TO ATLANTIS — Isley Brothers (Epic EPC 5443)
TULANE — Steve Gibbons Band (Polydor 2058 889)
SWALLOW MY PRIDE — Ramones (Sire 6078 607)
DANCIN' EASY — Danny Williams (Ensign ENY 3)
YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)

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40	30	I'M IN YOU Peter Frampton	A&M AMLK 64704
41	50	SILK DEGREES Boz Scaggs	CBS 81193
42	NEW	LOVE FOR SALE Boney M	Atlantic K 50385
43	33	IN FLIGHT George Benson	Warner Brothers K 56327
44	46	TUBULAR BELLS Mike Oldfield	Virgin V 2001 (V)
45	-	ATLANTIC CROSSING Rod Stewart	Warner Bros. K 56151
46	47	IN THE CITY Jam	Polydor 2383 447
47	40	FACE TO FACE Steve Harley & Cockney Rebel	EMI EMSP 320
48	34	LITTLE QUEEN Heart	Portrait PRT 82075 (C)
49	-	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1
50	NEW	MY AIM IS TRUE Elvis Costello	Stiff SEEZ 3
51	37	HAWKWIND Hawkwind	Charisma GDS 4008 (F)
52	41	THE CLASH The Clash	CBS 82000 (C)
53	60	BOOK OF DREAMS Steve Miller Band	Mercury 9286 455 (F)
54	-	THE BEST OF LENA MARTELL Lena Martell	Pye NSPL 18506
55	39	IZITSO Cat Stevens	Island ILPS 9451
56	-	A DAY AT THE RACES Queen	EMI EMTC 104
57	49	A NIGHT ON THE TOWN Rod Stewart	RIVA RVL P 1
58	NEW	ANYTIME, ANYWHERE Rita Coolidge	A&M AMLH 64616
59	-	COMING OUT Manhattan Transfer	Atlantic K 50291
60	-	HOT AUGUST NIGHT Neil Diamond	MCA MCSP 255

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 Featuring: 'Lido Shuffle' 'What can I say' & 'Lowdown'

Boz Scaggs CBS 81193 Heart

LITTLE QUEEN
 Featuring: 'Barcade'

LITTLE QUEEN PRT 82075

STREISAND
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Streisand

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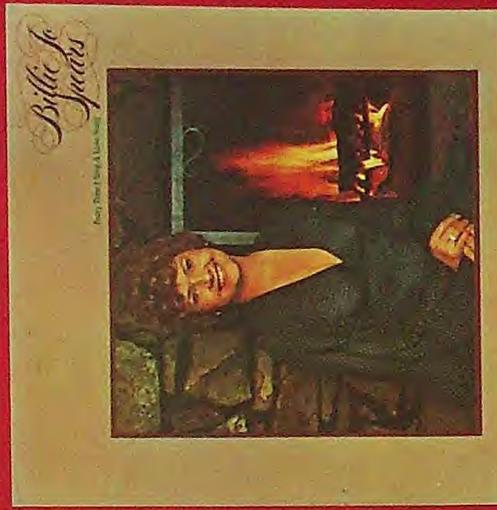
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TALENTS SCENE

spotlighting the music makers and management

Mike Batt lays Wombles ghost at last—he hopes

WITH THE release of his first solo album *Schizophrenia* on Epic, Mike Batt finally hopes to lay to rest the ghosts of the Wombles which have haunted him for some three or four years now. In his own words, "It's not that I'm ashamed of those Wombles' records, but there is a problem that rock fans might not accept the work I am doing now, if they always think of Mike Batt in terms of what he did with the Wombles."

In fact Batt's LP features the London Symphony Orchestra and a musician line-up which includes Herbie Flowers, Chris Spedding, Ray Cooper and B. J. Cole. Batt describes it as a broad-based rock album, featuring soft emotional songs and aggressive rock numbers. "Until now I have never had the chance to come out into the open and spend time on my own recordings, in fact I've probably never had an identity as a recording artist in my own right. My production work for bands like Steeleye Span and the Kursaal Flyers has always taken precedent — it is much easier to tell yourself that you just don't have the time to make your own album than it is to tell someone else that you can't work on their recordings — so many more

people are involved in their cases, and you don't like to let them down."

Batt actually started work on his solo album during 1976 but eventually scrapped the plans, when he realised that it was not working out the way that he had hoped. Work started again in January and has taken about six months to complete. "Contrary to my usual way of working, I gave myself a completely free hand; instead of writing for a particular age group or section of the consumer market, as has always been the case in the past, I decided that the only way that I would be happy was if I wrote the LP for myself. I have recorded it in a way that I like, in the hope there are enough.

Batt enjoyed working with the LSO, and says that he can communicate with a rock rhythm section and the members of the symphony orchestra on their own terms. "The symphonic element is obviously on the record but I have tried to avoid using it in the pretentious way that most rock bands do. I get angry when albums come out by rock groups who just want to make use of the orchestra as a kind of intellectual passport to credibility. That isn't what it should

Edited by
Chris White

be all about."

Going back to the Wombles, and the problems that their image has given him, Batt also says: "We have been having playbacks for local dealers and media throughout Britain, and a special audio-visual presentation has been supporting the album. I have a feeling from reaction up and down the country that people are more broadminded than I give them credit for — the more intelligent people will listen to something and give it a fair chance. There is an image problem in that a lot of the things I have done in the past have been on a rather flippant or commercial level, but I am certainly not ashamed of the work I did with the Wombles. In fact I am the Wombles for quite a while, he has been asked to write the music for a film in which they are featuring. "I've agreed to do it, but if the Wombles stopped existing it would not bother me at all, in fact I'd



JOAN ARMATRADING was presented with a gold disc for sales of her *Joan Armatrading LP*, while recording at Olympic Studios for next album. As well as being the album to break her in Britain, the *Armatrading LP* has also been in the US charts for the last six months. Pictured left to right, Derek Green (A&M managing director), producer Glyn Johns, Armatrading, manager Mike Stone, and A&M's head of a&r, Mike Noble.

quite proud with it."

Although Batt has not worked on probably heave a sigh of relief. On the other hand, I don't look at it as a flippant one-off situation what I am doing now, there is so much more potential in the freedom that I have now got. I don't have to answer to anyone and I don't have to worry about writing for a particular image — the people who own the Wombles' copyright are very strict, quite naturally, about what is done around them."

Aside from his work with the Kursaal and Steeleye Span — neither group of which he says he will be

producing again, mainly because of the time factor — Batt has also been writing music for the *Watership Down* film which is soon to be made. He has produced several sessions with Art Garfunkel for the movie.

"I'm quite interested in writing more film music," he says. "Artists nowadays have everything at their fingertips, certainly so far as an artistic level is concerned. For instance there are some incredible sound systems, which can only benefit everyone. That is why I'm enjoying working on the *Watership Down* project."

The Floaters

DEBUTING IN the UK Top 50 with *Float On*, The Floaters are a Detroit-based vocal group featuring lead vocalist Ralph Mitchell, first tenor Charles Cook, baritone Paul Mitchell, and second tenor Larry Cunningham. The outfit have worked extensively in the Michigan area, and have toured Florida and West Virginia with the Detroit Emeralds. Their debut album for ABC/Anchor, called *The Floaters*, features original material, written, arranged and produced by James Mitchell, Marvin Willis and Brimstone Ingram of the Emeralds. In addition the musician line-up includes some of Detroit's finest session players.

Jonathan Richman

UNTIL NOW Jonathan Richman, who has his first hit *Roadrunner Once Roadrunner Twice* on Berserkley, has been very much a cult figure although some people in the music business have been predicting success for him for some time now. Richman was born in Boston, US and while in his late teens began singing his own rock and roll songs to anyone who cared to listen; in 1968 he formed the *Modern Lovers* who built up a large following in the Boston and New York area. Eventually Richman and the band were signed by Warner Brothers and started to make an album with producer John Cale, but following a disagreement between artists and record company the LP was scrapped when half completed. Richman then signed with

Chart Newcomers

Berserkley, and four of his songs including *Roadrunner* appeared on an album called *Berserkley Chartbusters, Volume One*. The single *Roadrunner* is actually the first release from Berserkley's newly set-up UK company.

The Rah Band

THE RAH Band's first hit, *The Crunch*, which is also their debut single for Good Earth, has been described as 'a new concept in sound' from producer Richard Hewson, and a new direction for the discotheque market. Whether that be true or not, there is no doubting that the band by their very strange appearance have caused quite a few ripples of interest both within the record industry and disc buyers alike. The *Crunch* started life as a commercial for a deodorant, and was released by the RAH Band as long ago as January. Initially the disc received little airplay and it is mainly due to the efforts of Good Earth promotion man John Hall that *The Crunch* finally became a hit. Line-up of the RAH Band is Ricci Bordeaux from Los Angeles, who claims to be of Negro, Cuban, American and Indian descent; a keyboards player who masquerades under the name *Telescope* and claims to have a wife called *Binoculars*; drummer Nicky Monnas, who has played with Vangelis; and bass guitarist Alfie Ages who used to play for Arthur Brown. The RAH sound was originally the brainchild of producer Hewson who played all the instruments on the disc, apart from



The Floaters

the drums. He sees his association with Bordeaux and company as a natural development of the disc's success and there are now plans for the RAH Band to go on tour.

Barclay push disco image

TO PRESS home the fact that it is no longer just a French pop label, Barclay is to release 1000 copies of an LP and cassette featuring newly-acquired repertoire to dealers and sales representatives in West Germany and the Benelux countries.

The give away project, titled *Disco/Image*, features disco tracks from *Love And Kisses*, Patrick Juvet, Etta Cameron, Jan Loseth, Tom Rod, Village People, Banana Beach and Lady Skate. If successful it will be repeated in Scandinavia and other areas, and the idea will be maintained for dealers and representatives in Europe whenever new Barclay product makes it appropriate.

CBS artists dominate in Montreux

MONTREUX—The last night 'summit' of the 11th Montreux International Festival on Sunday July 24 brought together 17 CBS jazz/rock artists on the same stage for the first time.

Playing together were Billy Cobham, George Duke, Maynard Ferguson, Eric Gale, Stan Getz, Benny Golson, Dexter Gordon, Al Di Meola, Bobby Humphrey, Bob James, Alfonso Johnson, Steve Khan, Hubert Laws, Thijs van Leer, Ralph McDonald, Janne Schaffer and Woody Shaw.

Private tv company Polyvideo are producing a film of the Montreux show and a special campaign for dealers is to be mounted by CBS. CBS Switzerland is concentrating its main sales, marketing and promotion efforts on the above-mentioned artists.

QUICK SPINS

EMI RECORDS' recent signing No Dice have finished recording their debut album which is scheduled for release in September. Line-up of the band is Roger Ferris (lead guitar and vocals), David Martin (vocals), Gary Strange (bass guitar) and Chris Wyles (drums). Producer of the LP is Steve Smith who has previously worked with Robert Palmer, Bob Marley and Rough Diamond.

THE STRANGLERS claim to be the first of the new wave bands to attain a silver disc for album sales — their debut LP, *Rattus Norvegicus*' *Strangers IV*, has sold in excess of £150,000.

BING CROSBY returns to the London Palladium for a two-week autumn season from September 26. He will be appearing with Rosemary Clooney, his wife Kathryn, as well as jazz pianist Joe Bushkin and his Trio. Crosby last appeared at the Palladium in June 1976 — the first concert he had made in the UK.

THE PIRATES have been signed to Warner Brothers and have an album, *Out Of Their Skins*, released in September. Side one was recorded live at the Nashville pub rock venue in West London, while side two has been recorded at the Rockfield Studios. A maxi-single by the Pirates, which comprises Mick Green, Johnny Spence and Frank Farley (all members of the original Johnny Kidd and the Pirates) is also released in September.

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TALENT SCENE

FROM NIGHTCLUB bouncer to manager of Scottish teenybop band, the Dead End Kids, and head of Scotland's largest pop agency, Colin Robertson remains an unlikely looking pop music figure. His cosy image gives the impression that he would probably be happier working in a shop or a factory somewhere, yet Robertson's agency, Music And Cabaret (MAC) has probably more than anything else been responsible for keeping alive the live music scene north of the border.

Ten years ago, Robertson was working as an electrical engineer by day, and bouncer for a Glasgow nightclub by night. "The effect on me of the music in the evening was that I decided to throw caution to the wind and went to work for a club full-time. Not too long afterwards I took over the management of the Electric Garden which was one of Glasgow's main venues for pop music. We had some good local Scottish talent performing there, including Nazareth, the Dream Police whose members included Jamie Stewart of the Average White Band, and Teargas who are now better known as the Sensational Alex Harvey Band (without Alex Harvey)."

Following the closure of the Electric Garden, Robertson was asked by the agency, which had just taken over the lease of Green's Playhouse, to convert Glasgow's largest theatre into what is now the Apollo, the city's theatre venue for visiting pop acts. Having achieved that successfully he then parted company and decided to start his own management company, Lion Leisure, and the MAC agency. Rather ironically he also took over the premises which had formerly been the Electric Garden, and opened his own club, Shuffles. Soon after, a second venue opened called Minsky's.

Colin Robertson—from bouncer to head of Scotland's largest agency



GLASGOW BAND Nails, signed to Colin Robertson's Lion Leisure management company in Scotland, have been secured by CBS on a long-term worldwide deal. Their first recordings will be produced by Francis Rossi of Status Quo. Pictured left to right: Monty McMonagle, manager Robertson, George Crossan, Alex Calder, Maurice L. Oberstein (CBS Records managing director), Iain Muir and Jimmy Kelly.

Now Robertson's organisation has grown from an original staff of just six people to one totalling about 80. "I have always felt that there was an important need to keep live bands working in Scotland — to my mind, live music is the start of everything and it is where the kids of today start to learn about pop music. It is a progression really — the healthier the live pop music scene, then the stronger the springboard, with which to assess the potential of new live bands."

Robertson admits that the live pop music scene in Scotland "generally isn't too good", but puts this down to economics. "The problem is that many live venues didn't charge realistic prices — not enough money was being taken at the door, and so

they couldn't afford to pay the bands. The result was that many places decided to go in for just a discotheque policy instead. Scotland started to lose the big dance halls and it became very difficult to assess the live music scene. There were many resultant problems too — for instance when a band secured a recording deal, the company involved obviously wanted to see how their live performances were greeted by the public, and that wasn't always easily possible."

He adds: "Our policy was to keep the live band scene in Glasgow a major attraction, and we did this through the help of local promoters. In addition we also built up a live entertainment circuit throughout Scotland which meant that bands

like the Dead End Kids could travel around and gradually build up their popularity. In the case of the Dead End Kids, whom I manage, once we knew that their popularity in Scotland was secure, then we began to extend their fan following to below the border, playing gigs in the North of England."

Robertson also says: "I believe that we have put live performances back in favour in Scotland — the kids are turning up to watch new bands and that is how it used to be. It must mean that the standard of music by local bands will get even better, and something big musically will begin to grow."

As the only major pop agency in Scotland, MAC has in the past had several talent searches — in addition

major record companies have increasingly become aware of the potential of Scottish pop talent. Robertson says that Polydor saw more than 40 acts in three days in Glasgow, while Anchor found Cado Belle during an a&r search there. In addition producer Barry Blue has made several visits, in search of talent, and CBS has of course signed the Dead End Kids, as well as Cafe Jacques.

"The CBS method of talent searching is probably the most constructive", Robertson says. "Most companies depend on their local promotion man picking up a 'buzz' about a local band, but CBS does have a national field scout. So far as MAC is concerned, we do everything — even publicity stunts — to keep our name in the public eye. We go all out to sell our product — it is no good just leaving the door open and hoping that new talent will just come in."

Apart from the management and agency, Robertson also has a publishing company, Lemon Music, which is administered through April Music. One of the benefits of the deal is that April assesses the music and gives advice where it is needed.

For the future, Robertson says that he would like to make the management side of the business as strong and as viable as the club side has become. "I'd like to see more live music venues encouraged to open, bands should be given the chance to play in front of regular crowds. It is about time the middle was put back into the live entertainment scene. In Scotland we have succeeded in building up a very good live circuit, consisting of clubs, hotels, town halls, youth clubs — virtually anywhere which has the room for live entertainment. It is wrong for people just to accept it when a venue does close down," he adds.

John Otway and Wild Willy Barrett—a do-it-yourself musical duo and the gamble that paid off

WHEN TRACK Records turned down the album that John Otway and Wild Willy Barrett had just completed, there seemed to be only one possible solution to their dilemma — manufacture and release the record themselves. The result was that more than 2,500 LP sales later, the duo's initiative and obvious musical talent was finally recognised, and the album has now taken on its second lease of life via a new recording deal with Polydor.

The musical partnership of Otway and Barrett was first cemented back in 1971, and during the last six years, despite several breaks when they decided to go their own ways, the duo have managed to pick up a strong following of fans. Otway explains: "People must have thought that we were crazy manufacturing our own records but it wasn't too big a gamble — we knew that we had what could be termed a cult following, and there were few doubts about selling the first 1,000 copies that we had specially pressed."

In fact that wasn't the first time that Otway and Barrett had used their own initiative and made their own record. In 1972 they manufactured more than 500 copies of a disc called Misty and Mountain Gypsy — "Most of them have since become ash-trays" — and although they didn't exactly set the recording scene alight, one copy did reach Pete Townsend who was so impressed by what he heard that he asked the duo if he could produce them. The result was that Townsend produced four songs with Otway and Barrett, of

which two, Murder Man and If I Did, were released as single by Track four years ago.

Unfortunately the disc received no airplay, apart from a couple of plugs, from John Peel, and Townsend's other commitments with the Who prevented him from working with the duo again. Two years later Otway and Barrett attempted another limited-edition single, a remix of Townsend's Louisa On A Horse and Beware Of The Flowers, but again to no avail.

Their luck finally changed with the John Otway and Wild Willy Barrett LP. "The agreement was to record an album for Track but after waiting three or four months for the company to find us a suitable producer, we decided to produce it ourselves. Ultimately the four Pete Townsend recordings were also included, but when we took the final product to Track they didn't want to release it! It is difficult to say why — perhaps they didn't like us taking the initiative, or maybe it was because they had just signed Johnny Thunder and the Heartbreakers and were concentrating on them," Otway says.

"We arranged to have 1,000 copies of the record pressed privately, and we also had special stickers made to put on the sleeve. Originally we sold the album by mail-order at £3.25 each and within three days of the album getting some music press advertising, and a couple of radio plugs, we had sold out of the original pressing. As a result another 1,500 records had to be made, and we had to get all our

friends to help with mailing them out!"

Ultimately, Polydor heard about Otway and Barrett, and suggested that the album should be issued on a commercial basis, which has now happened. Otway adds: "What we did was probably better than going round all the record companies, trying to persuade them to accept the tapes that Track had turned down. The fact that people were beginning to talk about the LP and what we had done focused attention upon the music — as soon as the record started selling, then the record companies actually began to swoop in on us."



DAHLING IS the name of the three-girl group whose single of the old song Binga Bunga Bonga has been picking up airplay, notably as a Forth flyer and on BRMB. The artists names of Sally d'Composor Precious Little, and Sheila Bilge hide the identities of three singer-songwriters. Pictured from left to right are Sally Kemp, Trish O'Keefe who until last week was DJM press officer, and Mercia Love. They have been asked to record a session for Capital Radio. For a venture which grew almost accidentally out of some impromptu harmony singing at a party, the group and the single look like having an unexpected amount of success on their hands.

Hansa Productions first signings after search

HANSA PRODUCTIONS, the new London-based independent record production company, has made its first signings following a recent UK talent search which attracted more than 2,500 demonstration tapes. Hansa has signed 13 new British pop acts and at least five will have their first singles issued on Ariola during September, with the rest having product released before the end of the year.

The 13 acts signed as a result of the talent search include Japan, five London-based teenagers, Half Brother, a London-based duo, Barry Womersley from Liverpool, 17-year-old Andy Lloyd from Birmingham, singer-guitarist Aric, Vicky Payton, a 16-year-old singer from South Wales, One Way Ticket, a six-piece band, and the reformed Babe Ruth. Rest of the 13 are Gold, Stamps, Paradox, Easy Cure, Shields and

Groth, Visitor and Dave Simpson. Although Hansa's Initial signings have all been offered to Ariola on a first-option basis, the company is free to offer further recording acts to any UK label. Peter Meisel, who started Hansa in Germany, said: "Our policy is to pair the best producers with the best new talent that we find, and then place the subsequent recordings with the record companies that are most sympathetic to the product."

His wife, Trudy Meisel added: "Not one of the initial acts could be classified as punk rock — we haven't ruled out punk material but we are not about to jump on any existing bandwagon. If an act merits record release it will be on its own capabilities and commercial potential. The aim of Hansa is to create fresh musical trends rather than following others."

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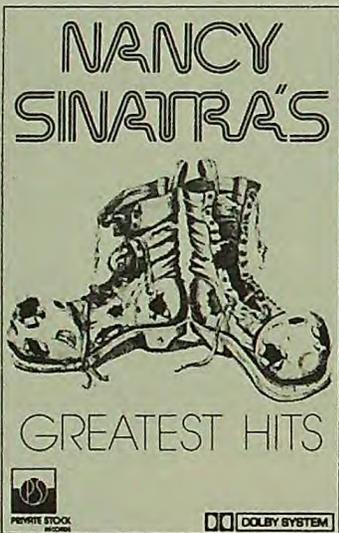
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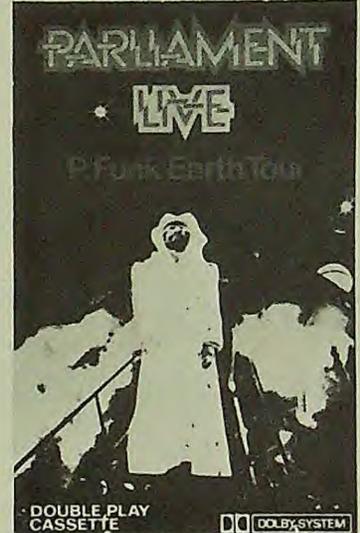
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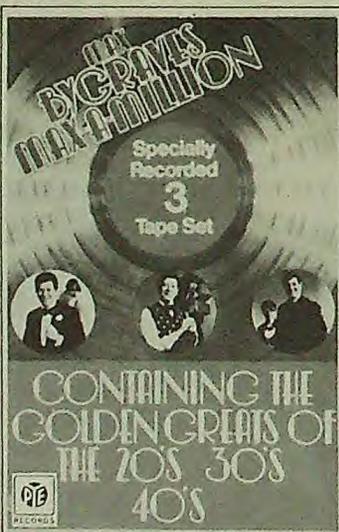
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TALENTSCENE

Levine takes UK disco to America

by ADAM WHITE

RECORDING IN Britain for the American market can be a route pitted with potholes, for all the success which Cerrone and Love & Kisses are enjoying with their made-in-London material (accompanying feature, this issue).

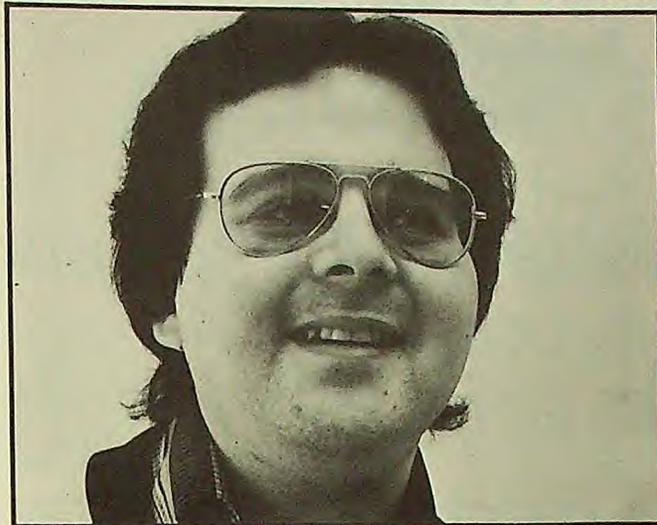
The nightspots of New York, Los Angeles and a dozen other US cities which contributes to that barometer of the dance floor, *Billboard's* National Disco Action Top 40, are very particular about what they play. Many UK records — however much they may have audiences dancing in Doncaster or gyrating in Greenwich — simply do not move their transatlantic cousins.

Ian Levine is one Briton whose productions are generating more interest and enthusiasm among American DJs and disco denizens that they do in his homeland. That, at least, is what the genial, fast-talking producer from Blackpool claims.

Levine actually cut his disco teeth in the US in 1975, recording the Exciters and placing the product with 20th Century Records' UK division (the second single from those sessions, *Reaching For The Best*, was a hit that October). He subsequently signed more artists, including Evelyn Thomas and L. J. Johnson, whose *Weak Spot* (20th) and *Your Magic Put A Spell On Me* (Philips) respectively were British top 30 hits early in 1976.

First made-in-England date for Levine was with a group, *Midnight Sunrise*, recording at the Island studios. "I was in the black financially at that time," he explains, "so it seemed like a good idea to cut here." Contacting Biddu, an old friend, he recruited musicians such as Clem Cattini on drums, Les Hurdle on bass, and Colin Green on guitar.

But the producer was not entirely converted at that point, and returned to Chicago to work on a projected L. J. Johnson album for



Phonogram. Exceeding his budget by some five thousand dollars — which, he admits, was largely due to his insistence on a full and professional backup team, including a 20-piece string section — he ran into resistance from the company (the LP was never released). "I was nearly put out of business by the Phonogram affair," Levine says, "so it was mainly a matter of economics that I moved back to England to record."

The first sessions in London after that were not especially fruitful, he adds, but served to emphasise that "no matter how good your musicians are, if you can't get the right sound in the studio itself, you're wasting your time."

Employed then by Polydor to produce a newly-signed artist, he was steered towards Sarm in London's Aldgate district, and found it ideal in size and 'sound'. Joining Cattini and Hurdle on the sessions were guitarist Chris Rae and Paul Keogh, Alan Hawkshaw on piano, Mike Moran on clarinet and

Frank Ricotti on percussion. The arranger was Pip Williams, who also contributed on guitar.

Levine has worked there ever since, and draws from the same pool of musicians. They know how to get an American sound, he says, as does Gary Langan, the Sarm engineer for whom the producer has much praise. For string overdubs, another important constituent in his work, he records at Wessex.

"People listen to my stuff and they don't believe it was cut here," he asserts. Levine's inspiration is still the US, of course, and the Northerner listens, he says, to every soul and disco record which is released there. "It's important that you do that to stay in touch, though for my own work, I've always kept away from going out-and-out disco, with no commercial content. The less chords you have, the more non-stop dance groove you can get — but I fill my records up completely. That's why I use so many strings."

For all the interest which the US shows in his output — and there is more now, he claims, for the latest single by Doris Jones, one of his seven-strong artist roster, than for Barbara Pennington's earlier *24 Hours A Day*, a disco giant there — the producer admits that he needs another hit at home. The Jones disc just failed to break the chart barrier in this market, as did Pennington's *45*. But, nevertheless, Levine thrives on the feedback coming from America, and is clearly enjoying the kudos which comes from being one of the few Britons whose work is so readily accepted in the clubs of that large and fickle Continent.

EARPIECE

(UA) One of the best collections of rock and roll tunes to come out of the fifties/early sixties, the days when it only took a couple of minutes to make your point and sell a million. *Fats was the best.*

6. *Judee Sill, Judee Sill, (Elektra).* For me the one that got away. Superb vocal arrangements. As fresh now as when it was first released.

7. *Boz Scaggs, Silk Degrees (CBS)* One of the best of the contemporary male singers. The perfect cross-over between m-o-r and R&B. Great listening and a publisher's dream.

8. *Joni Mitchell, Blue, (Reprise).* A true original that for me can do no wrong. I play all her albums constantly but this is still my favourite.

9. *Leo Kottke, Leo Kottke (Chrysalis).* A great album with many moods by a fine guitarist.

10. *Fleetwood Mac, Rumours (WEA).* Hard to miss them out of any selection. Their great harmonies and tunes, and Stevie Nicks, will keep them at the top for a lot more years.

Costadinos backs Britain

WHENEVER ALEC Costadinos signs a new production deal with a record company, there is always one specific condition in the contract — that the recording sessions must be held in Britain. Perhaps not too strange on the surface but considering that Costadinos was born in Cairo, now lives in Paris, has been responsible for Barclay's remarkable discotheque album *Love And Kisses* which has been a hit nearly everywhere in the world, yet has still to be released in the UK, it is rather remarkable.

Ask him why he insists on recording in London, he replies: "If most people had to choose between *Rolls Royce* and a Citroen, then they would choose the *Rolls*. I choose to record in the UK because so far as I am concerned it is the *Rolls Royce* of the Recording industry. When I do my frequent sessions in London (at Trident Studios) it is always with the same team of people, the same studio engineers, the same musicians. That way we have built up a very strong partnership, and it is to the benefit of the recordings."

Costadinos was born in Cairo — his mother was Greek and his father Armenian. "My musical training followed the usual pattern — I joined a band, travelled the world, decided to settle in Paris, and then began to write songs. One of my friends back in Egypt had been Demis Roussos, who was born in Alexandria — one day I took one of my songs to his music publishing company, *Allo in France*, and the result was that he recorded it, and had a world-wide hit with *Forever And Ever*. That started a working relationship between us which has continued to the present day. At one time I even toured Britain with him, but that was in the days before he finally broke through in popularity — we have probably done four or five albums together now."

Costadinos describes his work with Roussos as just one aspect of his career — similarly he dislikes it when people describe him as 'a disco man', following his involvement with *Love And Kisses* (which is currently top of the US disco album chart) and *Cerrone*, who had a British hit earlier this year with *Love In C Minor*. "I am not a discotheque producer at all, there are many sides to my career including publishing, producing and writing. During the course of a year I probably work on at least 14 albums too."

Costadinos usually works on one Roussos album a year, which the most probably takes three or four months of his time. At least four or five months are spent in London, supervising recordings. *Love And Kisses*, which has been a massive seller throughout Europe, was recorded at Trident and has just completed work on a new album called *Golden Tears*, which is basically about a woman who meets a man from space. His recording

sessions usually attract an impressive line-up of artists and musicians — one recent album, *Sphinx*, which was about Judas Iscariot, included Stephanie De Sykes, Sue Glover, Madeline Bell, Vickie Brown and the Ambrosian Singers amongst the backing singers!

Despite playing down the discotheque production aspect of his disco trend finally breaking through in France. "In Germany there is an organisation called the Music Machine People which has been responsible for a lot of the disco success in that territory. Their main weapon was that all the recordings were done in English. In France I would go to the record companies and say that Germany had been responsible for a lot of disco hits, Sweden had given the world *Abba*, and even Holland had bands like *Golden Earring* — what had France contributed to pop music?"

"They kept telling me that these groups would die away, and nobody would believe what I was saying. The turning point came when Mark Cerrone, an ex-drummer who had given up pop music three years previously set-up a chain of record retail stores, asked me if I would do some sessions for him. He knew I was a record producer because I had written some songs once for his group, and said that he had an idea to make a discotheque album. He paid for my production services himself — and I'm quite expensive — and the result was the *Cerrone* album. Actually he never even sang on the record, just played drums, and there were three girls who did the vocals, but it seemed a good idea to drop Mark from his name and just call the LP *Cerrone*."

The success of the *Cerrone* record immediately opened new doors for Costadinos, and he was inundated with requests to supervise sessions for the discotheque export market. He recorded the *Love And Kisses* album in London soon afterwards — "Britain is such an obvious choice because the facilities are the best, and everything can be done so quickly — the *Kisses* LP only took about a couple of weeks to make."

Costadinos has recently completed a deal to do several albums a year for the US market, and two for the UK market but he ensured that the contracts had a stipulation he recorded in London. Similarly, he is reluctant to sign worldwide deals with any company. "I believe that the era of the international record companies is dead — for instance EMI and CBS obviously have a lot of success but they are more like schools for learning about the record industry. If a company pays to produce an album, then I will produce it — but only for the specific market which it is intended. For the rest of the world, we decide together who should release the final product."

United Artists sign up Quint

A GAP in United Artists Records' artist roster has been filled following the signing of Quint, a four-piece band from Kent whose debut single, *It's Much Better Now* (UP 36279), has just been released. According to UA producer Martin Rushent, who produces *The Stranglers*, and signed Quint, the new group provides the record company with its only teen-appeal pop group.

Rushent said: "This year UA has had tremendous success on the m-o-r front with Slim Whitman, Shirley Bassey and others; country artists like Billie Jo Spears and Kenny Rogers have done very well, there has been continued success in black music, and the incredible success of *The Stranglers* on the new wave front. What we have lacked is a straightforward teen-appeal pop group and the addition of Quint to our roster fills a market gap."

Line-up of Quint is lead singer Steve Mack, Roger Diamond, Graeme Quinton-Jones and Martin Judd. They are managed by Kenyon Gilbert, a newcomer into professional management. The single and group launch is supported by an extra press mail-out to teenage publications, Quint tee-shirts, badges and stickers.

MAXINE NIGHTINGALE arrives in the UK this week to undertake promotion for her new album, *Nightlife*, which she recorded in the US with producer Denny Diante. Nightingale recently won the award for best singer at the Tokyo Musical Festival with her performance of the song, *I Wonder Who's Waiting Up For You Tonight*, which is included on the album.

Noble opts for Wonder

A&M'S DIRECTOR of a&r in Britain for two and a half years, Mike Noble has been heavily involved in signing and co-ordinating the recording and development of the existing UK artists roster as well as working closely with visiting American acts.

Since joining the company, signings have included Elkie Brooks, Bryn Haworth, Budgie, Tarney and Spencer and John Kongos.

Immediately prior to A&M, Mike was responsible for talent acquisition at Essex Music for two years, where he signed Joan Armatrading, while his previous ten years in the business have encompassed almost all facets of the music industry including production, engineering, management, songwriting and as a musician.

He has purposely excluded any A&M albums from his Top Ten Choice.

1. *Stevie Wonder, Songs In The Key Of Life (Motown).* The definitive musician. His ability to combine a classic melody with total sensitivity is unique. In complete musical control at all times his records say it all.

2 & 3. *Jaco Pastorius, Jaco Pastorius (CBS)/Weather Report, Weather Report (CBS).* I bracket these two together for sheer musical excellence. Pastorius is bass technique at its finest.

4. *Steve Winwood, Steve Winwood (Island).* My current favourite particularly the opening track *Hold On*. It's great to see him back where he belongs.

5. *Fats Domino, 20 Greatest Hits.*



JAMIE WILDE, brother of Bay City Roller lead vocalist Les McKeown, has signed a solo contract with Polydor. His first single for the label, *You're My Baby*, is released this week. Left to right: Barry Evangeli (Wilde's manager), Wilde and Alan Black of Polydor's a&r department.



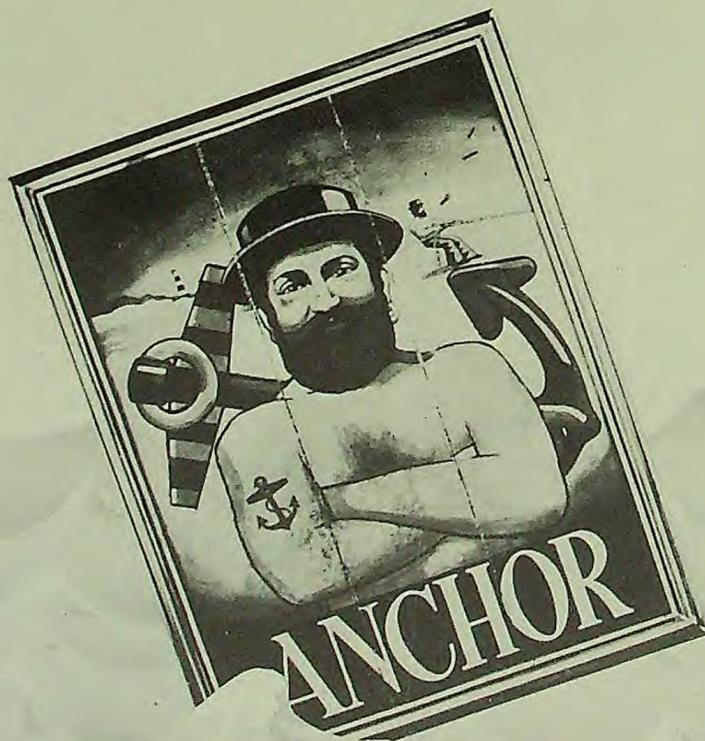
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'HOLLYWOOD'
ABC 4175



FLOAT ON

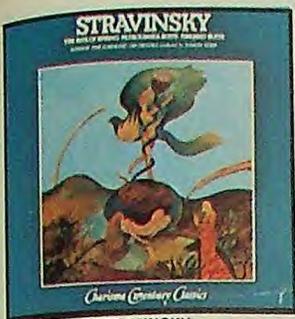
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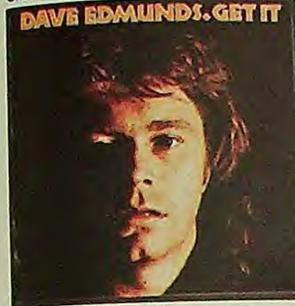
MUSIC WEEK

ALBUM RELEASES

AUGUST



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London Philharmonic
Charisma 20th Century Classics CAS 1129



GET IT
Dave Edmunds
Swan Song SSK 59404



GOING FOR THE ONE
Yes
Atlantic K50379



LOVE FOR SALE
Boney M
Atlantic K50385



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



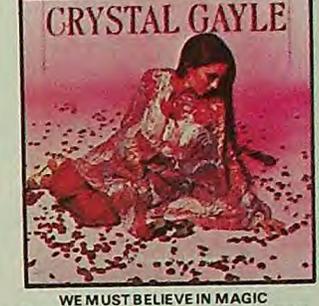
SORCERER - SOUNDTRACK
Tangerine Dream
MCA 2277



LEFT COAST LIVE
Steve Winwood
Island ILPS 9494



SHOSTAKOVICH
London Philharmonic
Charisma 20th Century Classics CAS 1128



WE MUST BELIEVE IN MAGIC
Crystal Gayle
United Artists UAG 30108



EVERYTIME I SING A LOVE SONG
Billie Jo Spears
United Artists UAS 30109



AVERAGE WHITE BAND & BEN E. KING
Atlantic SD 19105



FACE TO FACE
Steve Harley
EMI EMSP 320



BEST OF CAR WASH
MCA MCF 2799



THE WIZZARD
Roy Wood
JET UAS 30095

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1 ABC (Anchor) THE TWO OF US Billy Davis/Marilyn McCoo	ABCL 5320
2 ABM AT THE END OF A PERFECT DAY Chris De Burgh BRIAN ROGERS FIVE TIMES THE SUN Dingos FOR EVERYBODY Karma DANCIN' IN YOUR HEAD Ornette Coleman THE GRAND ILLUSION Styx	AMHL 64647 AMHL 68424 AMHL 64636 AMLJ 723 AMLJ 722 AMHL 64637
3 ARISTA BETTER BY FAR Caravan BLESSSED IS THE WOMAN Shirley Brown HELP IS ON THE WAY Melissa Manchester	SPARTY 1008 SPARTY 1017 ARTY 147
4 BARN (Polydor) BEFORE WE WERE SO RUDELY INTERRUPTED Original Animals	2314 104 (3104 104)
5 BRONZE (EMI) ELEANOR BRON	BRNA 502 (TC-BRNA 502)
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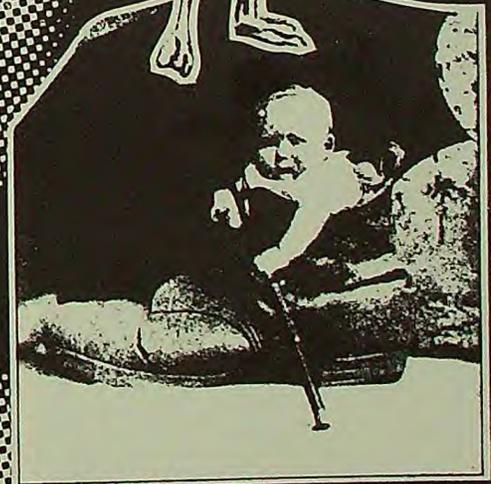
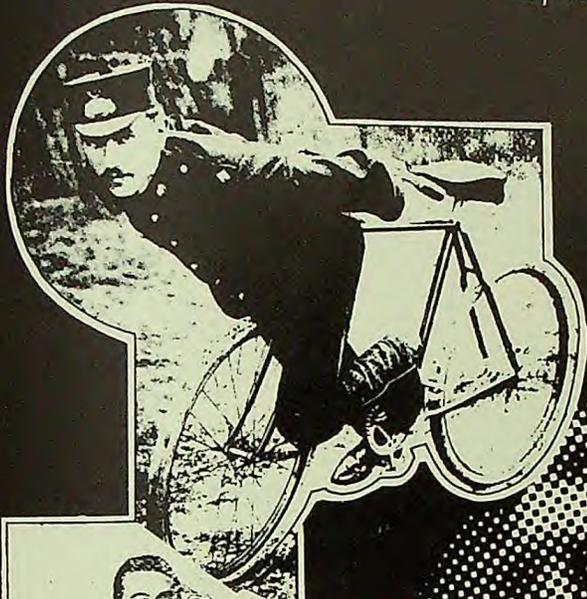
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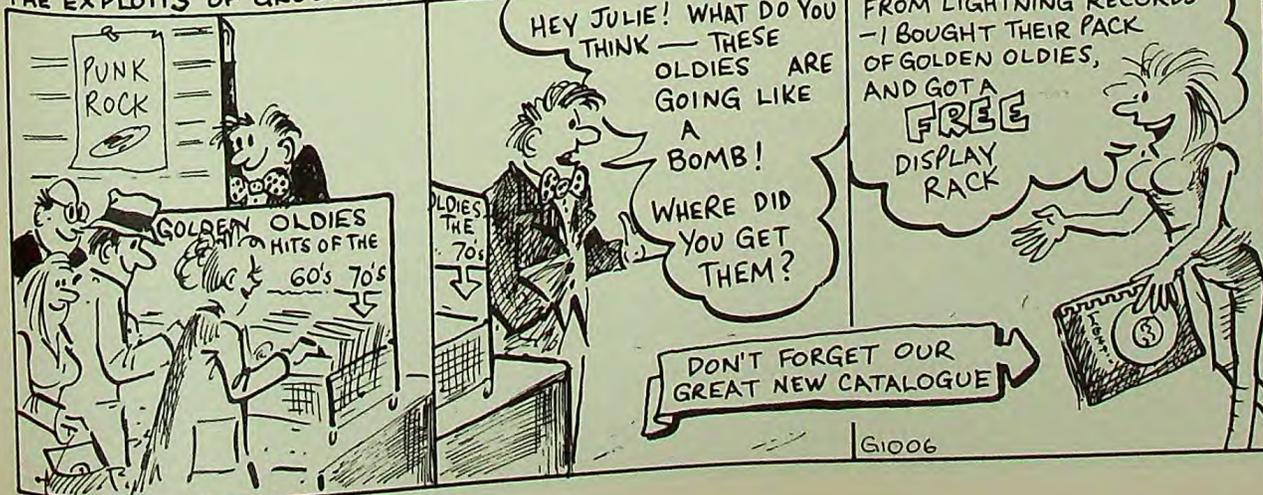
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 LOVE SWEET LOVE, Love Sweet Love, HELEN DAY. Philips 6006 576 (F)

N
 NELLIE THE ELEPHANT, It's Time To Dream, MANDY MILLER. EMI 2665 (E)

O
 1-2-3-4, Lovemaker, MANDY B. JONES. CBS 5031 (C)

P
 PRETTY FLAMINGO, The One In The Middle/Got My Mojo Working, MANFRED MANN. EMI 2644 (E)

Q
 QUIET VILLAGE, Voodoo, THE RITCHIE FAMILY. Polydor 2058 912 (F)

R
 REGGAE IN THE SUN, Come Back To Me, ERROLL DANIEL. Pye 7N 46007 (A)

S
 S'COOL DAYS/ON A LINE, (I'm) Stranded/No Time, STANLEY FRANK/THE SAINTS. Power Exchange 101 (ZLHR)
 SHE'S GOT STYLE, What A Night, CITY BOY. Vertigo 6059 176 (F)
 SKYWRITER, I Want You Back/The Love You Save, JACKSON FIVE. Motown TMG 1081 (E)
 STOLEN LOVE, First Love, Best Love, TONY CHRISTIE. MCA 312 (E)

T
 TELEPHONE MAN, Itinerary, MERI WILSON. Pye 7N 25747 (A)
 THE LAST THING ON MY MIND, We Shall Not Be Moved, THE SPINNERS. EMI 2676 (E)
 THEME FROM M.A.S.H., Tears Behind The Mask, CALLIOPE. Pye 7N 46010 (A)

THE SKY'S FALLING IN ON OUR LOVE, Revolver, KURSAAL FLYERS. CBS 5498 (C)
 THE STROLL, Jubilee, ROY WOOD'S WIZZO BAND. Warner Brothers K 16961 (W)
 TRUE LOVE WAYS, Lady Godiva/Someone Ain't Right, PETER & GORDON. EMI 2645 (E)
 THREE TIME LOSER, Louise, BONNIE RAITT. Warner Brothers K 17003 (W)

Y
 YOUR FEET'S TOO BIG, Take Another Piece Of My Heart, SWEET SUBSTITUTE. Decca F 13719 (S)

LISTINGS

A
 ARE YOU DANCING? Out Of Your Shadow, HUDSON FORD. CBS 5528 (C)
 ARE YOU READY TOO? Mandy Roberts, RICHARD AUSTIN. RCA Victor PB 5050 (R)

B
 BEE STING, Take A Ride, CAMOUFLAGE. State STAT 58 (W)
 BLACK IS BLACK, Black Is Black, LA BELLE EPOQUE. Harvest HAR 5133 (E)

C
 CAN I BRING YOU LOVE, Getaway, SLOWBONE. Polydor 2058 910 (F)
 CELEBRATE SUMMER, Ride My Wheels, T. REX. Marc 18 (E)

D
 DISILLUSION, Your Moma Wouldn't Like It, SANDIE SHAW. CBS 5513 (C)
 DON'T WORRY BABY, My Love, B. J. THOMAS. MCA 313 (E)

F
 FEMMES PART 1, Femmes Part 2, NATALIE & CHRISTINE. EMI 2670 (E)
 FORGET THE WORDS (JUST REMEMBER THE MELODY), Baby It Takes Two, TRACY MILLER. DJM DJS 10802 (C)

G
 GOING TO A DISCO, Don't Wanna Fight, MARTYN FORD. Mountain TOP 30 (E)

H
 HEADING IN THE RIGHT DIRECTION,

TOTAL ISSUED

Singles issued by major manufacturers for week ending 5th August 1977

	This Week	This Month	This Year
EMI	13 (19)	105 (82)	316 (195)
Decca	2 (2)	17 (15)	63 (90)
Pye	4 (3)	26 (22)	94 (159)
Polydor	4 (5)	48 (44)	143 (185)
CBS	6 (5)	59 (53)	171 (151)
Phonogram	3 (3)	38 (35)	100 (92)
RCA	1 (3)	32 (31)	124 (112)
WEA	3 (5)	54 (51)	135 (98)
Others	5 (24)	162 (157)	482 (507)
TOTAL	41 (69)	541 (500)	1628 (1548)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING AUGUST 6

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E July 23)	PROMOTION	COMMENTS by TONY JASPER
NAZARETH Hit-Tracks EP Mountain TOP 12 (Phonodisc)	August 12	6 hits, 1973 onwards. The last was Holy Roller (36, 1975)	Love Hurts (8, 1976)	E.P. of 4 tracks enclosed in a special bag. Heavy advertising in music press.	Track 1, Love Hurts (L.P. Greatest Hits, TOP 108); 2, This Flight Tonight (Loud n' Proud, TOP 105) - as single, 11, 1973, on Mooncrest; 3, Broke Down Angel (Razamat, TOP 104) as single, 9, 1973, on Mooncrest; 4, Hair Of The Dog (Hair Of The Dog, TOP 107). Good value.
HONEY MONSTER Sugar Sugar EP Warners K16937 (Warners)	July 1	None	None	Campaign in conjunction with Quaker Oats Honey Monster is one of the biggest advertising successes of 1976/77. During July, two million packets of Sugar Puffs have carried 10p-off vouchers redeemable until June 30, 1978. Sugar Sugar cut one of Sugar Puff's four TV commercials.	Full listing is Sugar Sugar (hit for Archies, 1, 1969). Disco Doreen, Honey Monster; Story Of Honey Monster (Narrative). Steady increase in sales resulting in slow climb of disc in outside Top 50 chart listing.
MARTYN FORD ORCHESTRA Going To A Disco Mountain TOP 30 (Phonodisc)	August 2	Let Your Body Down, (38, 1977)	None	12" version for discos. General information to press and radio stations.	Almost charted with last single into 30. Track, as previous 45, Mike Moran-Lynsey de Paul composition.
PILOT Get Up And Go Arista III (Phonodisc)	July 23	4 Top 50 hits, last one was Just A Smile (31, 1975). Most famous hit is January (1, 1975)	January (87, 1976)	Record has been Tony Blackburn's, Record of the Week On Radio One. Strong commercial airplay.	Very much in vein of previous hit singles, with good strong hook. Passage of time since last record should aid the familiar to sound reasonably fresh. Likely good seller.
JOHNNY GUITAR WATSON The Real Deal DJM DJS 10790 (DJM)	July 29	I Need It (35, 1976)	A Real Mother For Ya 9 (Soul)	12" pressing for first 15,000	Watson's follow-up to I Need It, failed. This single, as previous two from album A Real Mother DJS 20505 A moderate chart chance.
LONDON SYMPHONY ORCHESTRA Bohemian Rhapsody Anchor ANC 1041 (CBS)	July 22	None	None	Limited 12" before reverting to 7". Trade, press, radio advertising plus interviews. Queen will lend aid.	B-side, Rod Stewart hit, Sailing. Cut from K-Tel album for release in Autumn. (M.W. p.3 23/7/77) Sales prospects are very good in view of novelty element.
JOHN INMAN I'm Free DJM DJS 10793 (DJM)	July 22	Are You Being Served Sir? (39, 1975)	None	Familiar catch phrase from his BBC TV series, Are You Being Served, gives special push. Summer shows in Scarborough and Great Yarmouth.	Track is from July album, I'm Free (DJF 20510). A visitor from space might wonder why people pay money to hear such an ordinary phrase but they will undoubtedly do so.
BARBARA MANDRELL Married But Not To Each Other ABC 4182 (CBS)	July 22	Country listings	-	ABC report good radio DJ reaction to advance copies of single.	Recorded in 1976 but second cut off 1977. UK, issued album, Lovers, Friends, And Strangers. (ABCL 5228). The lady has made considerable impression on British visits.
SMOKEY ROBINSON Vitamin U Motown TMG 1076 (EMI)	June 17	9 Top 50 hits from 1966-74. Last hit, 1976, re-issue of Tears Of A Clown. (34, 1976)	Vitamin U 22 (Soul)	No special promotion other than initial mailing to DJs.	The record has been steadily climbing outside Top 50 listing. Taken from album, Deep In My Soul. (STML 12055). A disco favourite with right musical repetition.
CONNIE FRANCIS Who's Sorry Now Polydor 2066 839 (Phonodisc)	July 29	24 hits from 1958-1966. A-side first U.K. hit. (1, 1958)	None	Ad from current press, TV advertising for chart hit album, 20 All-Time Greats.	Cut from 20 All-Time Greats (2391 290). B-side is Lipstick On Your Collar (4, 1959). Single issued by demand, competes with Vera Lynn's c/w version for EMI.

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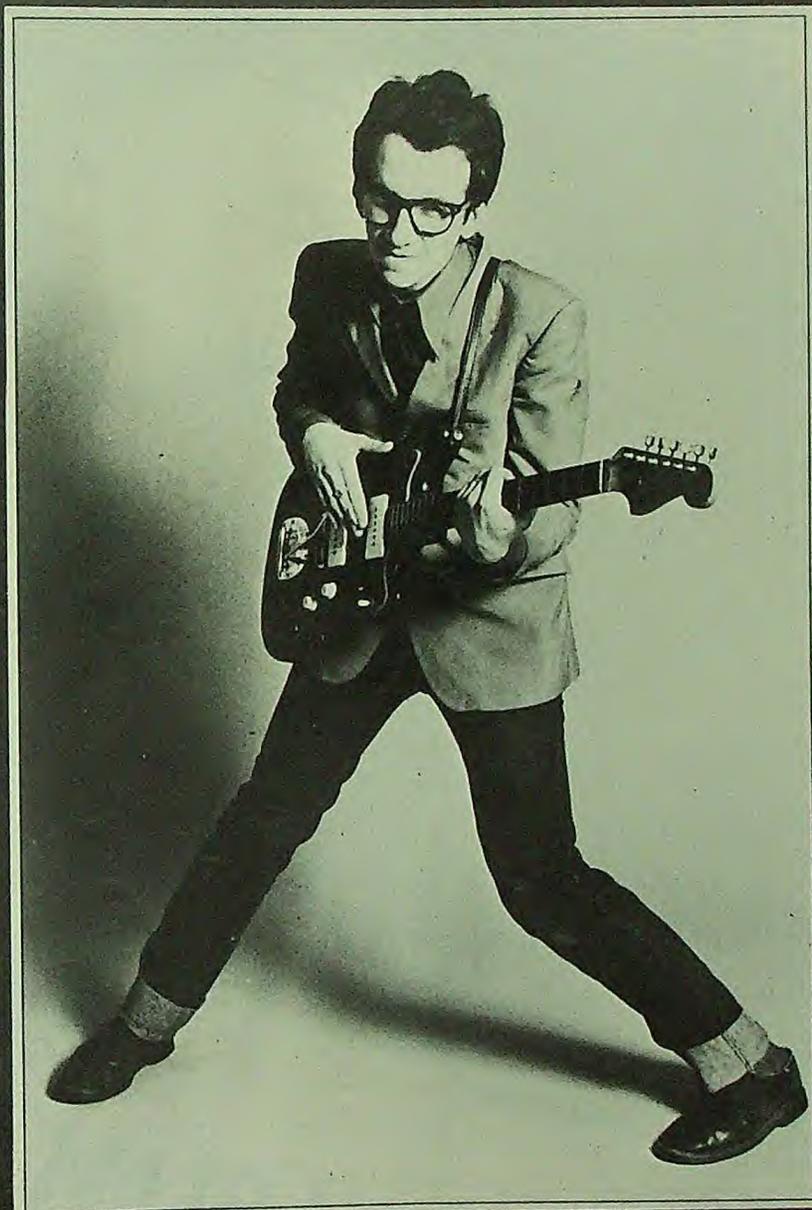
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CHART FOR PERIOD JULY 16-22

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	8	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	31	23	35	◆ THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
2	3	2	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	32	25	5	AMERICAN STARS 'N' BARS Neil Young (Neil Young/David Briggs)	Reprise K 54088 (W)
3	4	20	□ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	33	28	5	CSN Crosby, Stills & Nash (CSN/R&H Albert)	Atlantic K 50369 (W)
4	5	8	● 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	34	26	4	LIVE AT THE ROXY CLUB Various (Mike Thorne)	Harvest SHSP 4069 (E)
5	2	18	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	35	-	-	NEW WAVE Various	Philips 6300 902 (F)
6	6	7	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	36	38	42	◆ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
7	16	2	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)	37	44	3	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
8	7	14	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	38	36	4	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (E)
9	8	24	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)	39	43	5	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
10	-	-	LIVE IN THE AIR AGE Be Bop Deluxe	Harvest SHVL 816 (E)	40	30	8	□ I'M IN YOU Peter Frampton (Peter Frampton)	A&M AMLK 64704 (C)
11	13	9	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	41	50	10	□ SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)
12	11	9	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	42	-	-	LOVE FOR SALE Boney M (Frank Farian)	Atlantic K 50385 (W)
13	14	36	◆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	43	33	11	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
14	17	9	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	44	46	8	◆ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
15	9	32	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	45	56	14	◆ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)
16	15	33	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	46	47	11	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
17	18	13	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	47	40	2	FACE TO FACE Steve Harley & Cockney Rebel (Steve Harley)	EMI EMSP 320 (E)
18	10	7	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)	48	34	3	LITTLE QUEEN Heart (Mike Flicker)	Portrait PRT 82075 (C)
19	21	72	◆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	49	57	2	◆ 20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
20	12	5	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)	50	-	-	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
21	24	13	□ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	51	37	5	HAWKWIND Hawkwind	Charisma CDS 4008 (F)
22	19	12	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	52	41	14	THE CLASH The Clash (Micky Foot)	CBS 82000 (C)
23	20	23	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	53	60	10	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
24	27	26	◆ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	54	-	1	THE BEST OF LENA MARTELL Lena Martel	Pye NSPL 18506 (A)
25	35	3	SORCERER Tangerine Dream (Tangerine Dream)	MCA MCF 2806 (E)	55	39	13	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)
26	31	4	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	56	-	1	● A DAY AT THE RACES Queen (Queen)	EMI EMT 104 (E)
27	29	28	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)	57	49	13	◆ A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVL 1 (W)
28	22	29	◆ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)	58	-	-	ANYTIME, ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
29	-	1	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550 (E)	59	-	1	COMING OUT Manhattan Transfer (Richard Perry)	Atlantic K 50291 (W)
30	32	16	□ EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)	60	-	1	HOT AUGUST NIGHT Neil Diamond (Tom Catalano)	MCA MCSP 255 (E)

ARTIST'S	ALB	WEEKS ON CHART	ARTIST'S	ALB	WEEKS ON CHART	
ABBA	13	19	FLEETWOOD MAC	9	MARTELL, Lena	54
BEACH BOYS	49	40	FRAMPTON, Peter	40	MATHIS, Johnny	1
BEATLES	22	4	FRANCIS, Connie	4	MILLER BAND, Steve	53
BENSON, George	43	47	HARLEY, Steve & Cockney Rebel	47	MUPPETS	12
BONEY M	42	51	HAWKWIND	51	NEW WAVE	44
CLASH	52	48	HEART	38	OLDFIELD, Mike	23, 28, 39
COOLIDGE, Rita	58	36	HOT CHOCOLATE	36	PINK FLOYD	23, 28, 39
COSTELLO, Elvis	50	45	JAM	45	QUEEN	56
CROSBY, STILLS & NASH	33	34	LIVE AT THE ROXY CLUB	34	RAINBOW	7
DIAMOND, Neil	3, 29, 60	10	LIVE IN THE AIR AGE	10	SAYER, Leo	27
EAGLES	15, 31	18	MAMAS & PAPAS	18	SCAGGS, Boz	41
ELECTRIC LIGHT ORCHESTRA	16	59	MANHATTAN TRANSFER	59	SHADOWS	24
EMERSON LAKE & PALMER	14	11	MARLEY, Bob & The Wailers	11	SMOKIE	21
					A STAR IS BORN	5
					STEVENS, Cat	55
					STEWART, Rod	26, 57, 45
					STRANGLERS	8
					STREISAND, Barbra	37
					SUMMER, Donna	6
					SUPERTRAMP	30
					TANGERINE DREAM	35
					10cc	17
					WINWOOD, Steve	20
					WONDER, Stevie	36
					YES	2
					YOUNG, Neil	32

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by

TANGERINE DREAM

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**RECORDS
AND TAPES**



TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, AUGUST 6

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

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	5	1	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte
2	4	5	4	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller
3	2	7	2	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian
4	5	8	5	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most
5	3	10	3	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake
6	9	7	9	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle
7	18	4	18	IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	Mike Chapman
8	6	5	6	PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas
9	15	3	15	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst
10	8	9	8	OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe
11	10	6	10	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores
12	11	8	11	SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	R. Holmes Widescreen Prod.
13	20	5	20	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid
14	16	3	16	FLOAT ON	Floater	ABC 4187	Anchor	Woody Wilson/Fee Records
15	37	2	37	SOMETHING BETTER CHANGE	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent
16	12	8	16	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.
17	17	6	17	ONE STEP AWAY	Tavares	Capitol CL 15930	ATV	Freddie Perren
18	13	9	18	SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM J. Farrar	
19	14	7	19	EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers
20	22	3	20	ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith
21	7	11	21	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Chas. Kipps
22	23	10	22	GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen
23	25	5	23	THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee
24	21	4	24	ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman	Beserkley BZZ1	Jonathan's/Warner	Kaufman/Kolotkin
25	28	2	25	PROVE IT	Television	Elektra K 12262	Warner Brothers	Andy Johns/Tom Verlaine
26	27	3	26	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro
27	30	5	27	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Interson	Fleetwood Mac/Dashut/Caillat
28	19	12	28	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent
29	26	6	29	I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.
30	42	2	30	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba	
31	35	4	31	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter	Arista 112	Leeds/Rock Artists	M. Leander
32	50	2	32	DANCIN' EASY	Danny Williams	Ensign ENY 3	Air Edel/Hensley	Tony Evers
33	29	18	33	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone
34	44	2	34	YOU MADE ME BELIEVE IN MAGIC	Bay City Rollers	Arista 127	Chrysalis	Harry Maslin
35	31	8	35	DO WHAT YOU WANNA DO	T. Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin
36	NEW ENTRY		36	SWALLOW MY PRIDE	Ramones	Sire 6078 607	Chappell	Tony Bongiovi/T. Erdley
37	24	10	37	SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff
38	32	7	38	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO 2090 237	Chappell	Albhy Faluten/Karl Richardson
39	47	2	39	LOVE'S SUCH A WONDERFUL THING	Real Thing	Pye 7N 45701	Open Choice/Peterman	Chris & Eddie Amoo
40	39	4	40	ROCKY MOUNTAIN WAY	Joe Walsh	ABC 12002	Anchor	Joe Walsh/Bill Szymczyk
41	45	4	41	YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff
42	34	7	42	GIVE A LITTLE BIT	Supertramp	A&M AMS 7293	Rondor	Supertramp
43	NEW ENTRY		43	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry
44	NEW ENTRY		44	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk
45	43	2	45	DEVIL'S GUN	C. J. & Co.	Atlantic K 10956	ATV	M. Theodore/D. Coffey
46	41	3	46	I'M IN YOU	Peter Frampton	A&M AMS 7298	Rondor	Peter Frampton
47	NEW ENTRY		47	IF I HAVE TO GO AWAY	Jigsaw	Splash CP11	Belsize	Peate/Scott/Pyer
48	48	5	48	STRAWBERRY LETTER 23	Brothers Johnson	A&M AMS 7297	Sunbury	Quincy Jones
49	NEW ENTRY		49	SPANISH STROLL	Mink DeVille	Capitol CLX 1003	EMI	Jack Nitzsche
50	36	4	50	THIS PERFECT DAY	The Saints	Harvest HAR 5130	ATV	Bailey/Kuepper

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 PINOCHIO THEORY, Bootsy's Rubber Band, Warner Brothers K 16964
 SOUTHERN COMFORT, Berni Flint, EMI 2621
 ALL I THINK ABOUT IS YOU, Nilsson, RCA PB 9104
 WAY DOWN, Elvis Presley, RCA PB 0998
 I THINK I'M GONNA FALL IN LOVE WITH YOU, The Dooleys, GTO GT 95
 DO ANYTHING YOU WANNA DO, Rods, Island WIP 6401
 MOTORHEAD, Motorhead, Chiswick NS 13
 I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman, RSO 2090 251
 DANCIN' IN THE MOONLIGHT, Thin Lizzy, Vertigo 6059 177
 WHEN TWO WORLDS DRIFT APART, Cliff Richard, EMI 2633

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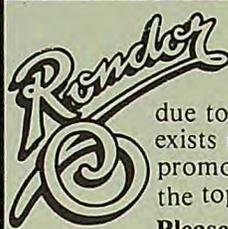
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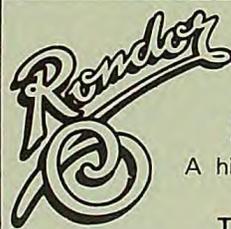


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PERFORMANCE

Beach Boys

IT WAS certainly not Wembley Stadium — but then neither was it, to quote the *Sunday Times*, a performance to "a sobersided business audience decked in ceremonial Beach Boys Windcheaters".

Nobody who has ever attended an American record company convention would have ever made such a ridiculous remark. For a start there was not a windcheater in sight and even after five nights of stamina-sapping shows which unflinchingly ran on into the early hours, the enthusiasm of the CBS delegates at the final concert of their international conference in London remained undiminished. The controversial Beach Boys appearance behind closed doors at Grosvenor House was a joyous, wildly enthusiastic affair, a glorious wallow in nostalgia which was still going strong at 2.00 am and provoked a response which could not have been bettered from 70,000 at Wembley Stadium.

It was indeed tragic that for whatever reason the Beach Boys cancelled their tour, for currently they are in superb form. The repertoire may well be all our Capitol yesterdays, but it must be assumed that the group has reconciled itself to being locked into the past and has decided to make the best of it. Of course, the total package was not just a bland recreation of former glories. It had a substance and authority of its own. There were for instance, no less than five keyboards being utilised within the line-up of the Beach Boys own instrumentation and assorted horns and percussion which put 14 performers on stage. It was almost as though the aim was for a Spector wall-of-sound approach and quite thrilling the effect was on certain occasions, none better than a stunning Help Me Rhonda which had thundered along with compelling power.

Behind one of the pianos was the familiar, albeit slimmer, figure of Brian Wilson. For a while it looked as though he was to remain on the sidelines completely, but eventually he emerged front stage to take the lead on Back Home, slightly uncertainly but a good moment nevertheless. He was also out there again for the first encore, Our Hearts Were Full Of Spring, sung in four-part acapella harmony, which led to further and more riotously greeted oldies like Barbara Ann and Rock 'n' Roll Music.

If the group can escape from the past and gain acceptance for their contemporary recorded output, then Saturday night's reception should have left them in no doubt that their new association with CBS will be a fulfilling one. Meantime they have some dues to pay to disappointed British fans.

BRIAN MULLIGAN

Boz Scaggs

FOR YEARS an obscure singer-guitarist whose main claim to fame was his spell in the Steve Miller Band, Boz Scaggs has surged through into the limelight since the release of his CBS album *Silk Degrees*.

With that one, and the four singles taken from it that have been hits in the UK, he finally put together a slick white disco approach coupled with a sassy vocal style that has gone down well as Radio One fodder and the hits have just kept on coming. When at the Rainbow on Friday, he sauntered out on stage to front his first concert here in some years, his current status was reflected in the size of the band spread out behind him.

No less than 11 musicians — two drummers, three back-up singers, two keyboard men, bass, guitar, sax and trumpet — occupied the

platform, but never proved unwieldy as the set began to take shape.

Kicking off with a couple of singles to get the crowd going, Scaggs moved easily through a selection of material ranging from an excellent big-band swing blues treatment which was reminiscent of B.B. King's *Night Life Ain't No Good Life*, on which the leader threw in some mellow fills on Gibson, through practically the whole of *Silk Degrees*.

Unfortunately, the sound balance was not great. Scaggs had brought in his own engineer who seemed to have a penchant for cymbals so the vocals were drowned in a wash of sizzling metallic white noise. Luckily, the bass was far enough up in the mix to keep the insistent disco rhythms going, but Scaggs' voice was too often inaudible.

The band cruised through a moody version of *Low Down*, which brought wild cheers from the faithful and was soon bouncing towards the finale with the best number of the night, *Lido Shuffle*.

On this one the combination seemed to come right at last, with blaring brass pumping away, Scaggs starting to move around well on stage and the thick wall of sound inducing a few members of the audience on to their feet for a quick bop.

He encored with a number he co-wrote with Johnny Bristol some years ago, and this maintained the disco shuffle beat to the end, when he introduced the band.

Scaggs is a peculiarly American artist, in his elegant lightweight suit, carefully styled hair and jazz-pop vocals that owe as much to the likes of Mel Torme as they do to Van Morrison. Like Britain's Robert Palmer he seems more suited to the Las Vegas cabaret circuit than the Rainbow or the L.A. Forum.

JOHN HAYWARD

Alessi

LIKE THE grin on the Sphinx and the smile on the Mona Lisa, it's one of those mysteries we shall probably never fathom. Just how much do the Alessi Brothers owe their success to their music and how much to those cherubic faces?

On the strength of a wholly unmemorable New Victoria concert, the faces win hands down. Despite a rapturous greeting from a packed house — made up of it seemed of music biz aficionados anxious to see this new enigma and teenage girls looking for somewhere to be hysterical — the Alessis failed to deliver the promised goods. Of course the girls got hysterical anyway but the enigma lost a lot of its nigg.

To be fair, somebody up there must have had it in for them. The backing band was wooden, the lighting patchy and the sound mix lacerated those ethereal harmonies until they sounded at times more like The Chipmunks than West Coast popsters. And it wasn't the Alessis' fault that the New Victoria should choose that morning to lie down and die but it can't have helped backstage morale to know that they were probably attending a wake, and an expensive one at that.

The Alessis didn't die but then they never really came to life. They were on stage under an hour and played just a dozen songs, but it was long enough to be confusing. What exactly are they trying to be? Oh Lori, their current hit and the best song of the night, is a pleasant bit of summary fluff — first class pop.

But they seem intent on dressing up lamb as mutton to reach both rock and pop markets — like 10cc, perhaps, but without either the musical grasp or the imagination. Maybe they've been feted into believing that harmless love songs plus a riff or two equals meaningful music. Maybe on the West Coast these days it does, but it's hard to escape the conclusion that the Alessis are just playing at being rock

stars when there's whole world of pop for them to conquer.

On stage they're pure teenage fantasy: Billy (or was it Bobby?) in yellow shirt and white slacks behind the piano, Bobby (or was it Billy?) all in white fondling his guitar and craning into his microphone, both alarming pretty and unquestionably sincere. At the end they nuzzle together on the piano stool and sing it's *Goodbye For Now*: The Osmonds couldn't have done it better and the Alessis could have done a lot more of it, for apart from *Oh Lori*, Seabird (their first single) and the encore, *I Love To Have Your Love*, which is on their upcoming A&M album and is both a harmless love song and a disco record, their showmanship was the only thing worth remarking on.

They might learn a thing or two from the support act, Andy Desmond. With just guitar and voice he ran through two folk/rock standards and eight of his own songs, each simply conceived and finely executed. He writes the kind of songs you're convinced you've heard somewhere before but can't put your finger on, and two of them — *Each And Every Day* and *Just Another Song In The Moonlight* — have the haunting quality that could make them folk/pop classics.

Desmond needs only the right producer. A song like *Canada* is crying out for some solid West Coast harmonies behind it. Maybe he could use the Alessis. His folk club manner doesn't quite stand up on a big stage, but then the Alessis proved that manners aren't everything. There has to be some meat behind it.

GODFREY RUST

Country Joe MacDonald

ALMOST TEN years ago to the day, Country Joe MacDonald was leading his band The Fish in the infamous F—— Cheer at the Monterey Festival in Southern California where it never rains and the people wore flowers in their hair.

A lot of water has flowed under the bridge since those halcyon days when the freaks thought they could change the world with a few songs and smiles, and most of the performers there have either died or moved on to other things. Not so Country Joe.

He still has a repertoire of cutting political satire and he still likes to verbalise about what is going wrong in the world, even though this uncompromising attitude reduced him from an underground superstar to a virtual pauper in the early-Seventies.

McDonald now takes the stage as a solo artist playing guitar and a bit of trombone, and he proved at London Queen Elizabeth Hall on Saturday that there is still a sizeable audience for his strongly folk and country-based music.

During his hour on stage he ran through a surprising number of songs which demonstrated both his wet romanticism and his sharp-edged way with words. The contrast between a song about Australia called *Southern Cross* with lines about kangaroo moons and little koala bears hugging eucalyptus trees which was so puerile as to strain the credulity, and his new song about the new wave was enormous.

His current passion is for the ecology and saving the whales, so his *Save The Whales* number was delivered with a rare fire while others of his classics like *Tricky Dicky and the Fixin' To Die Rag* sounded good, but a little out of date in 1977 when the war in Vietnam has been over for two years and Nixon safely out of office.

Country Joe's love songs sink to the level of plain ordinary folk-club material, but that high, clear voice can be alarmingly effective on the better stuff, which includes the song

with which Twiggy scored a gold disc, *Here I Go Again*.

As a finale, he took up his trombone and with a quick dedication to the Sex Pistols, began to play with bum notes galore, our very own National Anthem *God Save The Queen*. Earlier he had confided that he thought it would phase the audience out, and even produce a few people who would stand up as soon as they heard the opening bars. In fact the song was greeted with a huge cheer which bemused him greatly.

That incident probably sums up Country Joe. He is able to mis-judge his audience to a massive extent, but still muddle through using his better songs to an ovation and general congratulations.

JOHN HAYWARD

Brian Protheroe

THE MERMAID Theatre in London's Blackfriars is not the best of venues for a rock concert. It is small, steep, and the acoustics are more suited to a lone thespian soliloquising than the full panoply of a modern evening's musical entertainment. But for Brian Protheroe, the venue was singularly appropriate.

Protheroe's only major recording success to date was his 1974 single *Pinball*, and despite four albums and a couple more singles, his profile is still decidedly low as far as the record buying public is concerned. But his career has not been purely concerned with the concert and recording merry-go-round; despite a start in rock bands in the early-Sixties, he has dabbled in many things, most notably acting. He played the lead in *Leave Him To Heaven*, a musical incorporating all the songs that are naturally and instantly associated with the Fifties, which he recorded in an album of the same name. Indeed it was only the success of *Pinball* that helped Protheroe decide to aim more at records than theatre in his career.

Protheroe started the evening he described as one of "music and entertainment" well enough, with first the B-side of one of his forgotten singles, *Back Away*. The audience, small as it was, was responsive, and the atmosphere was more like that of a folk club where everybody knew everybody else than that of a one-off concert. But Protheroe seemed nervous, and his between songs patter was almost embarrassing. He rambled on, and his band and backing singers, who included Helen Chappelle, star of *Let My People Come*, seemed to spend more time waiting for something to happen than actually singing or playing.

Protheroe moved through the songs easily enough — the interesting *Clog Dance*, the fairly dull *All The Sad Animals* and *Money Love*, but with a combination of technical problems, the terrible acoustics and the uncertainty of Protheroe's delivery, the evening began to wear somewhat. Not even *Pinball* could elicit the response one would have thought it would, although the audience was so obviously behind the singer all the way through.

Protheroe's music is latter day folk in the Ralph McTell mould, and each song is heavily dependent on its lyrics, most of which are culled from "life on the road" as a travelling singer-actor. But the problem is that none of his songs has enough of a musical hook, and none of the lyrics are interesting enough to make his music attractive to more than a small coterie. Protheroe proved his talent at the Mermaid, but he will have to go a long way musically before he attracts a larger audience on this showing.

TONY BRADMAN

Dave Bromberg

TAKE A gawky New York Jew with a quavering voice, dress him up like a Hoffnung cartoon, mix him in with a bunch of talented but apparently incompatible musicians and programme the whole thing with the history of American music and what will come out at the other end, give or take an Irish jig or two, is the David Bromberg Band.

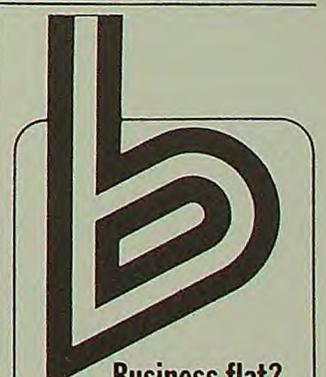
Bromberg's performance at the Festival Hall was what his small and enthusiastic British following has come to expect: an entertaining, bewildering and occasionally manic display of virtuosity and humour with Bromberg in the middle more or less holding it all together.

He is splendidly untypical. He doesn't have musical influences — he plays the lot: folk, country, jazz, bluegrass, rock, ragtime, blues, jigs and reels, swing. The speed with which instruments appear and disappear is frightening. The band spreads across the stage like a firing squad: George Kindler (fiddle), Dick Fegy (guitar, fiddle, mandolin etc.) Hugh McDonald (bass), Curt Linberg (trombone) and John Firmin (saxophone) with Lance Dickerson on drums tucked in behind and Bromberg in the centre like an evil genius calling his weapons into play one after another. You never quite know where a song is going next.

It's hard to find the highpoints in this systematic demolition of musical preconceptions — the whole thing just rages on and on — but if anything stands out it is Kindler, Fegy and Bromberg fiddling together on *Yankee's Revenge* and the finale, *Will Not Be Your Fool*, the vitriolic ramblings of a hurt lover. What was missing, maybe, was a softer song or two from his CBS *Midnight On The Water* album, but then it's to Bromberg's credit that he never stays in one place too long.

Most of the Festival Hall material is covered on his current Fantasy double album *How Late'll Ya Play 'Til?* It would be a freak if Bromberg ever had a hit single over here and he's probably quite happy about that because three minutes of vinyl could never do him justice. More than most Bromberg sells on live performances, and after some dismal turnouts on previous visits it must have been gratifying to see a comfortably full hall this time. The cult has reached respectable proportions.

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