

MUSIC WEEK

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MW: best medium for the message

THE IMPORTANCE of *Music Week* as a primary source of conveying the record industry's message to Britain's retail trade has been emphatically confirmed in a survey recently completed by the DBA market research company.

Among the 398 subscribers interviewed, dealers were consulted on a sample quota method reflecting national distribution of all record outlets, and each block of six contained at least three independent dealers or department stores, one record chain dealer, one multiple and one audio appliance store.

No less than 82 percent of dealers categorised the paper as "useful or very useful" and while 83 percent claimed to read half or more of the magazine, 41 percent said they read all of it. The previous four issues had been read by 93 percent of dealers, with 59 percent using it for file purposes and 46 passing it on to another reader. It was estimated by the survey that the average number of *Music Week* readers is five per copy.

Dealers also confirmed their interest in the advertisements placed in the paper. These were rated as informative or very informative by 52 percent, with 57 percent describing them as useful or very useful. But 25 percent requested that they carry more information on new releases.

The great strength of *Music Week*, the BMRB charts, was forcibly underlined, with 91 percent using the Top Singles and Albums listings for reference, and 51 percent using charts for ordering purposes. The Top 50 singles chart was displayed by 79 percent of dealers.

A check on record company promotional material showed that the full or half-size poster was the most popular display item, being preferred by over 60 percent of dealers.

Further information can be obtained from Jonathan Ward, advertising manager, by telephoning 836-1522.

Soundtrack singles mean business

by ADAM WHITE

SOUNDTRACK SINGLES are turning in their best UK performance for some time, paced by Carly Simon's *Nobody Does It Better* (Elektra) from the latest James Bond extravaganza. The *Spy Who Loved Me*, and DeEtta Little & Nelson Pigford's *You Take My Heart Away* (UA) from Sylvester Stallone's tale of the ring, *Rocky*.

There are promising prospects, too, for music from The Deep, The Greatest, *Star Wars* and New York, New York, among others — even though some of the films will not be seen in Britain until later this year.

The hottest new contender may well be Donna Summer's *Down Deep Inside* on Casablanca. This comes from The Deep, latest celluloid saga from the pen of Peter



SHAKING HANDS with United Artists managing director, Martin Davis (centre), to signify the launch of their new Pepper label via a licensing deal with UA is (right) former Virgin marketing manager, Darrol Edwards, and tv jingles writer, Jonathan Hodge. See story, page 2.

Industry to sponsor home taping survey

by BRIAN MULLIGAN

THE BRITISH Phonographic Industry and the Mechanical Rights Society are jointly sponsoring a market research exercise to determine the current level of home-copying.

The joint initiative follows closely on a recent *Music Week* report on this rapidly expanding area of domestic piracy which is estimated to be losing the companies close to £30 million worth of sales of pre-recorded music annually.

The survey is being carried out by the British Market Research Bureau as part of its FORTE programme of regular in-home consumer research. It will begin next month and the results will be ready in time for submission to the Department of Trade by the yearend deadline. It is hoped that the report will provide ammunition for the two bodies to impress upon the DTI the need for implementation of the Whitford Committee's recommendation in favour of a compensatory levy on hardware as a basic minimum requirement.

"The report will provide us with facts, not hearsay, about the size of the problem and on the basis of that we shall start lobbying hard," commented MCPS managing director Bob Montgomery.

Two years have elapsed since the last consumer survey of home taping. It was revealed in 1975 that over the two previous years, the number of households owning tape recording equipment had increased by ten percent to 40 percent, with the proportion of adults making home recordings (not necessarily off discs) going up by five percent to 20 percent.

Montgomery also revealed that he is soon to visit Germany to look at the problem there in a market which for some years has benefitted from a levy on equipment.

But another possible industry line to cut the level of home copying, by adding an inaudible signal to a disc which will then obliterate any attempt to tape-copy, is already meeting with opposition, although no satisfactory signal has yet been developed. An article in the *Sunday Mirror* on August 7 mentioned "killjoy scientists" and quoted Labour MP William Molloy as stating that he was asking the Home Office to investigate the planned system. "The recording industry should not try to prevent millions of families from enjoying inexpensive music in their homes. They are destroying the principle of the Englishman's home being his castle", he was reported as saying.

(Jaws) Benchley.

The single comes in the wake of Summer's *I Feel Love*, though it is not the official follow-up to that GTO chart-topper. Pye has released the disc via its new licensing deal with Casablanca, which has soundtrack rights to the Deep, as well as a substantial investment in the movie itself. Summer's product proper does not revert to Pye/Casablanca in the UK until her next album.

GTO is making its own follow-up move with the singer on September 2, when it issues the title track of her most recent long-player, *I Remember Yesterday*, as a 45. The CBS-owned company will also be promoting the album from which the single (the title track) is taken.

The Deep itself will not be seen in cinemas on this side of the Atlantic

until December, but Pye is making the soundtrack LP — featuring music by John Barry — available at the end of September.

Arista is hoping to capitalise on recent personal appearances in Britain by Muhammad Ali to boost its single from the boxer's biographical film, *The Greatest*, just opened. The disc is a vocal by George Benson, on loan to the label (he is regularly contracted to Warner Brothers) through his performance of several soundtrack songs; title is *The Greatest Love Of All*, release date is August 26.

The album from *The Greatest* also features Mandrill, whose *Ali-Bombaye* was issued by Arista in 12-inch single form a couple of months

Majors give punk seal of approval

by JOHN HAYWARD

JUDGING BY the volume of new wave signings this summer, the record industry is no longer harbouring any doubts about the commercial prospects of punk.

Amid media hysteria reminiscent of the beat boom of the early Sixties, the second and third waves of punk bands are being snapped up by the major record companies.

The situation is given a slightly different flavour this time around, however, by the increasing practice of bands setting up their own specialist labels and marketing their music on an independent basis — which often gives the majors a "test market" opportunity before finally making a decision on an act.

Slaughter And The Dogs' recent signing to Decca provides a good example of this. The group issued its first single, *Cranked Up Really High*, on the Manchester-based Rabid Records, which sold well.

Now Decca has concluded a three-year worldwide deal with the band worth £150,000 and plans to issue a new single *You're A Bore* in the near future.

Last autumn, when the new wave was still new, the majors were sitting on the fence waiting to see if the trend would hold up.

But with the solid success of the Sex Pistols (with both EMI and Virgin), the Stranglers on UA, the Clash on CBS and the Jam with Polydor, plus the inroads being made by the Chiswick and Stiff independents, the record companies are queuing up for the more established acts and setting their talent scouts on the trail of up and coming provincial talent.

Following their success with the

Sex Pistols, Virgin has contracted XTC from Swindon to a long-term deal (story, page 2), while Generation X has been signed by Chrysalis, and London by MCA, which will be issuing an EP in September.

The Depressions from Worthing make their debut shortly on Chas Chandler's Barn Records; The Boys have cut an album for NEMS; The Adverts, formerly with Stiff, have clinched a deal with Anchor; and Cherry Vanilla, the New York lady new waver is now recording for RCA.

Deals with major companies are rumoured to be forthcoming for

TO PAGE 4

Ariola sets UK product through Pye

by CHRIS WHITE

FIRST PRODUCT is being lined up for UK release by Ariola, following the signing of a three-year licensing deal between the company and Pye Records. The West German record company first revealed plans for the setting up of an independent operation here last month, and the new deal will give Pye two labels, Ariola UK (embracing product from artists signed directly to the British company) and Ariola/Hansa (featuring product from Hansa Productions, the new London-based

TO PAGE 4

CHRIS DE BURGH AT THE END OF A PERFECT DAY



Chris De Burgh, telling tales in song, painting word and sound pictures as only he can. An album to make any day a perfect day.



On A&M Records & Tapes

TO PAGE 4

NEWS

Jingle singles in Pepper start

by ADAM WHITE

EXPLOITATION OF advertising jingles as commercial recordings is a policy priority for Pepper Records, the new label formed by ex-Virgin marketing manager, Darrol Edwards, and tv jingles writer, Jonathan Hodge. The ploy is currently yielding results for Ensign, whose Dancin' Easy by Danny Williams is based on the Martini theme, and also worked last year for Chrysalis, with David Dundas' Jeans On (the Brutus commercial).

First release on Pepper, which has signed a worldwide licensing deal with United Artists, is Lipsmackin' Rock 'n' Rollin' (UP 36295). Performed by Peter Blake, a repertory actor, it draws from the tune featured in Pepsi Cola advertising. The second single will be based on the British Leyland jingle; artist is Debbie Raymond, at

present appearing in a West End revue.

Edwards told *Music Week*: "All our releases will have a heavy marketing bias, and we intend to exploit the amount of exposure a song gets via a tv or radio commercial, or something similar with a strong marketing hook to it." Added Hodge, "We have picked performers with a very strong individual image for our records to get maximum exposure."

Other possible Pepper projects include a Christmas single with a black children's choir, to be recorded in St. Paul's Cathedral, and a children's Yule concept album.

Marketing manager Denis Knowles was the first UA executive to show interest in Pepper. The new label's publishing will be handled by Dave Most.



POLYDOR HAS signed an independent record production deal with Sarabee Music, the company co-owned by Clive Selwood, most recently marketing director of Pye, and his wife, Shurley. Selwood is already negotiating with top singles producers, and first releases are planned for October. Pictured with the Selwoods is their lawyer, Marty Machat (second left), and Polydor managing director, Freddie Haayen (right).

MUSIC DEALS

Covington, XTC signed to Virgin

VIRGIN RECORDS has signed two widely different acts this week to further diversify the company's roster.

First to be announced was the contracting of Julie Covington to a worldwide deal.

The singer, who has found fame in the last two years through Rock Follies and Evita, will record a solo album in the autumn, and is flying to America next week for discussions with John Simon, producer of The Band. She is to continue her acting career, in addition to fulfilling recording commitments with her new record company.

The second signing is new wave group XTC. The group, which hails from Swindon, is currently engaged in recording, although no details are yet available.

RCA HAS picked up the worldwide rights for the Millennium label, based in New York. The first UK release will be the discotheque version of the Star Wars Theme, by Meco, currently in the US charts. It will be followed by an album called Star Wars And Other Galactic Funk. The Millennium label was started by producer Jimmy Jenner and Irv Biegel, who has previously worked for Motown, Bell and Private Stock. Other acts include Regal Dewy and Sovereign.

SONET PRODUCTIONS has signed a three-year product agreement with Metronome in Germany and Austria. In the latter country, the Sonet catalogue will be represented by Amadeo, Metronome's affiliate. The new deal, signed in Hamburg by Gerhard Weber (director of the German company) and Mike Watts, Sonet international manager, covers the Sonet and Kicking Mule catalogues.

First releases include albums by Spud, an Irish folk-rock band newly signed, and the Hurricanes, who are the top rock band in Finland. There will also be a series of guitar records by Stefan Grossman, Mike Bloomfield and John Fahey, plus country albums from the Dillards, John Hartford and Mike Aldridge.

Disc focus for EG

DAVID EINDHOVEN'S decision to become less active at EG Management is likely to result in a greater concentration on recording activities for the Roxy Music-Rock Follies talent stable.

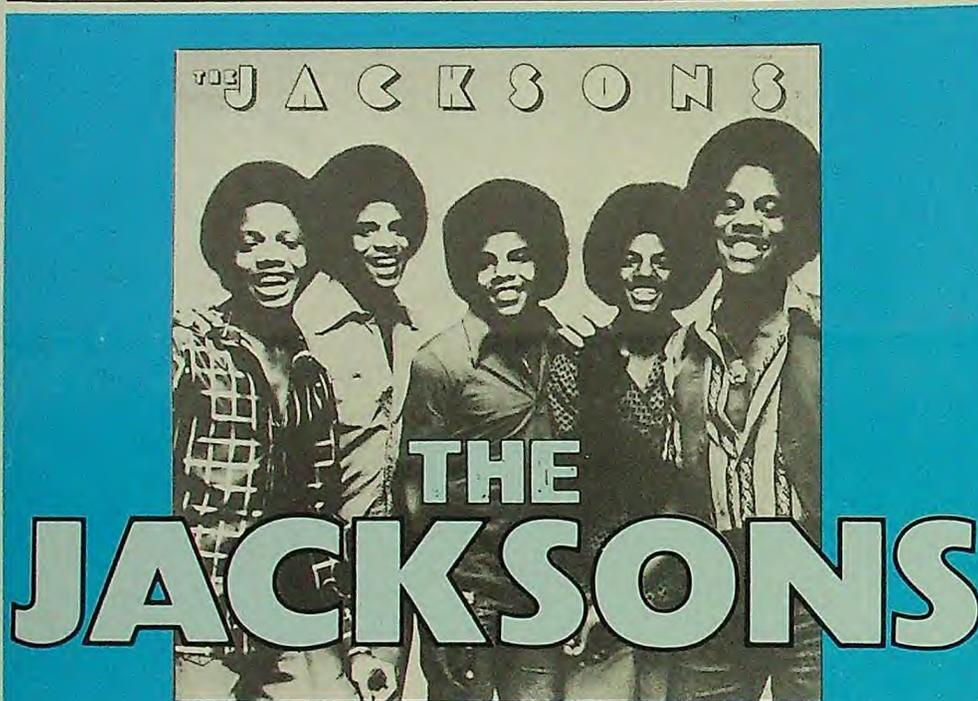
Eindhoven opted to become a non-executive director a month ago, although he remains a shareholder.

Said fellow director Sam Alder: "This was a personal decision on David's part. He has felt for some time that the business did not have quite the zest for him that it had in the early King Crimson days."

"We are hoping to re-organise ourselves in the next month or so on more recording-based lines, now that we have settled down into a very good relationship with Polydor."

Coinciding with Eindhoven's occupation of a back seat comes news that EG has signed Chris Spedding for management, although his records will still be released through RAK. The guitarist will tour in Autumn with a three-piece band.

Also on the stocks are solo albums from Phil Manzanera, a Bill Bruford recording and touring project that will feature John Whetton and Eddie Jobson, and an Eno solo outing.



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YESTERDAYS

10 YEARS AGO

(August 16, 1967)

PASSING OF MARINE Offences Bill means end of pirate radio — except Caroline ... Rediffusion enters record market with launch of its own Rim label ... after 12 weeks on chart, Beatles' Sgt. Pepper LP passes 500,000 mark, and EMI announces that group's worldwide sales equivalent to 200 million singles ... Philips follows EMI lead and sets stereo-only release for classical albums from September ... Mervyn Solomon's Emerald becomes first Irish label to enter RR Top 50 with Frankie McBride's Five Little Fingers ... Piper At The Gates Of Dawn by Pink Floyd hits LP chart at number 14 ... Doors Light My Fire a new top 50 singles entry ... Transatlantic secures UK distribution of American Everest low-price classical label ... Billy McBurney, manager of Belfast Outlet label buys controlling interest in Lloyd's studio.

5 YEARS AGO

(August 19, 1972)

LES REED drops his Greenwich Gramophone Company contemporary label to concentrate on Chapter One ... Dave Allwood leaves Contour to open a record shop in Melton Mowbray ... Owner John Goldsmith seeking "a miracle" to prevent Unicorn classical label folding ... EMI increasing LPs by 10p to £2.25 and singles by fivepence to 50p ... Phonogram moves into cartridge market in September with release of 21 titles ... after one year of Bhaskar Menon's leadership, Capitol makes 1.4 million dollar profit compared with eight million dollar loss ... Noel Rogers resigns as m.d. of UA Music to concentrate on Avalanche label formed by music division, European co-ordination and producing Shirley Bassey recordings ... Classics For Pleasure launches Music Master seven-inch LPs retailing at 49p ... Jesus Christ Superstar stage show opens at Palace Theatre.

Polydor sets Spector TV album

ENCOURAGED BY strong consumer recognition of the name and recordings of Phil Spector, Polydor is planning a television campaign for a 20-track compilation of the producer's work (*Music Week*, August 13).

The company is confident that its album can improve upon the performance of an earlier tv-advertised Spector package by K-tel, not regarded as one of the merchandiser's top sellers.

A September release on the producer's own label, licensed to Polydor in Britain, Phil Spector — Echoes Of The Sixties includes the Righteous Brothers' You've Lost That Lovin' Feeling, the Ronettes' Be My Baby, the Crystals' Then He Kissed Me (currently available from

PSI as a re-issue single) and Da Doo Ron Ron, and Ike & Tina Turner's River Deep Mountain High.

Advertising begins on September 21 with a three-week test launch in the Granada market, and if, as expected, this proves fruitful, the commercials will move to London for three weeks from October 19, and ATV and Scotland for three weeks from November 2. The campaign, claims the firm, will reach 61 percent of the national tv viewing audience.

Spector's status as a living legend within the music industry is confirmed by the Polydor plan, which followed consumer market research. No other record producer has been the focus of such a television campaign.

CAMPAIGNS

BRONZE RECORDS has joined forces with the Wimpy hamburger chain for the promotion of All Summer Long by singer/songwriter Vicety Silva. The disc, released this week, is featured in all radio and TV commercials for Wimpy hamburgers and all 610 Wimpy bars in the UK will be supplied with full-colour posters advertising it. In addition, Bronze is operating a voucher scheme where all Wimpy customers will be able to buy the single with 20p off at selected record retail outlets. Initial run of the vouchers is 20,000.

Additional promotion includes press kits and records for all Wimpy bar proprietors, special "cheeseburger" transistor radios for selected representatives of the press and radio — and 100 helpings of Wimpy and chips for EMI's telephone sales girls!

PROMOTION FOR the new Motown album by actor Albert Finney will be particularly centred on film and stage magazines. The press advertising will include *Film Review*, *Photoplay*, *Films And Filming*, *Films Illustrated* and *Plays And Players*. In addition, there will be special promotional displays in the foyer of the National Theatre, and Motown is also handling an extensive London Underground poster campaign. Called Albert Finney's Album (Motown STMA 8030), the LP is released on September 9; it is the first record made by the actor. He has recently returned from an extensive five-week promotion tour in the US, and will be visiting UK radio and TV stations to promote it. A single, Those Are The Men, is also being issued to tie-in with the album.

CAT RECORDS is taking advertising space in teenage magazines including *Jackie*, as part of its promotion for The Music Of The Bay City Rollers (CAT 1213), featuring one dozen songs written by the group's Stuart Wood and Eric Faulkner, and performed by the British Rock Orchestra. Other aids include a poster available to the retail trade. The £3.49 album is handled by Cat's distributors, which include Lugtons, H. R. Taylor, Clyde Factors, Solomon & Peres and Irish Record Factors.

DECCA is releasing its first commercial 12-inch single, featuring a medley of Falling In Love/Since I Fell For You (LHLU 10551) by Hodges, James & Smith. First 5,000 copies of the disc, available on August 19, will be in the bumper size; thereafter it reverts to seven-inch (HLU 10551). The group visits Britain soon for a short promotional stint.

FREE ARMBANDS are on offer with the first 20,000 Boomtown Rats singles on the Ensign label which will be pressed in 12-inch format. Entitled Looking After No. 1 (ENY 004) with Born To Run and Barefootin' on the B side — both cuts that will not be available on the band's forthcoming album — the disc will be heavily advertised in the consumer rock press and will feature a picture sleeve. It will revert to the normal seven-inch size after the first 20,000.

Industry cup

THOSE WISHING to enter teams for the second Music Industry Football Cup should contact Bernie Cochrane at Electric Records 19/20 Poland Street W1 (01-734-8121) soon. The competition will begin around the end of September.



DOOWOP EXPONENTS Darts, who have a strong fan following in London and the South of England, have signed a five-year worldwide deal with Magnet. The band, consisting of members from two now-defunct groups, Rocky Sharpe and The Razors, and the John Dummer Blues Band, are currently in the studios recording their first album. Pictured here with the band are producers Richard Hartley and Tommy Boyce, Brian Reza (Magnet's head of a&r), manager Bob England and Michael Levy (Magnet MD).

EMI Tape plans major blank push

AT A time of increased record industry concern about the effects of home taping, which has been estimated to lose copyright owners in the region of £30 million a year in Britain, EMI Tape has revealed plans to relaunch its entire range of blank tapes via a £500,000 promotion campaign. Marketing plans include advertising spots on ten radio stations and full colour pages in the consumer and trade press.

EMI's relaunch of the EMITAPE range, which will in future carry the EMI name only, follows a 15 month research programme which revealed that the company's image in the blank tape market had become "blurred". Total cost of the relaunch, including market research and repackaging, exceeds £2 million, which, according to EMI Tape, is the largest ever marketing campaign for blank tape product. New Faces

TV presenter Derek Hobson will feature in the EMI advertising, which has the slogan, "Full marks for entertainment value and star quality; the best New Faces of the year". He will also host a national talent contest, sponsored by EMI Tape.

EMI already claims control of 22 percent of the UK blank tape market as a manufacturer, although that figure includes 13 percent of all own name brands sold in Britain. The new campaign is designed to increase its own share. News of the EMI Tape campaign will hardly be welcomed by the record industry, however — it has been claimed that one of the major reasons for the present soft state of the pre-recorded music market is the upsurge in blank tape sales. One estimate says that record dealers were losing a 20 percent increase in turnover annually because of home-taping.

Centenary show open

THE LONDON exhibition planned as one of the UK music industry's celebrations of the centenary of recorded sound has opened at the British Institute of Recorded Sound, 29 Exhibition Road, SW7.

Over 120 exhibits are on display, including a replica of Edison's original tinfoil phonograph. They cover the years up to the demise of the 78 rpm record at the end of the Fifties. Old cylinder and 78 recordings will be piped

continuously. One Hundred Years Of Recorded Sound is mounted by the City of London Phonograph & Gramophone Society, in conjunction with the Institute. Inaugurated in 1919 from a number of pre-war associations, the Society is the oldest in existence anywhere in the world.

The exhibition runs to August 27, and is open daily (excluding Mondays) from 10 a.m. to 6 p.m.

DOOLEY

INDUSTRY AWAITS news of new licensing affiliation for Mickie Most's Rak — though EMI apparently confident of retaining the label . . . meanwhile, isn't Magnet looking to Manchester Square for distribution deal after its CBS tie-up expires September 1? EMI has done well with the company's product in Europe . . . Donna Summer's I Feel Love passes 500,000 sales and gives GTO first gold single. She's expected in London for an October concert . . . after 12 green inches from DJM for Horslips, Atlantic planning one foot of blue vinyl for Yes single . . . after two hits, RCA finding the going slow in breaking Bonnie Tyler's Heaven.

MUCH APPRECIATED by the select few, Arista lunch at Morton's for Muhammad Ali, in sparkling form with his poems, imitation of Little Richard, and a little piano vamping as an exit line. And despite *Daily Mail* Diary's inaccurate report that The Greatest went to sleep on a sofa during pre-lunch cocktails — your columnist, who was seated next to him, found the man wide awake . . . although his new album, Gold And Ivory, bears usual Jeff Wayne production logo, David Essex produced, arranged, wrote and sang the lot — but he and Wayne remain good friends . . . no names, no pack drill, but a record company addressed a reception invitation to Mark White as head of Radio 2, and was puzzled when he declined . . . Ken East on a seven-week tour of Motown's overseas affiliates, with a stopoff in Detroit for wedding of Stephen Ales, son of company president, Barney.

NOW THAT CBS has acquired Ode catalogue, a tv-promoted Carole King hits compilation could be a winner . . . sleeve artwork of new (and last) WEA Stones album, Love You Live, by Andy Warhol — BOFs unite? . . . a daughter, Lucy, to RCA's Julian Moore and wife, Geraldine — their second child . . . puzzled EMI switchboard rang *Music Week* after call from a Beverly Sister to enquire whether the "three little girls who made it big" tv-promoted album, referred to in this column, featured their back catalogue . . . all-purpose singles bag for WEA releases from September . . . Rocket pressgal Laura Beggs returned from Joe Allen lunch with *MW* reporter to find her car towed away. Let others beware! . . .

TAKING IT easy after chest virus complaint (not heart attack), publicist Keith Altham . . . founder-editor David Redshaw bids farewell to *Album Tracking* to join *In Town Tonight* entertainment guide magazine as deputy editor — *Black Echoes* editor Peter Harvey likely to supervise *Tracking* . . . Polydor's re-issue of the Crystals' original Then He Kissed Me, is joined by resexed (and 12-inch) version, Then She Kissed Me, by Kiss on Casablanca . . . new recruit at Magnet to take over as head of marketing, onetime *Music Week* scribe, and until recently, marketing chief at BBC Records, Richard Robson . . . after 12 months, music industry gardening club MULCH put on compost heap due to lack of support . . . Following success of its first three Plus Fours EPs, Anchor planning more by Isaac Hayes, Ace and Steppenwolf.

The brand new single

by

PAUL DAVIDSON

KINGSTON

b/w Midnight Party



released by Power Exchange Records
Distributed by Selecta

NEWS

ATV hits £3 million music profit

CONTRIBUTIONS OF over £2 million from music publishing and £1 million-plus from records and tapes helped swell profits in ATV Corporation's 22nd year of business to a record £11.1 million pre-tax — an increase of 81 percent — on a turnover of £89.3 million.

ATV Music turned in a sparkling performance with a profit of £2.1 million on a turnover of £5.8 million. In 1976, the surplus on a £4.2 million gross was £1.8 million. The music publishing results are a reflection of the economic operating costs of a music publishing company by comparison with a record manufacturing operation. On turnover increase of £1.5 million, ATV Music collected little short of an additional £400,000, but Pye-Precision could manage only an extra £95,000 pre-tax profit in 1977 against a £1 million improvement in turnover. Pye delivered profits of just over £1 million on a turnover £12.6 million, despite what is

referred to as "a non-recurrent setback" in the company's trading in the US — in simpler words, the shutdown of Pye's American record operation. The ATV Yearbook comments that Pye, with nine chart entries, had a better record of breaking new talent than any UK company.

The highflying performance of ATV Music — profits were 21 percent up on 1975-76 — has spurred the company to embark upon further international expansion outside America and Switzerland, where subsidiaries are already functioning. Germany and Italy are in line for the opening of ATV Music offices, while the move into France is being accomplished via the acquisition (for a price unspecified) of Allo Music, which controls copyrights of many songs recorded by Demis Roussos.

Another area of expansion is in the field of library music which, according to the chairman's report,

will involve a substantial investment in production over the next two or three years.

In a balance sheet note on contingent liabilities, it is revealed that litigation concerning payment of composers' royalties to Maclen Music, mentioned in the previous balance sheet, has not been settled, but ATV expresses confidence that no liability will arise if litigation proceeds. Another balance sheet reference discloses that £4 million was transferred from Goodwill, representing the directors' valuation of "certain music copyrights owned by a subsidiary on whose acquisition the goodwill arose". The identity of the subsidiary is not given, but it is not believed to be a recent acquisition — and the whole matter apparently signals a tidying-up of internal accounts rather than a little-publicised takeover. The balance of Goodwill, £4.8 million, has been transferred to capital reserves.

Second wave of new wave

FROM PAGE 1

Squeeze, currently on their own Deptford Fun City label, Scottish new wavers Jolt, New Heart, Cortinas, 999, Buzzcocks and the Banshees. Wire may sign to EMI.

Meanwhile, the labels distributed by Miles Copeland's Faulty Products are continuing to find new talent with Sham 69 and Menace lining up releases on Step Forward. Copeland has also scored a major coup by issuing the first new recordings from early punk artist John Cale in almost two years.

Entitled Animal Justice it will be a three-track EP on Illegal (IL 003) and will be available in 12-inch format. Dealers who order copies before Saturday (20) will be guaranteed 12-inch copies, and advance orders already total 12,000.

In response to considerable import interest from New York, Copeland has also concluded a deal with the Wartoke concern in the East Coast music capital for exclusive American representation of records and artists on the Step Forward, Illegal, Deptford Fun City and Vengeance labels.

After its adventure with the Sex Pistols, A&M has taken the Stranglers for America.

PRS case raised in Commons

THE CAMPAIGN for investigation of the affairs of the Performing Right Society took a new turn last week when Clement Freud MP asked a Parliamentary question about the organisation.

Freud has asked the under secretary of state for trade, Mr. Stanley Clinton-Davis MP, to give directions to the PRS requiring it to produce details of certain loans to executive officers and its administrative expenses.

This action follows Trevor Lyttleton's campaign in the press and via the courts last May and June which pressed for an independent inquiry into the Society's financial affairs.

The PRS is still appealing against a High Court decision which instructed it to provide Lyttleton with a list of its full voting members, and is also pursuing a libel case against Lyttleton, who is a composer-member of the PRS.

An answer to Clement Freud's enquiry is not anticipated much before October, when Parliament reconvenes.



PICTURED AT the signing of the Ariola UK licensing agreement with Pye Records are (seated) Pye chairman Louis Benjamin and Dr. Wolfgang Wegman, vice president of Ariola. Standing are Pye managing director Derek Honey, Ariola UK's Walter Woyda, deputy managing director Robin Blanchflower and Pye general manager, Robin Taylor.

Ariola, Hansa labels signed to Pye for UK

FROM PAGE 1

record production company).

The licensing agreement gives Robin Blanchflower, managing director of Ariola UK, his second association with Pye — he was a&r manager of the company for two years prior to becoming CBS UK a&r director, and while there was responsible for such signings as Brotherhood Of Man, Carl Douglas, Prelude and Jimmy James.

Blanchflower added: "There is no particular musical policy for Ariola, other than that we want to be very broad-based, and make records with across-the-board appeal. The Ariola label will feature product from UK signings, as well as artists available from Ariola's international companies, and the Interworld music group in the US. We will also have further product from an exclusive production deal with David Courtney and Tony Meehan who will be signing and producing four or five acts for Ariola."

"The Ariola/Hansa label comes out of the contract which has been finalised with Hansa Productions, for artists signed under the UK talent search carried out earlier this year — the deal gives us the exclusive rights to at least 13 acts, and the first four will have singles released during September."

Ariola is still operating out of temporary premises at 9 Hertford Street, W.1, but Blanchflower said that a move to West End offices would be made next month; he is also currently finalising the staffing of the company. "Our exact release schedule has not been completed yet, but we shall probably launch with four singles," he added. "I have made two signings direct to Ariola UK, a pop/rock band called Scoundrel from Essex, whose debut single will be Goodbye City Lights; and a three girl group, Shady, whose first record will be I'm Counting On You. In addition, one of our first releases will come from Ariola in Germany, Blood And Honey, a discotheque record by Amanda Lear, which has been in the German charts for 28 weeks now."

Initial single releases from Hansa are also being finalised but are likely to be by Japan, a five-piece rock band produced by Simon Napier-Bell and Steve Rowlands; Barry Womersley (produced by Bruce Welch), Vicky Peyton (who has been produced by Ron Richards) and Half Brother, a London-based duo, produced by Del Newman. Until now, Ariola product has been issued in the UK via the Ariola America

label, which went through EMI's licensed label division.

Ariola's deal with Pye continues a ten-year association between the two companies — Pye has been distributed by Ariola in Germany and Austria since Sandie Shaw's Eurovision hit, Puppet On A String, in 1967.

Good business for film 45s

FROM PAGE 1

ago without noticeable chart achievement.

Music from Star Wars — now ahead of Jaws in US boxoffice take, and on its way to becoming the biggest-grossing movie of all time — has already been issued in 45 and album form by 20th Century Records through Pye (*Music Week*, July 30). Performing the John Williams-written soundtrack is the London Symphony Orchestra.

A further two record companies, Motown and RCA, are competing here with disco versions of the Star Wars theme — regarded as the best treatment to offer in view of the picture's distant UK premiere (December 27). The Graffiti Orchestra is Motown's contender on its Prodigal label, while RCA pitches in with Meeco through Millennium (story, page 2).

Apart from its chart progress with You Take My Heart Away from Rocky — the improbably-named Little & Pigford are the performers of this piece of Bill Conti-composed music — United Artists is looking to single sales with Liza Minnelli's Theme From New York, New York. She and Robert De Niro star in the story of US big bands in the Forties, opening in Britain later this year. Despite the absence of the film, the two-album soundtrack is selling well, says UA, as is the LP from The Spy Who Loved Me.

When Motown has finished promoting Smokey Robinson's current 45, Vitamin U, which is still showing strong sales but no top 50 action, it will get behind his reading of the main title from new movie, Big Time. The artist is to visit the UK in September, and will bring a print of the film with him for promotional purposes. No British premiere is set, however.

Another recent soundtrack single success story, of course, has been Barbra Streisand's Evergreen — top ten, silver disc-awarded release from A Star Is Born.

MW to sponsor disc jockey competition

MUSIC WEEK is sponsoring a nationwide search, in association with the Disc Jockeys Federation of Great Britain, to find the top DJ of 1977. First prize of £1,000 will go to the winner who, in the opinion of the judges, best combines the art and skill of presenting recorded entertainment.

Entry forms for the contest will be appearing in *Music Week* and the spotlight consumer weeklies, *Sounds* and *Record Mirror*, or can be obtained direct from Sound Relations of 12 York Way, London, N.1. To reach area heats, contestants have to record on cassette three minutes of programme instruction, a dedication and the opening bars of two records; they then have to compile a selection of records for 30 minutes of commercial broadcasting.

A total of 80 contestants, chosen by the preliminary judges, will go forward to the heats which are being held in nationwide Top Rank Suites,

starting in Aberdeen on September 20. Other centres include Sunderland, Blackpool, Sheffield, Leicester, Birmingham, Reading, Swansea and London, and the finals will be held in Brighton. DJs will perform live for 12 minutes and will be judged for their presentation and choice of records.

Closing date for the contest is September 5. Among the judges will be Radio One disc jockey Robbie Vincent.

Altham move

KEITH ALTHAM Publicity has temporarily moved to Penny Farthing Records' offices at 4 Tilney Street, W1 (tel: 01-629 6592, 01-491 7209 and 01-821 1675). Altham will be moving to permanent offices in about a month's time. Ex-Polydor press officer Geoff Deane has joined the company as Altham's personal assistant.



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NEWS

JUKE BOX 20

- 1 (4) THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, CBS
- 2 (6) NOBODY DOES IT BETTER, Carly Simon, Elektra
- 3 (-) DANCIN' IN THE MOONLIGHT, Thin Lizzy, Vertigo
- 4 (-) I THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys, GTO
- 5 (9) TULANE, Steve Gibbons Band, Polydor
- 6 (2) SOMETHING BETTER CHANGE, Stranglers, United Artists
- 7 (-) WAY DOWN, Elvis Presley, RCA
- 8 (3) FLOAT ON, Floaters, ABC
- 9 (-) DREAMER, Jacksons, Epic
- 10 (-) I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman, RSO
- 11 (-) SPANISH STROLL, Mink DeVille, Capitol
- 12 (-) THE CRUNCH, Rah Band, Good Earth
- 13 (18) ROADRUNNER, Jonathan Richman, Beserkley
- 14 (7) IF I HAVE TO GO AWAY, Jigsaw, Splash
- 15 (11) DANCIN' EASY, Danny Williams, Ensign
- 16 (-) SUNSHINE AFTER THE RAIN, Elkie Brooks, A&M
- 17 (5) YOU GOT WHAT IT TAKES, Showaddywaddy, Arista
- 18 (1) NIGHTS ON BROADWAY, Candi Staton, WB
- 19 (20) PEOPLE IN LOVE, 10cc, Mercury
- 20 (-) DAYTIME FRIENDS, Kenny Rogers, UA

Courtesy of Laren for Music

Still heads promotion at Anchor

RAY STILL has been named head of promotion at Anchor. He was previously promotion director at Arista, and prior to that, with Warner Brothers Music. Still will be assembling his own promotion team, completing Anchor's recent management changes.

LIZ MERCER has been appointed sales promotion co-ordinator/national accounts co-ordinator at WEA. She is based at Alpert, but reports to national sales manager, Mike Heap. Prior to her new appointment, Mercer was WEA sales supervisor; she will now be working closely with Peter Rezon, area manager of the sales promotion team, and Mike Olivier, national accounts manager.

Bill Lamb has joined WEA as customer services manager, reporting to WEA Distribution's chief, Tony Muxlow. Previously national sales manager of Anchor, he will be based at Alpert. Dave

LETTER

MAY I, through the pages of *Music Week*, express the appreciation of my husband, Ron Scott of Pye Records, to all those buyers and others in his company for their kind wishes for his good health during his recent spell in hospital. Cards and letters are too numerous to answer, but he looks forward to seeing you all in the autumn. Mrs. T. D. Scott, Manningtree, Essex.

MUSICAL CHAIRS

Malthouse has been named telephone sales manager, reporting to Lamb.

TONY DARRELL of Pye's marketing and advertising department, has now been appointed marketing services manager.

GRAHAM WINSTON has been appointed sales training manager of RCA Records. Previously he had been with budget record company Music For Pleasure, where he was an area manager as well as sales training manager.

ALAN EDWARDS, publicist who has worked with Keith Altham for the last two years, has departed to set up his own operation based at 29, James Street, London WC2 (telephone 836 7147). He will continue to work on Stranglers, 999 and the Heartbreakers, and will be replaced at the Altham office by former Polydor press officer Geoff Dean.

IAN DINWOODIE has joined EMI's m.o.r. division as administrative manager, replacing Gordon Mackenzie who has left to become label manager of EMI Bovema, in Holland.

SALLY LILLYWHITE has joined Pye's promotion team, reporting to Peter Summerfield. She was previously with the BBC as a secretary.

DAVID THOMAS has resigned as marketing manager of Magnet Records, and will announce his future plans shortly.



ATV MUSIC and Pye Records threw a surprise party recently for writer-producer and Brotherhood of Man manager Tony Hiller on his 50th birthday. Pictured are Tony Hiller (Centre) with (left to right) Les Cocks of Pye, Peter Phillips of ATV, Lee Sheriden, Sandra Stevens and Martin Lee of Brotherhood Of Man, Derek Honey of Pye and Len Beadle of ATV.



BARCLAY JAMES HARVEST recently visited the Phonodisc factory to meet the telephone sales girls and promote their new single Hymn. Members of the band pictured are, (sitting, left to right) Les Holroyd, Mel Pritchard, Wooly Wolstenholme and John Lees.

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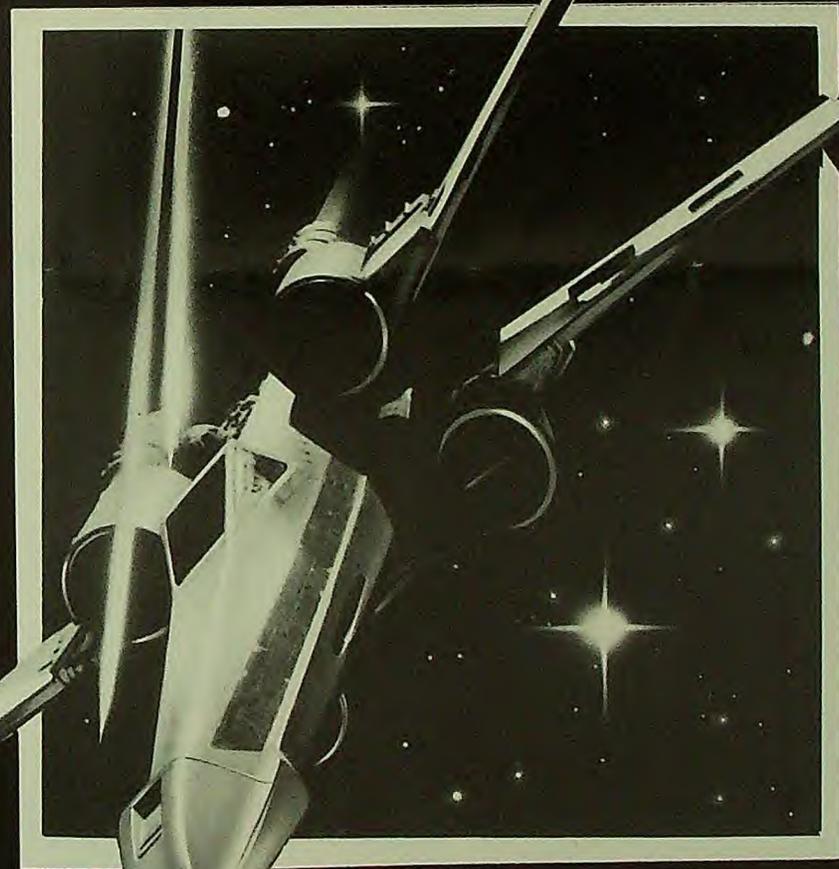
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IRELAND

Over 1,000 entries for Castlebar contest

EDITED
by
KEN STEWART

SONGWRITERS FROM 35 countries submitted over 1,100 entries for the 1977 Castlebar International Song Contest.

It will be staged during the first week in October and its main sponsors are Berger Paints and Bord Failte, the Irish Tourist Board.

Substantially increased sponsorship by Berger Paints has enabled the organisers to treble this year's major prize to £3,000 for the outstanding song of the festival.

The 24 qualifiers for the closing stages of the contest were announced at a press conference at The Beaten Path, Brize, Claremorries, County Mayo. Among them are seven entries from England, six from Ireland, two from France and Malta, and one each from Austria, Belgium, Finland, Hungary, Poland, Turkey and the US.

Six compositions were selected for the finals of the instrumental section of the contest. The winner will receive a cheque for £500, presented by the Irish Federation of Musicians. In the instrumental section, England has three qualifiers, with one each from Ireland, France and Malta.

The preliminary finals of the contest will be staged at the Travellers Friend Hotel Ballroom, Castlebar, starting on October 3. Each night the jury will hear eight songs and two instrumentals. From these, nine songs and three non-vocal compositions will be chosen to go forward to the grand final, presented by Terry Wogan on

October 7. The guest artist will be Mr. Acker Bilk.

The instrumental section will be staged on October 8, and both events will be featured by RTE Television, with the song section transmitted live. The RTE Concert Orchestra will perform at the contest throughout the week.

In addition to the first prize of £3,000, Berger Paints m.d. Robin Jovit announced that his company has commissioned its chief designer, Brian Lockwood, to design a perpetual trophy and replica for presentation to the composer of the winning song.

He is also collaborating with RTE designer Jim O'Hare in producing the sets to be used at the Castlebar festival.

Colette Scullion, development adviser, entertainment, Bord Failte, said they had seen the Castlebar contest grow from a local and amateur event into a highly professional organisation.

Festival director Paddy McGuinness said the entry which the contest attracted this year reflected its standing among composers in all parts of the world. It was projecting an image of Ireland abroad which would bring beneficial results.

Hawk backs new US singer-songwriter

EVERY ONCE in a while a record company comes across an album it knows almost certainly will not be an immediate commercial success, but which it feels is important to release.

Hawk has come across an album in that vein and will release it on the Irish market shortly. It features Sandy Mason Theoret, an artist unknown in Ireland.

"We feel that this album, while very unlikely to be a commercial success immediately is a very important one," says Hawk's Brian Molloy.

"The producer is Allen Reynolds, who has been responsible for songs like Dreamin' My Dreams and All I Want To Do In Life.

"All the songs on the album are composed by Sandy except, coincidentally, All I Want To Do In Life, which was written by both Allen Reynolds and Sandy Theoret." Hawk is considering a number of tracks as possible singles.

Michael O'Riordan, who administers Squirrel and Emma Music, said, "This album, although by an unknown American singer, will be a long-term success because most of the songs will eventually be covered by local artists, as they are so strong.

Hawk has negotiated to bring Sandy Theoret to Ireland sometime next year.

Publishers association

AT A meeting in Jury's Hotel, Dublin, of music publishers, it was unanimously agreed to formalise an organisation to be named RIMPA (Republic of Ireland Music Publishers Association).

It is the intention of this body to further the interests of its members in every sphere of the music industry, both locally and internationally.

The council appointed is as follows: John D'Ardis (chairman), Philip Green (vice-chairman), Frank Murphy, Michael O'Riordan, Richard MacGorain, Peter Bardon, Vincent Smialek (secretary).

Further information from RIMPA, 15, Herbert Street, Dublin 2.

Horslips concentrate on album

FOLLOWING SIX months of extensive touring overseas, Horslips are in Ireland to prepare material for their next album for autumn release and will play dates throughout the country.

"Things have been going extremely well for us abroad this year," says organist Jim Lockhart, "and our Celtic Symphony has been a huge success everywhere, but it's great to play to a home crowd."

Horslips released an album exclusively for Ireland, Tracks From The Vaults (MOO 13), a compilation album.

Over the years, there has been a constant demand for all the group's singles with their original B-sides which are not available on LPs. Pressure mounted and when Horslips recorded a Beatles tribute in England as the mysterious "Lipstick" (issued on Polydor in the UK), the demand became even greater.

The Lipstick tracks, a couple of unreleased recordings and previous Horslips singles are available as Tracks From The Vaults.

Johnny Gold* Watson

***Guitar is his real name.**

"Ain't That a Bitch", released in the States June 14th, 1976 and
"A Real Mother for Ya", released March 25th, 1977, both RIAA certified
Gold in the U.S.A., June 2nd, 1977. Gold is sales in excess of
500,000 units.

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Polydor banks on name acts and strong autumn release schedule

POLYDOR'S AUTUMN sales effort moved into gear at its three-day Sales Conference at the Heathrow Hotel (August 4-6), in a mood of optimism and with the belief that the company is fielding its strongest autumn releases for some time and offering dealer incentives (see *MW* August 13) that will be bettered by none.

If there was a dampener on the proceedings it was the fact that this was m.d. Fred Haayen's seventh and last conference and until Tony Morris' official arrival in January there will be some uncertainty about the company's future direction.

It was also unusual that no Polydor acts were there to perform. The Friday night cabaret was a comedian.

Polydor is in the business of building up its roster in the wake of past stars like the Osmonds, Slade and the New Seekers. The past year has seen the company working towards an all-round image and streamlining its organisation, as Haayen said in his opening remarks, "to build the red label into a superstar label. We are just at the daybreak of all that happening," he added.

Among debut releases from recent signings will be an album from the Sweet, which the company believes will ride to success on the back of RCA's September Greatest Hits package.

Steve Gibbons and Pat Travers are rock acts who have been steadily acquiring a following and the company will be working their new LPs hard.

As before, though, it is the



by GODFREY RUST

established rock names that give the company its muscle. A Who album is scheduled for November, and Pete Townshend has teamed up with Ronnie Lane, with Eric Clapton on acoustic guitar, for a September release.

Crosby and Nash still owe Polydor and ABC an album despite their deal with Atlantic. Predictably it will be a live double featuring Crosby, Stills and Nash's 'greatest hits'. One Jimi Hendrix album remains unreleased, put together from New York jam sessions with Larry Young, Buddy Miles, Mitch Mitchell and Jim McCarty, and is due in November.

Polydor is continuing to acquire independent American soul product, and major autumn product includes albums from Millie Jackson, James Brown, Freddy Perrin and the Gibson Brothers.

James Last is the single largest contributor to the company's turnover and his Christmas offering is Volume 19 in the Non-Stop Dancing run, but Polydor believes it could have another m.o.r. superstar in Roberto Delgado if they can only find the right pitch. One of five



TEAM 77 was the theme of the Polydor Sales Conference, with a Formula One car and an afternoon at Lingfield to stress the sporty image. Seen here in the driving seat is Polydor International Vice-president Roland Kommerell with (left to right) Fred Haayen (managing director), Clive Selwood (see News), Mark Fennick and Sam Alder (EG Management) and deputy m.d. Tom Parkinson.

marketing schemes proposed in light-hearted presentations by the regional sales forces was for a Delgado compilation to promote both artist and back catalogue (the others campaigned for a von Karejan "classical greatest hits" album, a promotion of cartridge/cassette convertors to counter the decline in 8-track sales, an "I Want A 12-Inch" promotion of Roxy Music and Bryan Ferry hit singles and the winner, a "Milestones in Music" campaign to push Polydor's top 50 back catalogue rock LPs. Deputy m.d. Tom Parkinson told *Music Week* the company would be looking at the schemes to see which might make commercial sense).

Meanwhile Delgado's Dancing Queen album will be released in October, and other m.o.r. material will come from Peggy Lee, Bert Kaempfert, Elaine Summers, a new nine-piece act The Majestics and from Connie Francis with a collection of Jewish Favourites.

Folk music is in a curious state these days and Polydor is trying to cover all sides with a reminder that the Dubliners 15 Years On album isn't solely concerned with drunken nights and an album in the "new wave folk" mould (cf Five Hand Reel, the Chieftains, the Albion Dance Band) from the Bothy Band. Billy Connolly's mammoth British tour has been put on vinyl as expected but the Scottish artist is also releasing a 'straight' pop single Out Of The Wind Into The Sun on October 12.

Under the heading of Completely Uncategorizable come two albums co-inciding with the releases of the books on which they are based. The first, Captain Beaky (October), stars Peter Sellers, Harry Secombe, Twiggy and Keith Michell singing and speaking the exploits of animal characters from a collection of poems by Jeremy Lloyd. The second (November) is Scouse The Mouse, from a book by actor Donald Pleasance in which the hero is sung by Ringo Starr in league with Adam Faith, Cat Stevens and Barbara Dickson. Releasing the album from the book before the book has become established is an unusual marketing step.

Polydor's licensed label division

has been depleted over the past year with the losses of State (to WEA), Jet (to Island just at the time ELO made their most successful album, A New World Record), and UK. The main action from labels will come through Spector's Echoes Of The Sixties tv LP (see News), but with the re-release of two albums by Fripp and Eno and one each from Quiet Sun and King Crimson, Polydor has now completed its covering of all EG product since the label was acquired from Island last December.

Eno's fourth solo album, as yet untitled, Phil Manzanera's Listen Now and Roxy Music's Greatest Hits, with a Bryan Ferry sleeve design, are EG's autumn offerings and Polydor will be getting behind the Rock Follies' 77 chart album when the tv series re-starts its aborted run in November.

Capricorn added Black Oak (having dropped the Arkansas from their name) in June and they debut alongside Elvin Bishop, the Dixie Drakes, Still Water and the Marshall Tucker Band on the American label.

Because Creed Taylor, boss of specialist labels CTI and Kudu, continues to work on short release lead-times dealers in the UK will still be competing with American imports. The Polydor/CTI deal has a year to run and the British company has made a "generous offer" for another three-year extension.

The company also announced a major autumn supplement to its



CHRIS PARRY deputised for Dame Edna Everage during the Thursday a&r showcase. Unfortunately a rather haphazard afternoon's presentation failed to do justice to the strength of the autumn product, marred as it was by an apparent lack of direction and studded with unnecessarily long video-tapes and slides spelling Pete Townshend's name wrong.

Deutsche Grammophon classical catalogue, details of which will be covered on *Music Week's* classical pages.

Polydor's top salesman of the year award went to Bob Phillips, covering Sussex and Surrey. He received a gold disc from Tom Parkinson and sales director John Howes.

Pablo heads for 100th

HAVING COMMITTED three entire nights of the Montreux 77 Festival on to record, Polydor's Pablo label will by November have put out over 100 albums in under four years and established itself, according to label manager Dennis Munday, as Britain's premier jazz label.

The 16 Montreux LPs are on Pablo Live and are scheduled for release in the next three months.

September features jam sessions from Oscar Peterson, Dizzy Gillespie, Milt Jackson and Roy Brown, Count Basie, the Pablo All-

Stars and a double set dubbed The Jam Sessions including all material not included on the previous five.

October is for the small bands, the Roy Eldridge Four, the Benny Carter Four, the Eddie 'Lockjaw' Davis Four, the Tommy Flanagan Three and Roy Bryant solo.

The 'big' bands follow in November: Count Basie Big Band, Oscar Peterson and bassists, Joe Pass and Ella Fitzgerald with the Tommy Flanagan Three.

The Montreux albums are for retail at £3.99, the double set at £6.99.



MAGGIE RYDER is one of Polydor's brightest future hopes. The ex-Krakatoa singer's first album is currently being mixed and a single is expected before Christmas. She is pictured at Lingfield Races with head of a&r Jim Cook and m.d. Fred Haayen.

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EUROPE

Pirates challenge State radio. . .

PARIS—The French government's monopoly on radio is now facing an organized challenge. The network of pirate stations which sprung up in the past three months is forming into an association of free broadcasting, and it seems the government will have to retreat.

Almost a dozen stations have come into being since pioneer Radio Verte went on the air. Jamming has become very difficult as the renegade stations do not publicise their broadcasting schedules and

programs are kept short.

The latest pirate station to go on the air, Radio Fil Bleu in Montpellier, has issued an open challenge to the government, stating that its aim is to force the government to abandon its monopoly.

Radio Fil Bleu's first step will be to challenge the monopoly before the courts. Its founder, Francois Chassaing, president of the Young Lawyers Association, claims the monopoly is unconstitutional. He

maintains that attempts to jam pirate stations violate the constitution's "freedom of speech" clauses.

Objections by the press that free broadcasting is a potential threat to their existence were dismissed by Chassaing. "Start your own stations and get advertising that way", he advises.

Meanwhile, most pirate stations are broadcasting music and, needless to say, SACEM is interested.

. . . but Government orders official action

PARIS — Raymond Barre, French prime minister, has personally given instructions to French Tele-Distribution, the umbrella company running the four national radio and television companies, to take whatever steps necessary to stop private radio stations from breaking the government monopoly.

Currently there are around a dozen such stations, all but one undercover and mobile. The latest in the line, Radio Fil Bleu of Montpellier, is "wide open" and easy to stop. After jamming the station, it was decided to close it down. Seals were put on the doors

and the lawyers running the organization were prosecuted. In turn, the lawyers — Alain Cazotte and Albert Koops — took legal action against French Tele-Distribution charging it with illegal entry into the Fil Bleu premises.

The government's case is that the Post Office Code grants it a monopoly but lawyers have argued that as the dissemination of information is free in France, the government has no real right to stop private broadcasting.

Defence lawyers for Radio Fil Bleu say that official action stopping private stations is both illegal and dangerous. They claim it is no different from the nationalised French railways stopping private motoring and forcing the travelling public to use the rail service.

At the heart of the action is a fear that the public is being forced to listen only to official broadcasting. Court decisions in the case will be announced in a few weeks.

Sofrason launches IPG label

PARIS — Sofrason here has set up a new label, IPG, the initials relating to the International Pelgrim Group which distributes Decca in France and has its own local catalogue.

The company points out that IPG is not a multinational organization in the accepted sense of the term. Represented in several countries, it is essentially a private concern, guided by Pelgrims de Bigard. The IPG group includes Sofrason in France, Fonior in Belgium and Dureco in Holland, all functioning independently and responsible for individual policy and administration.

In Germany, Switzerland and Austria, the Aristocrate IPG series is distributed as Bellaphon; as Teichiku Records in Japan; and Peters International in the U.S. and Canada.



TINA CHARLES added to her collection of gold and platinum discs at the recent CBS International conference in London when managing directors of five CBS companies lined up to make presentations to the top-selling British singer. She is pictured here with (left to right), Walter Yetnikoff, president of CBS Records Group, Shirley Schmidt (Israel), Thomas Munoz (Spain), Terry Lynd (Canada) Jorgen Larsen (Sweden) and Pier Jersen (Norway).

Dutch majors hold back on 12-inch 45s

AMSTERDAM—Most Dutch record companies are steering clear of 12-inch disco singles, mainly because they are not confident that the local market will support expensive disco product. A seven-inch disc retails here at £1.20, while a disco single is almost double.

Dureco, Inelco and VIP are pioneering disco single product here, but WEA, CBS, Phonogram, Polydor, Ariola, Negram, Basart and CNR have yet to move into the market. This month EMI-Bovema, Holland's biggest record company, has its first tentative venture into the 12-inch single market with the release of Sweet Lucy, featuring US

trombonist Raul de Souza. Dureco was the first company to release a 12-inch single here, mainly because of its distribution ties with US label CTI. Its catalogue of 12-inch disco product features acts like Boney M, Esther Phillips, Grace Jones and Lalo Schiffrin.

Inelco has released three disco singles, including French singer Laurent Voulzy's Rockollection, and plans to release four more within a few weeks.

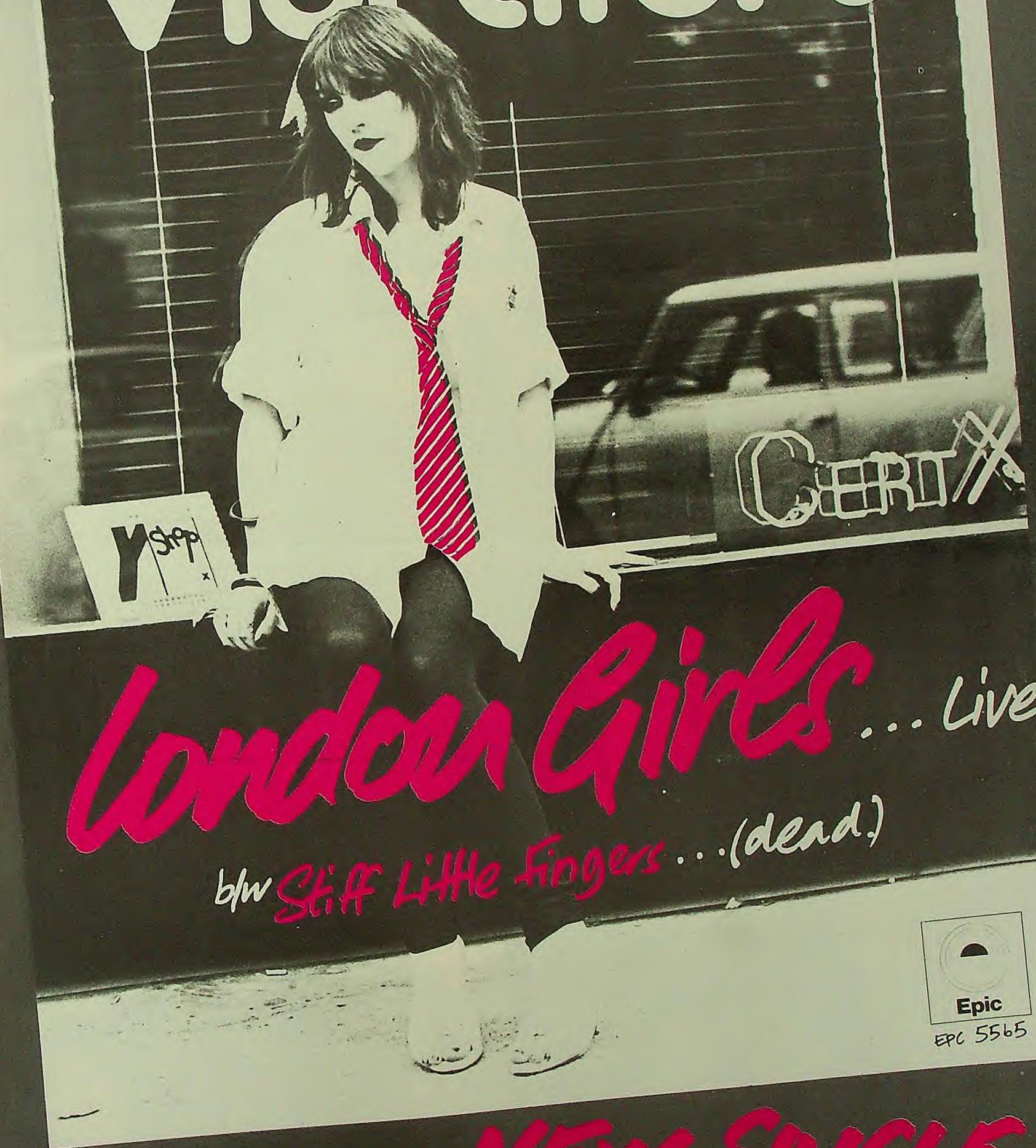
VIP too has a sizable catalogue of 12-inch singles, and among its forthcoming releases is the title track from movie soundtrack The Deep, sung by Donna Summer.



Graham Bonnet
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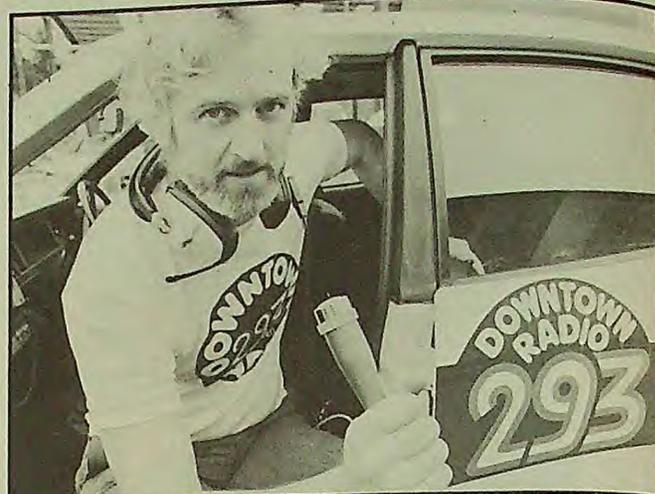
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RADIO McSharry parts with Downtown



BRIAN McSHARRY: emotionally shattered.

by GODFREY RUST
DOWNTOWN RADIO and Brian McSharry, one of the most successful presenters in Independent Local Radio, have parted company abruptly. He is the latest in a series of departures from the Belfast station since a management reshuffle two months ago.

McSharry, 41, was dismissed with immediate effect last Monday (8) after deputy general manager Ivan Tinman had played a tape of him "plugging" a local garage on his morning show.

Tinman declined to comment on the action. McSharry told *Music Week* "I'm emotionally very shattered. I have put my heart and soul into the station, and I'm very sad." The dismissal was sanctioned by managing director David Hannon, who was on holiday and unavailable for comment.

McSharry joined Downtown as senior presenter before the station came on air in 1976. He had worked for LBC, Metro and for a short spell with Radio Tees, and with the then programme controller Don Anderson and his deputy Cathal McCabe represented the only broadcasting experience on the station.

Anderson left in June to join BBC Ulster and McCabe followed shortly afterwards. Together they had built a station with the highest reach in ILR — 70 per cent of the market audience every week.



JOHN PEEL leaves the field having confirmed his position as top dj with a score of 50 for the Radio One team against a Music Business XI captained by Bronze's Roger Bolton, at Leigh Cricket Club. Result: One XI 124 for 8, the other XI 47 all out, so One won.

In the same period seven members of the newsroom, presenter John O'Hara and the company's accountant have also moved on. What is curious about McSharry's sacking is that, despite IBA regulations, it was not unusual for major advertisers to be interviewed on Downtown's morning show. McSharry had bought a car from a local garage — reportedly with Downtown's approval — getting a discount for allowing his name to be used on the back of it. Arriving at the station after a tyre had blown out, he mentioned the garage's name in passing — which he had previously been told not to do.

Downtown has been unsettled since February, when David Hannon was involved in a boardroom policy clash over the station's administration and programme budgets. Since then, despite the station's success, there have been continuing reports of dissatisfaction among senior personnel.

It is believed that board members were also unhappy with Downtown's news service, which has earned a reputation in Ulster for immediacy and fairness, for its willingness to quote extremist organisations and report the bad alongside the good.

Following a board meeting in June, Hannon was given responsibility for programmes and Tinman promoted to commercial manager and deputy general manager (there is no general manager) with effective control over much of the company's affairs.

Following Anderson's departure, Cathal McCabe applied for the post of programme controller, but was asked by Hannon to withdraw. Hannon remained in charge of programmes and engineer/presenter John Rosborough was appointed his assistant, saving the company over £10,000 in salaries.

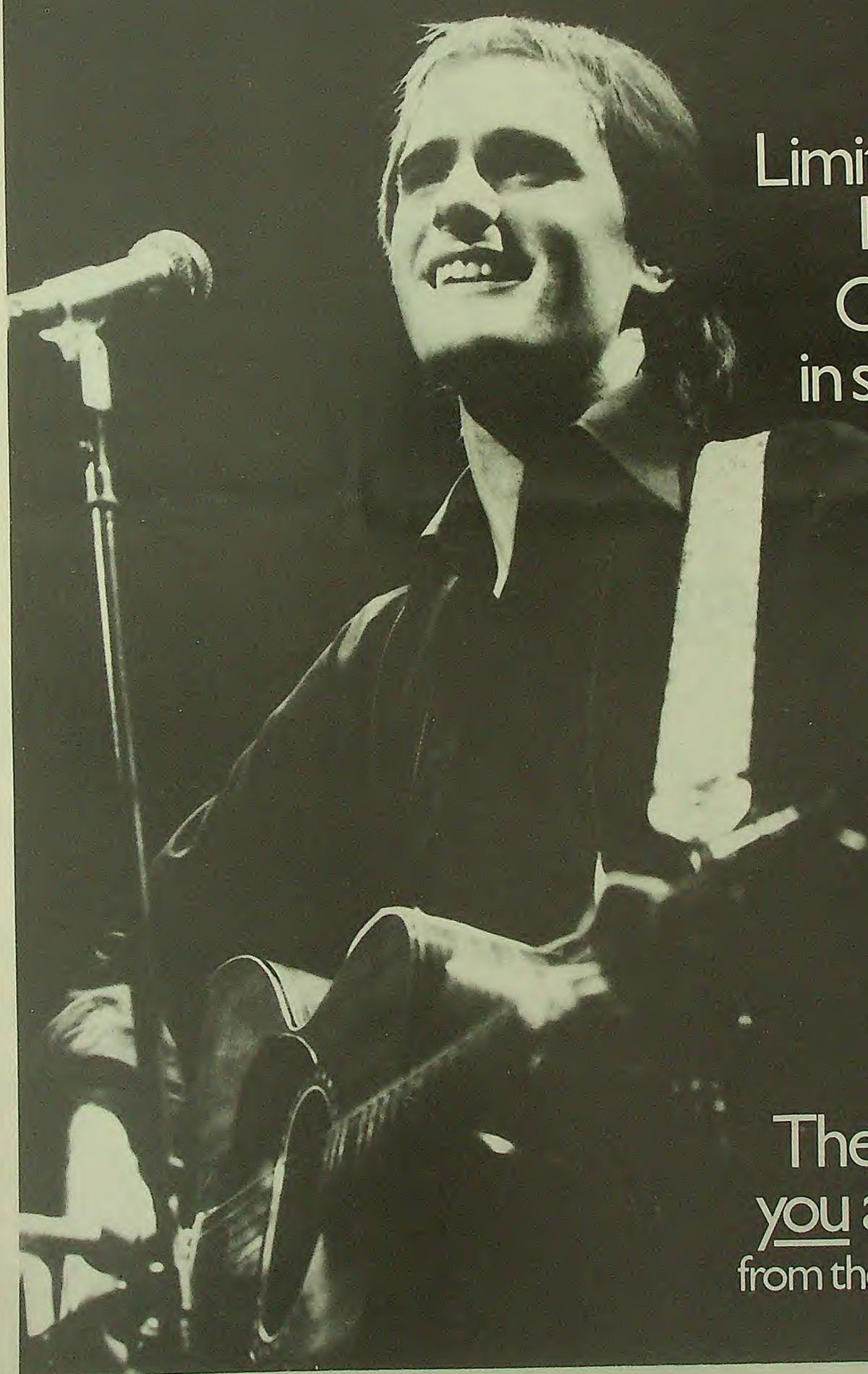
Before McSharry's departure it was believed that the station was looking to further prune the programme staff, but with ratings never below 110,000 (12 per cent of the population) McSharry was one of the least likely to go. There are now just three presenters covering daytime broadcasting, and it is believed no plans in the forthcoming September schedules to replace him.

A question worrying Downtown staff now is who will be next? It appears that many top broadcasters have become victims of boardroom and company battles that have little or nothing to do with radio programming — a situation that is depressingly familiar in Independent Local Radio. For once, however, neither the station's advertising nor audience failings can be held responsible.

STEVE HARLEY

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The single that
you are a part of!
from the album 'Face To Face'

EMSP 320



RADIO/T.V.

New rate card package from Clyde, Forth

EDITED
by
GODFREY RUST

SCOTTISH RADIO is up for sale. After a number of fruitless attempts, Radios Clyde and Forth have agreed on a common rate card to sell an area which becomes the second largest radio market in Britain.

News of the package came with the release this week of new rate cards from Broadcast Marketing Services on behalf of Clyde, Forth, Metro, City, Trent and Swansea Sound. The rates take effect on September 12.

Scottish Radio reaches 1.8 million



TEARFUL FAREWELL for Hallam's Brenda Elliston, off for a new life in the US, being helped on her way by her replacement, ex-Settlers singer Cindy Kent. She will join her husband in Detroit and hopes in time to work in American Radio.

adults each week, according to the recent JICRAR survey. With Scottish Television the cheapest in the network, the radio move is seen as a bid to promote Forth and Clyde as a viable alternative. The Scottish TV area is the only one outside London fully covered by Independent Local Radio.

The Scottish scheme is also aimed at record companies who, says BMS' sales director Mike Vanderkar, "are probably more guilty — if that is the right word — of buying Clyde and not Forth. We want them to stop thinking Glasgow and think Scotland."

Like Air Services, the other major radio rep house (see *MW* July 30), BMS has taken steps to rationalise its stations' rate cards, which means that although there will be increases it is impossible by comparison with the current rates to say precisely what they are. Only Capital, which has not yet come into line with the new BMS format, has announced a straight ten percent rise and has since been taken to task by the Institute of Practitioners in Advertising for "hidden increases" brought about by the removal of larger packages from the rate card.

The six BMS stations have scrapped series discounts in favour of discounts on actual spending. Vanderkar believes series rates — based on the number of spots bought per week — work well for short-term or promotional campaigns, but commercial radio is anxious to attract major packaged

goods advertisers — concerned with 'thematic' advertising — who think in terms of money spent rather than spots bought and who would gain by investing in less intensive long-term advertising where they currently lose out to more high-pressure airtime users in the Houndsditch Warehouse and Barrett's Liquor Mart mould.

Like Air Services, BMS has also taken the 60-second spot as the basic rate and has built in incentives to encourage its clients to use the longer, more creative spot "which I believe to be generally the most effective length for radio in UK", Vanderkar adds.

Buying a 49-spot total audience package through BMS now costs between 29p (on Scottish Radio) and 35p (City, Metro and Swansea Sound) per thousand impressions.

The six have also dropped weekend audience packages. Although there has been no major re-shaping, Vanderkar believes the BMS' cards are now geared to future buying trends when the 60-second spot will become more commonplace — as it is in every other major radio 'society' — and there is an incentive "if someone wants to take this medium and use it in a serious thematic way."

Meanwhile Air Services will be announcing an extension of their Yorkshiradio scheme — embracing Hallam, Tees and Pennine — offering daytime packages for the three stations combined in addition to the total audience packages currently available.



PROMOTION-MINDED Piccadilly have been going through the summer rituals with characteristic style. (Above) The balloons are released on the last night of the Piccadilly-sponsored Halle proms, and (below) Phil Griffin and Cilla Black apparently auditioning for toothpaste commercials at the Manchester Show.



We're a long way ahead of our competitors.

And we're economical too.

ABC CIRCULATION JANUARY-JUNE 1977

	UK & EIRE	OVERSEAS	TOTAL
New Musical Express	164,874	18,078	182,952
Melody Maker	128,804	18,571	147,375
Sounds	90,075	3,196	93,271

COST PER THOUSAND CIRCULATION

New Musical Express	£3.77
Melody Maker	£4.99
Sounds	£5.36

need we say more?

new MUSICAL EXPRESS

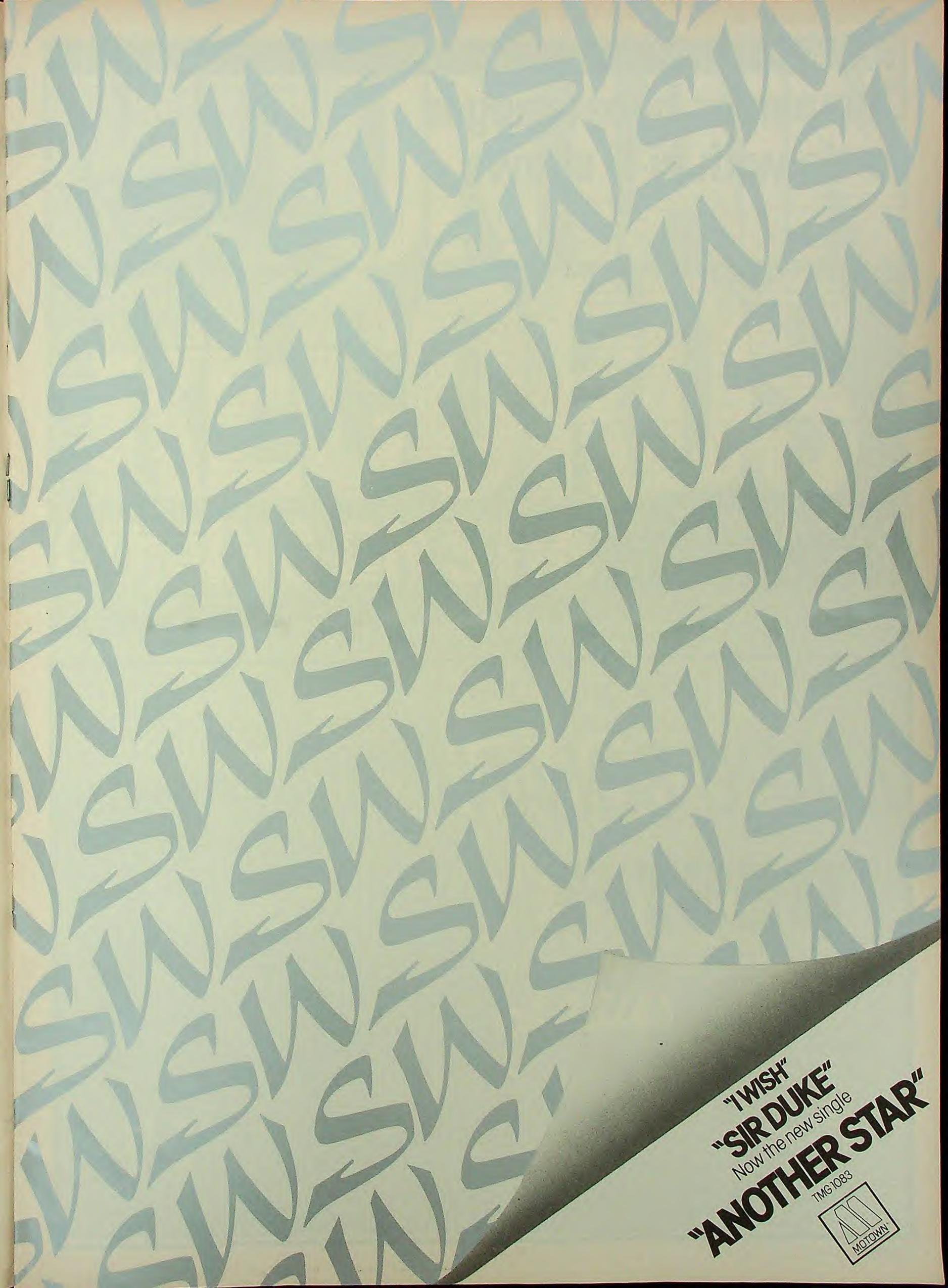
The world's biggest selling weekly music paper

Percy Dickins
Advertisement Director
01-261 6095

Peter Rhodes
Advertisement Manager
01-261 6251

New Musical Express,
King's Reach Tower,
Stamford Street,
London SE1 9LS.

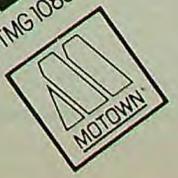
Based on Sept. '77 rates for whole pages mono



"I WISH"
"SIR DUKE"
Now the new single

"ANOTHER STAR"

TMG 1083



AUDIO

Companies boost ranges to tie with hi-fi shows

ACTIVITIES OF big-name companies in audio demand careful study this autumn, such is the plethora of products due for unveiling at exhibitions and in the showrooms. If hi-fi business has seemed quiet in recent months we can now find new reassurance in a strong determination to boost demand, as witness the widespread preparation of interesting new items and the overhauling of ranges.

Unprecedented variety in the popular mid-price area is very nearly matched by positively up-market innovations, reminding us that the finest audio belongs to the luxury bracket, leading the way and often inspiring lesser developments. All these will be reported as details arrive.

In the hi-fi autumn calendar, Audio 77, the Harrogate show, comes first and therefore claims pride of place for many of the latest developments. Trade visitors on September 1 will find that this exhibition is spreading insidiously over Harrogate, and (the penalty of popularity) those intent on exhaustive survey will have to divide their time between the Majestic, Cairn and Old Swan Hotels. This show runs until September 4.

The metropolis becomes "hi-fi city" later in the month the Home Entertainment Show, otherwise known as the Audio Fair, will be held at Olympia. Dates are September 12-18. Also promised is the Autumn High Fidelity Show, planned to coincide with the

EDITED
by
CLEMENT BROWN

Olympia exhibition, although in the shorter time-span of September 15-18. Venue is the Cunard International Hotel. This show is organised by Emberworth, who run the springtime Heathrow event.

One characteristic of audio is the way in which the handy "hi-fi" tag has been readily applied over a wide range of qualities. Attainable performance is constantly advanced, however, and while the situation is not easily put before the newcomer, the differences between good, bad and indifferent become more evident to those who gain a little experience and sharpen their critical faculties. Use of "audio" and "high fidelity" in exhibition names has long drawn the fire of critics who feel that discriminating use of "hi-fi" has much to commend it.

Attitudes are being influenced in new ways, and the mushroom growth of music centres offers some evidence. Something approaching a hundred compact outfits of this kind will be seen at the shows, a high proportion being new models. For performance-conscious enthusiasts such products mostly represent a departure from true hi-fi and emphasise a gap between those who are in the know and those who are not.

On the other hand they can be



New from Akai, the AC3800L Music Centre

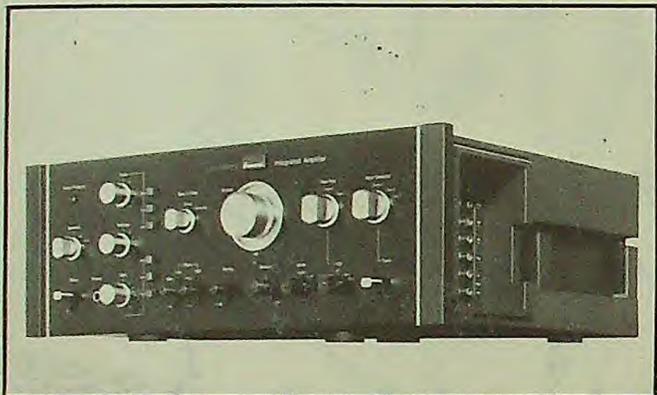
seen as an alternative for those who are dismayed by the complication with which hi-fi surrounds itself. Some manufacturers, feeling that technical complication remains acceptable, even desirable, if it is put under cover, consider that music centres can become more hi-fi even if the close proximity of many controls prevent them becoming genuinely convenient.

Meanwhile hi-fi refinement goes on in the massive variety of separates. One feature is a recent increase in pickup cartridge ranges, with many new types to be heard and assessed. Keeping pace has been the introduction of new turntables on a scale never seen before. Most prominent companies head their ranges with a direct-drive unit or two. Cassette machines, too, are plentiful, and most innovations are centred on the mid price area. Few are without Dolby or other noise-reduction.

Rank Audio Visual, responsible for both foreign and British marques, is strong in both popular and semi-professional spectra this year, and there are many advances from Technics, Sony, JVC, Pioneer, Sansui and others.

A focus of attention in hi-fi is the musical character of top-grade equipment, and this takes a new slant with investigations of powerful, no-compromise amplifiers. Natural partners are the biggest loudspeakers, which are as sought-after as ever (biggest is still best, make no mistake); but the more compact free-standing types have been made even more attractive by recent design changes.

Also notable is the way in which hi-fi receivers (tuner-amplifiers), whose prices were becoming alarming, have come in for a new look. The simpler, mid-priced examples have a lot to offer this season.



Sansui AU-11000A amplifier rated at 110W per channel.

MARC BOLAN

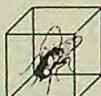
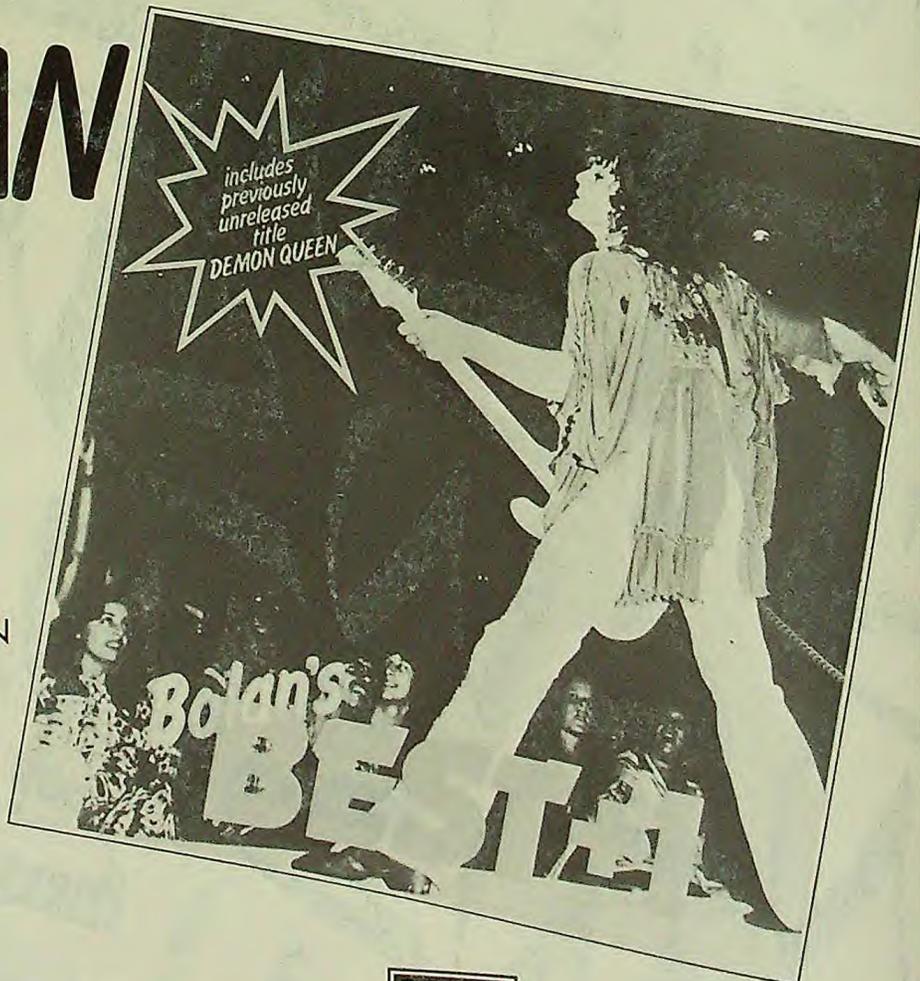
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TOP 30

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WALES O'REGAN

New Single

"Seaside Ladies"

TOP 31

Already receiving massive radio support on the following:- Radio Forth/Swansea Sound/Radio Victory/BRMB/Radio Clyde/Metro/Plus Radio 1/2 playlist and extensive play on all the BBC local stations.



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AUDIO

Rank adds 24 models to Rotel, Akai range

NEW PRODUCTS

SWEEPING REVISIONS of imported hi-fi ranges handled by Rank Audio Visual embrace separates of all kinds and amount to around two dozen items, in addition to numerous accessories. Having updated the amplifier and tuner series in the Spring, Akai now brings forward a modern-style music centre, rated at 25 watts per channel and offered without speakers. The tuner section has flywheel tuning and five touch-tuned pre-set FM stations; cassette department is Dolby-equipped and accepts low noise and chromium dioxide tapes.



Rotel RT 425 tuner.

Akai keeps an auto-reverse cassette machine in the range: this is now the GXC-730D, for which a frequency range of 30-16,000Hz is claimed on chrome tapes. An advantage of auto-reverse is that both cassette sides can be played without removal from the machine.

Major additions to the Rotel range include a 500-watt power amplifier, pre-amplifier mixer, three integrated amplifiers, four tuners, four receivers, two turntables and a cassette deck. The 500-watt chassis, model RB5000, is one of the most powerful available, and for the most ambitious installations it can be used with the RZ8 pre-amp and mixer, which will mix microphone, guitar, line and phono inputs with its own rhythm box and echo unit.

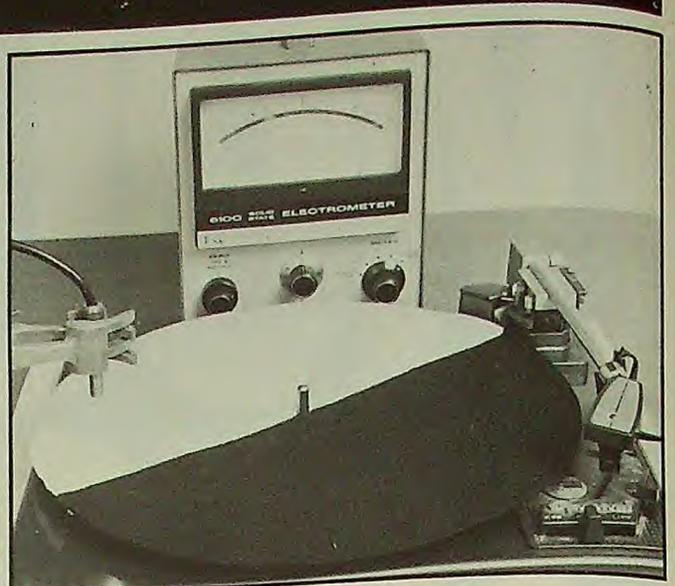
RX1203 is Rotel's 120-watt receiver, filling up a range which also includes a 180-watt model, the RX1603. New integrated amplifiers are modestly rated, the most powerful being capable of 45 watts per channel. Two new turntables are

somewhat similar: the RP1300 is a simple belt driven unit, while the RP2300 has the additional feature of auto stop and arm return.

ANOTHER FIRST for autumn shows is the B-series of high fidelity equipment from Studer Revox. Featuring modular design and careful visual matching, the range starts with the B-77 open spool tape recorder, built around a high quality three-motor transport mechanism with servo drive. Other units are the B760 digital FM tuner, compact amplifier B750, a larger amplifier, and a new type of turntable. This latter model has a radial-tracking pickup of very low mass and quartz-reference direct drive. Commands for all operating modes are entered into the "control logic" via snap-action push buttons, an arrangement that is also used on the new tape machine. Later introductions are to be a separate pre-amp and three loudspeakers.

IN ADDITION to their moving-coil pickup cartridges Ortofon now completes the magnetic range with M20E Super and M20FL Super, both low-tracking specials for top hi-fi application. The range continues with VMS-20E Mk2 and the F15 models, which are for less demanding use in audio systems. Much practical information is included in a new brochure available from Harman UK, St. Johns Road, Tylers Green, High Wycombe, Bucks.

THE DUSTGUARD turntable mat introduced recently by 3M Co and mentioned in these columns has been the subject of an ingenious series of tests. In one, an experimental mat of half Dustguard and half conventional material was used to demonstrate the effect of static dispersal. Connection of a static probe (illustrated) to meters and oscilloscope provided the evidence required.



3M's Dustguard experiment.

ADVANCE HI-FI systems can now be formed from the extended range of Tandberg products, central in which are the 2000-series receivers. For open-spool recording enthusiasts there is the 10X stereo machine, and cassette units are now the TCD330 and TCD310 Mk2. Monitor loudspeakers complete the array. Top receiver is the 2075, now in its Mk2 version to follow the earlier model, which was the subject of an award arising from a consumer referendum in France.

A NEW solution to an old problem is introduced by Garrard in the form of the SR101 Scratch Suppressor. Entirely electronic in action and intended to be connected between the record player and amplifier, this device filters peaky impulses caused by disc surface blemishes while having minimal effect on musical

signals. Containing its own pre-amplifier, the SR101 includes an LED indicator, scratch level adjustment and filter in/out control. First public showing is to be at the Harrogate audio exhibition.

SONY REPORTS lively interest in the recently introduced Elcaset machines EL5 and EL7, for which a remote-control type RM30 is now available. This handy control box incorporates all main tape transport functions. Superior performance is claimed for the Elcaset system in which the cassette package, larger than the longer established Philips-type cassette, employs quarter-inch tape running at 3 1/4 in/sec. Also among the more recent products from this company is the semi-professional portable recorder TC510-2, suitable for battery or mains supplies.

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36 25 DARK SIDE OF THE MOON Pink Floyd

Harvest SHVL 804

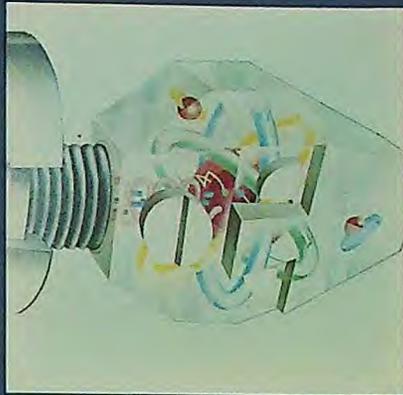
MUSIC WEEK

WEEK ENDING AUGUST 20, 1977

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36						
	GOING FOR THE ONE Yes	A STAR IS BORN Soundtrack	THE JOHNNY MATHEIS COLLECTION Johnny Mathis	20 ALL TIME GREATS Connie Francis	I REMEMBER YESTERDAY Donna Summer	RUMOURS Fleetwood Mac	HOTEL CALIFORNIA Eagles	STRANGLERS IV The Stranglers	LOVE AT THE GREEK Neil Diamond	EXODUS Bob Marley & The Wailers	NEW WAVE Various	ARRIVAL Alba	ON STAGE Rainbow	MY AIM IS TRUE Elvis Costello	THE MUPPET SHOW The Muppets	LIVE IN THE AIR AGE Be Bop Deluxe	WORKS Emerson, Lake & Palmer	LOVE FOR SALE Boney M	NEW OXYGENE Jean Michel Jarre	BEST OF ROD STEWART Rod Stewart	A NEW WORLD RECORD Electric Light Orchestra	IT'S A GAME Bay City Rollers	THEIR GREATEST HITS 1971-1975 Eagles	DECEPTIVE BENDS 10cc	STEVE WINWOOD Steve Winwood	GREATEST HITS Smokie	GREATEST HITS Abba	ENDLESS FLIGHT Leo Sayer	COMING OUT Manhattan Transfer	NEW TERRAPIN STATION Gateful Dead	GREATEST HITS Hot Chocolate	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles	STREISAND SUPERMAN Barbra Streisand	GOLDEN GREATS Shadows	NEW FLOATERS Floaters	DARK SIDE OF THE MOON Pink Floyd						
	Atlantic K 50379	CBS 86021	CBS 10003	Polydor 2391 290	GTO GTLP 025	Warner Brothers K 56344	Asylum K 53051	United Artists UAG 30045	CBS 95001	Island ILPS 9498	Vertigo 6300 902	EPIC EPC 86018	Polydor 2657 016	Stiff SEEZ 3	Pye NSPH 19	Harvest SHVL 816	Atlantic K 80009	Atlantic K 50385	Polydor 2310 555	Mercury 6643 030	Jet UAG 30017	Asylum K 53017	Mercury 9102 502	Island ILPS 9494	RAK SRAK 526	Epic EPC 69218	Chrysalis CHR 1125	Atlantic K 50291	Arista SPARTY 1016	RAK SRAK 524	Parlophone EMTV4	CBS 86030	EMI EMTV 3	ABC ABCL 5229	Harvest SHVL 804							

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TOP 100 ALBUMS

THE YETTIES
mp market

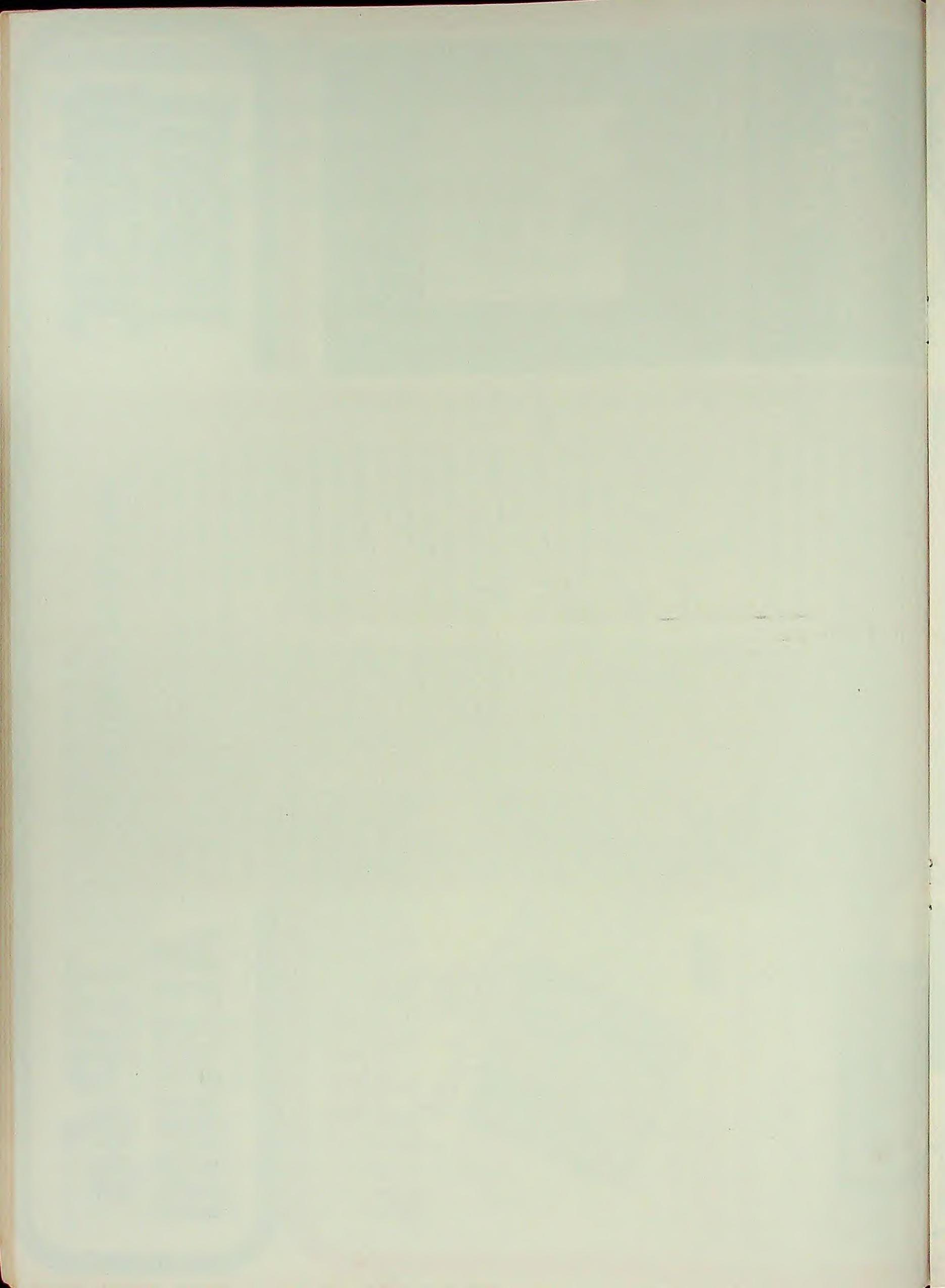
Album SKL 5282
Cassette KSKC 5282

includes their new single
HAVE A DRINK ON ME

DECCA

Barbra Streisand





DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 **SILVER LADY** — David Soul (Private Stock PVT 115) R1, BR, CR, RC, C, F, H, M, O, P, PR, S, T, RT.
- 2 **OXYGENE** — Jean-Michel Jarre (Polydor 2001 721) R1, RC, D, F, PR.
- 3 **DAYTIME FRIENDS** — Kenny Rogers (United Artists UP 36289) RL, C, M, S, TV.
- 4 **LET'S CLEAN UP THE GHETTO** — Philadelphia International All Stars (Philadelphia PIR 5451) B, BR, D, F, O.
- 5 **EDGE OF THE UNIVERSE** — Bee Gees (RSO 2090 255) RC, O, S, T, TV.
- 6 = **SMOKE FROM A DISTANT FIRE** — Sanford Townsend Band (Warner Bros K 16995) B, CR, H, PS.
- 6 = **TELEPHONE MAN** — Meri Wilson (Pye 7N 25747) R1, RC, C, P.
- 8 **I'M LEAVING YOU** — Moon (Epic EPC 5508) B, PR, S, V.

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

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

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: **TELEPHONE MAN** — Meri Wilson (Pye 7N 25747)
 Simon Bates: **OXYGENE** — Jean Michel Jarre (Polydor 2001 721)
 Paul Burnett: **SWALLOW MY PRIDE** — Ramones (Sire 6078 607)
 David Hamilton: **SILVER LADY** — David Soul (Private Stock PVT 115)

Radio 2

ALBUM OF THE WEEK

BEST OF STEVE & EYDIE — Steve Lawrence & Eydie Gorme (CBS 31543)

Luxembourg

HOT SHOTS

Barry Alldis: **SUNSHINE AFTER THE RAIN** — Elkie Brooks (A&M AMS 7306)
 Stuart Henry: **HANDY MAN** — James Taylor (CBS 5363)
 Tony Prince: **ARE YOU DANCING** — Hudson Ford (CBS 5528)
 Peter Powell: **GET YOUR LOVE RIGHT** — Alan David (EMI EMI 2626)
 Mark Wesley: **YOU'VE BEEN DOING ME WRONG** — Delegation (State STAT 55)
 Bob Stewart: **DAYTIME FRIENDS** — Kenny Rogers (United Artists UP 36289)

POWER PLAY

AMERICAN GIRL — Tom Petty & The Heartbreakers (Island WIP 6403)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
I'M LEAVING YOU — Moon (Epic EPC 5508)
I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)
SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
DON'T WORRY BABY — B. J. Thomas (MCA 313)
IF IT RELAXES YOUR MIND — Muscles (Big Bear BB 8)
ROADRUNNER — Jonathan Richman (Beserkley BZZ 1)
PLEASE SEND ME SOMEONE TO LOVE — Original Animals (Barn 2014 109)
HAPPY DAYS — Pratt & McClain (Reprise K 14435)
GONNA LOVE YOU MORE — George Benson (Warner Brothers K 16970)
LOVE WILL SURVIVE — Sad Cafe (RCA PB 5052)

BRMB

BIRMINGHAM

ADD ONS

LET'S CLEAN UP THE GHETTO — Philadelphia Int. All Stars (Philadelphia PIR 5451)
HOLD ON TO LOVE — Page Three (Warner Brothers K 16976)

DOWN THE HALL — Four Seasons (Warner Brothers K 16982)
SOUL COAXING — Biddu Orchestra (Epic EPC 5416)
YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)
I GOT TO SING — J.A.L.N. Band (Magnet MAG 97)
THE COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
SILVER LADY — David Soul (Private Stock PVT 115)
DOIN' THAT CRAZY THING — Jeff Lynne (United Artists UP 36281)
FEEL THE MUSIC — Majestics (Polydor 2058 922)
THAT'S WHY I LOVE YOU — Prelude (Pye 7N 46009)
HARD ROCK CAFE — Carole King (Capitol CL 15934)
PICK A BALE — Bluebeard (Gull GULS 51)
PLEASE SEND ME SOMEONE TO LOVE — Original Animals (Barn 2014 109)

Capital Radio

LONDON

CLIMBERS

LET'S CLEAN UP THE GHETTO — Philadelphia Int. All Stars (Philadelphia PIR 5451)
SAD SONGS — Alessi (A&M AMS 7310)
SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
LOVE & A SIMPLE GIRL — Roogalator (Virgin V 185)

PEOPLE'S CHOICE

SILVER LADY — David Soul (Private Stock PVT 115)
BEST OF MY LOVE — Emotions (CBS 5555)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: **EDGE OF THE UNIVERSE** — Bee Gees (RSO 2090 255)
 Dave Lincoln: **TELEPHONE MAN** — Meri Wilson (Pye 7N 25747)
 Phil Easton: **DENNY** — Graham Bonnet (Ring O' 2017 106)
 Mark Joenz: **ROADRUNNER** — Jonathan Richman (Beserkley BZZ 1)
 Chris Jones: **LOVE AND THE SINGLE GIRL** — Roogalator (Virgin V 185)
 Brian Cullen: **SOMEDAY WE'LL BE TOGETHER** — Diana Ross & The Supremes (Motown TMG 1080)

ADD ONS

SILVER LADY — David Soul (Private Stock PVT 115)
THREE TIME LOSER — Bonnie Raitt (Warner Brothers K 17003)
OXYGENE — Jean Michel Jarre (Polydor 2001 721)
DOING THAT CRAZY THING — Jeff Lynne (Jet UP 36281)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: **TELEPHONE MAN** — Meri Wilson (Pye 7N 25747)
 Steve Jones: **DAYTIME FRIENDS** — Kenny Rogers (United Artists UP 36289)
 Richard Park: **I'LL NEVER GET OVER YOU** — Johnny Kid & The Pirates (EMI 2667)
 Tom Ferrie: **DANNY** — Graham Bonnet (Ring 'O' 2017 106)
 Brian Ford: **BLACK BETTY** — Ram Jam (Epic EPC 5492)
 Bill Smith: **PACKER OF THE LEADS** — Roadies (EMI 2638)

CURRENT CHOICE

ISN'T IT A SHAME — Billy Connolly (Polydor 2058 917)

ADD ONS

AMERICAN GIRL — Tomy Petty & The Heartbreakers (Island WIP 6403)
SILVER LADY — David Soul (Private Stock PVT 115)
CELEBRATE SUMMER — T. Rex (EMI MARC 18)

Downtown Radio

BELFAST

HIT PICKS

John Paul: **I'VE NEVER BEEN TO ME** — Nancy Wilson (Capitol CL 15936)
 Trevor Campbell: **DO NOTHING TILL YOU HEAR FROM ME** — Rumour (Vertigo 6059 174)
 Candy Devine: **QUIET VILLAGE** — Ritchie Family (Polydor 2058 912)
 Cherry McIlwaine: **LOVE LETTERS** — Frankie Miller (Chrysalis CHS 2166)
 Hendi: **ARE YOU DANCING** — Hudson Ford (CBS 5528)
 Eddie West: **LET'S CLEAN UP THE GHETTO** — Philadelphia Int. All Stars (Philadelphia PIR 5451)
 Lawrence John: **OXYGENE** — Jean Michel Jarre (Polydor 2001 021)

Radio Forth

EDINBURGH

ADD ONS

OXYGENE — Jean Michel Jarre (Polydor 2001 721)
SILVER LADY — David Soul (Private Stock PVT 115)
LET'S CLEAN UP THE GHETTO — Philadelphia Int. All Stars (Philadelphia PIR 5451)
AMERICAN GIRL — Tom Petty & The Heartbreakers (Island WIP 6403)
THREE TIME LOSER — Bonnie Raitt (Warner Brothers K 17003)
LOVE ATTACK — Promises (CBS 5485)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: **DON'T FREEZE UP** — Flavour (Motown TMG 1079)
 Roger Moffat: **SARA SMILE** — Eric Gale (CBS 5499)
 Johnny Moran: **BLACK BETTY** — Ram Jam (Epic EPC 5492)
 Colin Slade: **SMOKE FROM A DISTANT FIRE** — Sanford Townsend Band (Warner Brothers K16995)
 Ray Stuart: **BLACK IS BLACK** — Belle Epoque (Harvest HAR 5133)
 Cindy Kent: **CAN'T BREAK THE HABIT** — Helen Shapiro (Arista 131)
 Bill Crozier: **SILVER LADY** — David Soul (Private Stock PVT 115)

Metro Radio

NEWCASTLE

ADD ONS

SILVER LADY — David Soul (Private Stock PVT 115)
I BELIEVE IN LOVE — Kenny Loggins (CBS 5441)
SEASIDE LADIES — Wales O'Regan (Mountain TOP 031)
I'M DREAMING — Jennifer Warnes (Arista 122)
DAYTIME FRIENDS — Kenny Rogers (United Artists UP 36289)
HAVE YOU EVER BEEN LONELY — Tom Jones (EMI 2662)

Radio Orwell

IPSWICH

ADD ONS

QUIET VILLAGE — Ritchie Family (Polydor 2058 912)
I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)
LET'S CLEAN UP THE GHETTO — Philadelphia Int. All Stars (Philadelphia PIR 5451)
EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)
IF THAT'S THE WAY THE FEELING TAKES YOU — Trickster (Jet UP 36288)
I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
SILVER LADY — David Soul (Private Stock PVT 115)
SARA SMILE — Eric Gale (CBS 5499)
BELIEVE IN LOVE — Sad Cafe (RCA PB 5052)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING AUGUST 20 1977

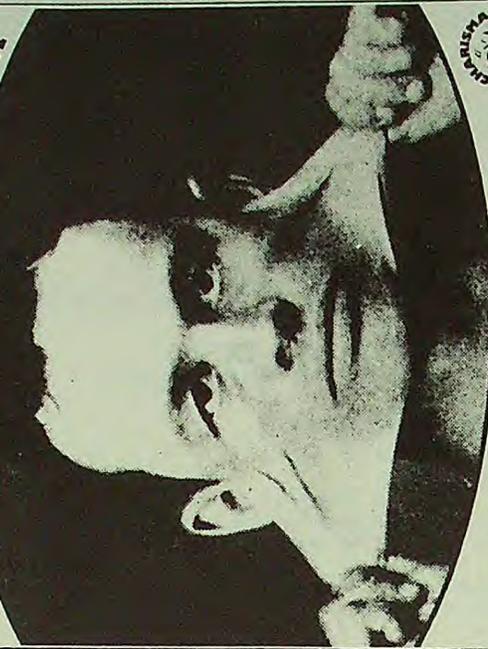
ONES TO WATCH

<p>Eagles 'Life In The Fast Lane' K13085</p>	<p>George Benson 'Gonna Love You More' K16970</p>	<p>Alice Cooper 'You And Me' K16984</p>	<p>Trammps 'I Feel Like I've Been Livin' K10982</p>
---	--	--	--

1	2	ANGELO Brotherhood Of Man	○	Pye 7N 45699
2	3	YOU GOT WHAT IT TAKES Showaddywaddy		Arista 126
3	1	I FEEL LOVE Donna Summer	●	GTO GT 100
4	4	FLOAT ON Floaters		ABC 4187
5	10	IT'S YOUR LIFE Smokie		RAK 260
6	7	THE CRUNCH Rah Band		Good Earth GD 7
7	5	MA BAKER Boney M	○	Atlantic K 10965
8	6	WE'RE ALL ALONE Rita Coolidge		A&M AMS 7295
9	13	SOMETHING BETTER CHANGE Stranglers		United Artists UP 36277
10	19	THAT'S WHAT FRIENDS ARE FOR Deniece Williams		CBS 5432
11	9	EASY Commodores		Motown TMG 1073
12	11	ROADRUNNER ONCE/ROADRUNNER TWICE Jonathan Richman		Beserkley BZZ1
13	23	ALL AROUND THE WORLD Jam		Polydor 2058 903
14	21	NOBODY DOES IT BETTER Carly Simon		Elektra K 12261
15	17	NIGHTS ON BROADWAY Candl Staton		Warner Brothers K 16972
16	15	SO YOU WIN AGAIN Hot Chocolate	●	RAK 259
17	14	OH LORI Alessi		A&M AMS 7289
18	16	FEEL THE NEED Detroit Emeralds		Atlantic K 10945
19	8	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	○	Atlantic K 10946
20	18	EXODUS Bob Marley & The Wailers		Island WIP 6390
21	12	PRETTY VACANT Sex Pistols		Virgin VS 184
22	28	TULANE Steve Gibbons Band		Polydor 2058 889
23	30	DANCIN' IN THE MOONLIGHT Thin Lizzy		Vertigo 6059 177
24	22	THREE RING CIRCUS Barry Biggs		Dynamic DYN 128
25	31	SPANISH STROLL Mink DeVille		Capitol CLX 103
26	24	DREAMS Fleetwood Mac		Warner Brothers K 16969
27	48	MAGIC FLY Space		Pye 7N 25746
28	49	I THINK I'M GONNA FALL IN LOVE WITH YOU Dooleys		GTO GT 95

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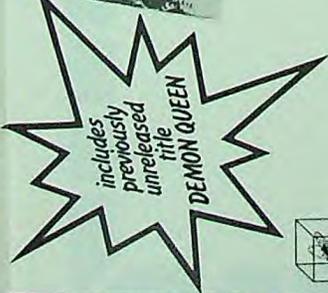
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RECORDS

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Records

- 27 48 **MAGIC FLY Space** Pye 7N 25746
- 28 49 **I THINK I'M GONNA FALL IN-LOVE WITH YOU Dooleys** GTO GT 95
- 29 39 **DO ANYTHING YOU WANNA DO Rods** Island WIP 6401
- 30 32 **DANCIN' EASY Danny Williams** Ensign ENY 3
- 31 45 **I CAN'T GET YOU OUTA MY MIND Yvonne Elliman** RSO 2090 251
- 32 20 **SLOW DOWN John Miles** Decca F13709
- 33 44 **DREAMER Jacksons** Epic EPC 5458
- 34 26 **SAM Olivia Newton-John** EMI 2616
- 35 27 **I KNEW THE BRIDE Dave Edmunds** Swan Song SSK 19411
- 36 38 **IF I HAVE TO GO AWAY Jigsaw** Splash CP11
- 37 50 **YOU TAKE MY HEART AWAY DeEtta Little/Nelson Pigford** United Artists UP 36257
- 38 37 **YOUR SONG Billy Paul** Philadelphia PIR 5391
- 39 34 **PEACHES/GO BUDDY GO The Stranglers** United Artists UP 36248
- 40 29 **PROVE IT Television** Elektra K 12262
- 41 42 **LET'S CLEAN UP THE GHETTO Philadelphia Int. All Stars** Philadelphia PIR 5451
- 42 46 **WAY DOWN Elvis Presley** RCA PB 0998
- 43 33 **LOVE'S SUCH A WONDERFUL THING Real Thing** Pye 7N 45701
- 44 43 **SWALLOW MY PRIDE Ramones** Sire 6078 607
- 45 **NEW SUNSHINE AFTER THE RAIN Elkie Brooks** A&M AMS 7306
- 46 **NEW ALL I THINK ABOUT IS YOU Harry Nilsson** RCA PB 9104
- 47 47 **AMERICAN GIRL Tom Petty & The Heartbreakers** Island WIP 6403
- 48 **NEW DOWN THE HALL Four Seasons** Warner Brothers K 16982
- 49 **NEW YOU'VE BEEN DOING ME WRONG Delegation** State STAT 55
- 50 **NEW DOWN DEEP INSIDE Donna Summer** Casablanca CAN 111

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NEEDLETIME

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: SEASIDE — Wales O'Regan (Mountain TOP 031)
Julius K Scragg: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
John Drake: PLEASE — Original Animals (Barn 2014 109)
Peter Levy: IT'S MUCH — Quint (United Artists UP 36279)
Stewart Francis: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)

PENNINE PICK

SILVER LADY — David Soul (Private Stock PVT 115)

Piccadilly Radio

MANCHESTER

ADD ONS

SILVER LADY — David Soul (Private Stock PVT 115)
LOVE WILL SURVIVE — Sad Cafe (RCA PB 5052)
RED SHOES — Elvis Costello (Stiff BUY 15)
OXYGENE — Jean Michel Jarre (Polydor 2001 721)
GOING BACK TO MY ROOTS — Lamont Dozier (Warner Brothers K 16942)
I'M LEAVING YOU — Moon (Epic EPC 5508)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: HOLDING ON — Mainstreet (State STAT 56)
Brian Day: GET UP AND DANCE NOW — Rokotto (State STAT 57)
IT'S A NEW DAY — Salsoul Orchestra (Salsoul 52 2037)
Peter Grieg: DON'T WORRY BABY — B. J. Thomas (MCA 313)
SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
MAGIC FLY — Space (Pye 7N 25746)
Nicky Bennett: DEAR MATHEW — King Harry (EMI 2652)
A. T. Baxter: WAY DOWN — Elvis Presley (RCA PB 0998)

Swansea Sound

SWANSEA

HIT PICKS

Mike Hooper: SAD SONGS — Alessi (A&M AMS 7310)
Dave Bowen: SILVER LADY — David Soul (Private Stock PVT 115)
Colin Mason: QUIET VILLAGE — Ritchie Family (Polydor 2058 912)
Jon Hawkins: I'M LEAVING YOU — Moon (Epic EPC 5508)
Phil Fothergill: THAT'S WHY I LOVE YOU — Prelude (Pye 7N 46009)

ADD ONS

DAYTIME FRIENDS — Kenny Rogers (United Artists UP 36289)
EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)
HURRICANE WOMAN — Jesse Green (Ember EMBS 349)
HAVE YOU EVER BEEN LONELY — Tom Jones (EMI 2662)
SECOND THOUGHTS — Frankie Valli (Private Stock PVT 111)
PARTY LIGHTS — Natalie Cole (Capitol CLX 101)
LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gilham: EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)
David Hoare: HARD ROCK CAFE — Carole King (Capitol CL 15934)
Dave Gregory: SUMMER IN THE CITY — April (EMI INT 535)
Alastair Pirrie: SILVER LADY — David Soul (Private Stock PVT 115)
Ian Fisher: LOOK BEFORE YOU LEAP — Dana (GTO GT 102)
Brian Anderson: HYMN — Barclay James Harvest (Polydor 2058 904)

Thames Valley

READING

ADD ONS

YOU GIVE ME THOSE FEELINGS — Lynsey De Paul (Polydor 2058 915)
EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)

PIECE OF MY HEART — Sweet Substitute (Decca F 13719)
AFTER THE LOVIN' — Tony Monopoly (Philips 6006 581)
HYMN — Barclay James Harvest (Polydor 2058 904)
DAYTIME FRIENDS — Kenny Rogers (United Artists UP 36289)
IN MY DREAMS — New Wine (Spark SRL 1154)
PLAY MAMA PLAY — Digby Richard (RCA PB 5037)
I'M DREAMIN' — Jennifer Warnes (Arista 122)
DREAMER — Jacksons (Epic EPC 5458)

Radio Trent

NOTTINGHAM

ADD ONS

I CAN'T GET YOU OUTA MY MIND — Yvonne Elliman (RSO 2090 251)
DANCIN' IN THE MOONLIGHT — Thin Lizzy (Vertigo 6059 177)
SILVER LADY — David Soul (Private Stock PVT 115)
DOWN THE HALL — Four Seasons (Warner Brothers K 16982)
YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)
SOMEDAY WE'LL BE TOGETHER — Diana Ross & The Supremes (Motown TMG 1080)
RIVER ROAD — Crystal Gayle (United Artists UP 36284)
SOUL MACHINE — Salsoul Explosion (Calander DAY 109)
SPANISH BOOGIE — Van McCoy (H&L 6105 083)
MAGIC FLY — Space (Pye 7N 25746)
ROADRUNNER — Jonathan Richman (Beserkley BZZ 1)
EGYPTIAN REGGAE — Modern Lovers (Beserkley BSERK 9)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: LOVE LETTERS — Frankie Miller (Chrysalis CHS 2166)
Chris Pollard: I'M LEAVING YOU — Moon (Epic EPC 5508)
Nicky Jackson: GET UP AND DANCE NOW — Rokotto (State STAT 57)
Dave Christian: HYMN — Barclay James Harvest (Polydor 2058 904)
Andy Ferriss: SARA SMILE — Eric Gale (CBS 5499)
Chris Rider: DON'T FREEZE UP — Flavour (Motown 1079)
Anton Darby: SAD SONGS — Alessi (A&M AMS 7310)
Howard Pearce: I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)

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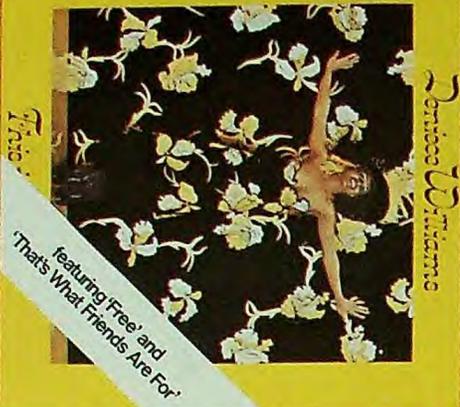
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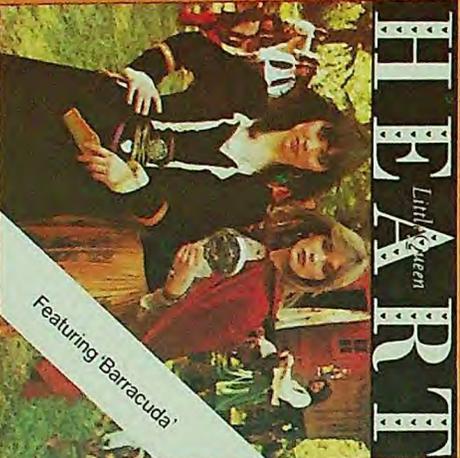
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EVEN IN THE QUIETEST MOMENTS	ANIMALS	THE BEST OF THE MAMAS & PAPAS	HIS 12 GREATEST HITS	AMERICAN STARS 'N' BARS	SILK DEGREES	IN THE CITY	BERNI FLINT	SORCERER	IN FLIGHT	I ROBOT	20 GOLDEN GREATS	CSN	WISH YOU WERE HERE	MANHATTAN TRANSFER	TUBULAR BELLS	SONGS IN THE KEY OF LIFE	ATLANTIC CROSSING	BOOK OF DREAMS	FACE TO FACE	ANYTIME ANYWHERE	TOM PETTY & THE HEARTBREAKERS	HAWKWIND	ZITSO
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□	•	□	□	□	□	□	□	□	□	□	☉	☉	•	☉	☉	☉	☉	☉	☉	☉	☉	☉	☉
A&M AMLK 64634	Harvest SHVL 815	Arcade ADEP 30	MCA MCF 2550	Reprise K 54088	CBS 81193	Polydor 2383 447	EMI EMC 3184	MCA MCF 2806	Warner Brothers K 56327	Arista SPARTY 1012	Capitol EMTV 1	Atlantic K 50369	Harvest SHVL 814	Atlantic K 50138	Virgin V 2001	Motown TMSP 6002	Riva RVL P 4	Mercury 9286 455	EMI EMSP 320	A&M AMLH 64616	Island ISA 5014	Charisma CDS 4008	Island ILPS 9451

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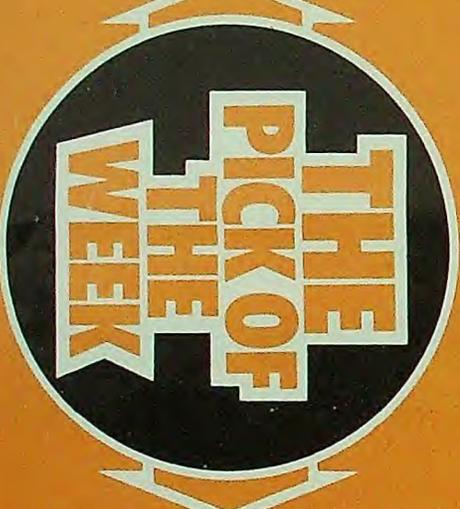
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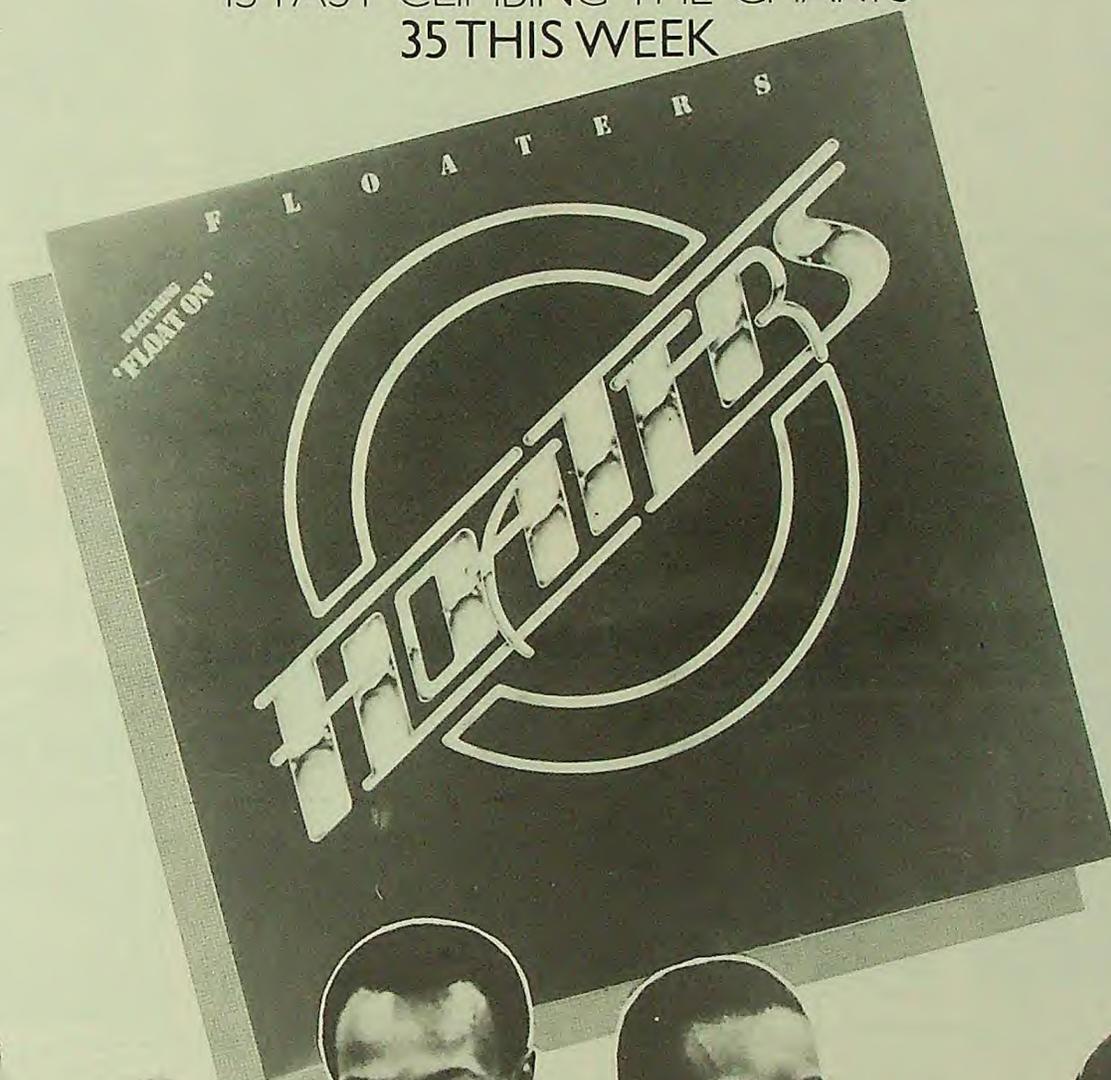




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RELEASES MUSIC WEEK

INDEX

ALESSI S
ALPERT, Herb A
BAYER SAGER, Carole D
BLACK ABBOTS O
BLACK GORILLA G
BOOM TOWN RATS L
CHAPIN, Harry D
COOK COUNTY S
COSTELLO, Elvis R
DE PAUL, Lynsey Y
DOUGLAS, Craig T
DOZIER, Lamont G
DRIVER A
EMOTIONS B
ESSEX, David C
FIRST LADY L
FORTUNE J
GENERATION 'X' Y
GILDE DUO T
GOLDSBORO, Bobby D
GOODHAND-TAIT, Phillip T
GRAFFITI ORCHESTRA S
HODGES JAMES & SMITH S
JAMESON, J.J. R
JARVIS BROTHERS H
KING HARRY D
KING, Ricky V
KISS T
KRAMER & THE DAKOTAS, Billy J. T
LIMMIE FUNK LTD S
LOBO A
LORD ZERO & THE GROOVES F

MILLER, Frankie L
MISTY M
MOTHER FREEDOM BAND B
MR. WALKIE TALKIE B
MUHAMMAD, Idris C
NEELY, Sam S
OLYMPIC RUNNERS/CHANDLER, George K
O'REGAN, Wales R
OTWAY, John & Wild Willy Barrett R
PULLINS, Leroy I
RADIO STARS S
REED, Herb W
SAD CAFE L
SALSOU EXPLOSION I
SAYER, Leo T
SKID I
SHAW, Marlena Y
SILVER SPECTRE D
SILVERSPOON, Dooley C
STRAWBS K
SUMMER, Donna/John Barry Orchestra R
T. REX D
WASHINGTON, Geno & The Ram Jam Band B
WONDER, Stevie A
WOOD'S WIZZO BAND, Roy T
WRECKLESS ERIC T

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D
DANCE BAND ON THE TITANIC, HARRY CHAPIN. Elektra K 12271 (W)
DEAR MATTHEW, Grandpa's Farm, KING HARRY. EMI 2652 (E)
DISCO INVADER, Beautiful Girl, SILVER SPECTRE. Alaska ALA 2008 (ZLHR)
DON'T TREAT YOUR LOVER LIKE A THIEF, If We Ever Meet Again, PHILLIP GOODHAND-TAIT. Chrysalis CHS 2169 (F)
DON'T WISH TOO HARD, Sweet Alibi's, CAROLE BAYER SAGER. Elektra K 12260 (W)
DOWN DEEP INSIDE (THEME FROM THE DEEP), Theme From The Deep, DONNA SUMMER/JOHN BARRY ORCHESTRA. Casablanca CAN 111 (A)

FG
FUNKY CARNIVAL, Funky Carnival (Extended), LORD ZERO & THE GROOVES. Zara ZMR 004 (ZLHR)
GIMMIE DAT BANANA, Funky Jungle, BLACK GORILLA. Response SR 502 (A)
GOING BACK TO MY ROOTS, LAMONT DOZIER, Warner Brothers K 16942 (W)

H
HAPPY PEOPLE, Happy People Instrumental, JARVIS BROTHERS. EMI 2672 (E)

I
I CAN'T BELIEVE IT'S OVER, Kentucky Girl, FORTUNE. Target TGT 135 (E)
I FEEL HAPPY, Soul Machine, SALSOU EXPLOSION. Calender DAY 109 (S)
I'M A NUT, Knee Deep, LEROY PULLINS. MCA 315 (R)
I SAW HER STANDING THERE, Endless Sleep, SKID. Power Exchange PX 262 (S)

K
KEEP IT UP, The Kool Gent, OLYMPIC RUNNERS/GEORGE CHANDLER. RCA PC 5048 (R)
KEEP ON TRYING, Simple Vision, STRAWBS. Polydor 2066 846 (F)

L
LOOKING AFTER NO. 1, Born To Burn/Barefootin' BOOM TOWN RATS. Ensign ENY 4 (F)
LOVE LETTERS, Let The Candlelight Shine, FRANKIE MILLER. Chrysalis CHS 2166 (F)
LOVE WILL SURVIVE, Shellshock, SAD CAFE. RCA PB 5052 (R)
LOVING YOU HAS NEVER COME EASY, This Is A Love Song, FIRST LADY. Baal BDN 38042 (A)

MO
MAGIC SPELL, Make Your Mind Up, MISTY. Polydor 2058 909 (F)
OVER THE RAINBOW, Medicine Bill, BLACK ABBOTS. Canon CNNS 047 (S)

RS
RACING CARS, Running From The Law, JOHN OTWAY & WILD WILLY BARRETT. Polydor 2058 916 (F)
RED SHOES, Mystery Dance, ELVIS COSTELLO. Stiff BUY 15 (I)
RIDE A WHITE SWAN/MOTIVATOR, Jeepster/Demon Queen, T. REX. Cube ANT 1 (S)
ROCK 'N' ROLL SLAVE, Ride My Train, J.J. JAMESON. Baal BDN 38041 (A)

ST
SAIL AWAY, My lover My Friend, SAM NEELY. Elektra K 12269 (W)
SAD SONGS, Seabird, ALESSI. A&M AMS 7310 (C)
SEASIDE LADIES, Carried by Songs, WALES O'REGAN. Mountain TOP 31 (F)
SINCE I FELL FOR YOU/I'M FALLING IN LOVE, Off, HODGES JAMES & SMITH. London HLU 10551 (S)
SOUL RULES OK, We've Come To The End Of The Road, LIMMIE FUNK LTD. Polydor 2058 913 (F)
STAR WARS, Space Dancin', COOK COUNTY. Barak BAR 2 (ZLHR)
STAR WARS THEME, Star Wars Theme Long Version, GRAFFITI ORCHESTRA. Prodical 5 (E)
STOP IT EP, RADIO STARS. Chiswick SW17 (C)
THE COWBOY AND THE LADY, Me & Millie, BOBBY GOLDSBORO. Epic EPC 5454 (C)

THE STROLL, Jubilee, ROY WOOD'S WIZZO BAND. Warner Brothers K 16961 (W)
THE WHOLE WIDE WORLD, Semaphore Signals, WRECKLESS ERIC. Stiff BUY 16 (I)
THEN SHE KISSED ME, Hooligan/Flaming Youth, KISS. Casablanca CAN 110 (A)
THUNDER IN MY HEART, Get The Girl, LEO SAYER. Chrysalis CHS 2163 (F)
TRAINS & BOATS & PLANES, Take My Hand/It's Up To You, BILLY J. KRAMER & THE DAKOTAS. EMI 2643 (E)
TURN AWAY, Baby Blue, CRAIG DOUGLAS. Cube BUG 76 (S)
TYROLEAN VAGABOND, Snow Waltz, GILDE DUO. Mint CHEW 19 (ZLHR)

VW
VERDE, Go Cart, RICKY KING. State STAT 59 (W)
WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Reasons, HERB REED. PVK 007 (ZLHR)

Y
YOU GIVE ME THESE FEELINGS, Beautiful, LYNSEY DE PAUL. Polydor 2058 915 (F)
YOUR GENERATION, Day By Day, GENERATION 'X'. Chrysalis CHS 2165 (F)
YUMA/GO AWAY LITTLE BOY, Look At Me, Look At You (We're Flying) MARLENA SHAW. CBS 5550 (C)

TOTAL ISSUED

SINGLES NOTIFIED BY MAJOR MANUFACTURERS FOR W/E 19th AUGUST 1977

	This Week	This Month	This Year
EMI	7 (7)	20 (15)	323 (202)
Decca	3 (1)	5 (1)	66 (91)
Pye	2 (2)	9 (10)	99 (161)
Polydor	7 (8)	18 (16)	157 (193)
CBS	4 (5)	13 (15)	178 (156)
Phono-gram	3 (4)	12 (6)	109 (96)
RCA	2 (1)	3 (2)	126 (113)
WEA	6 (3)	16 (6)	148 (101)
Others	24 (16)	38 (26)	515 (523)
TOTAL	58 (47)	134 (97)	1721 (1595)

LISTINGS

A
AFRICAN SUMMER, The You In Me, HERB ALPERT. A&M AMS 7307 (C)
(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU, Bring It To Me. DRIVER. A&M AMS 7308 (C)
ANOTHER STAR, Creepin', STEVIE WONDER. Motown TMG 1083 (E)
AT FIRST SIGHT, One More Time, LOBO. Power Exchange PX 258 (S)

B
BEAUTIFUL SUMMER DAY, Flick Of The Wrist, MOTHER FREEDOM

BAND. All Platinum 6146 326 (F)
BE MY BOOGIE WOOGIE BABY, Lolly Lovin' Cop, MR. WALKIE TALKIE. Polydor 2058 914 (F)
BEST OF MY LOVE, A Feelin' Is, EMOTIONS. CBS 5555 (C)
BOOGIE QUEEN, Why Did You Go Away, GENO WASHINGTON & THE RAM JAM BAND DJM DJS 10803 (C)
C
CLOSER TO LOVING YOU, It's Serious, DOOLEY SILVERSPOON. Seville SEV 102 (ZLHR)
COOL OUT TONIGHT, Yesterday In LA, DAVID ESSEX. CBS 5495 (C)
COULD HEAVEN EVER BE LIKE THIS, Turn This Matcha Out, IDRIS MUHAMMAD. Kudu 935 (F)

MUSIC WEEK SINGLES FACT SHEET

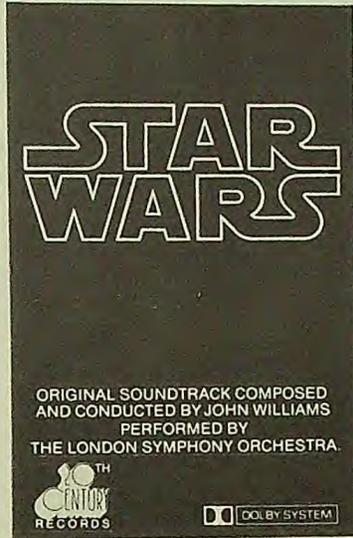
WEEK ENDING AUGUST 20

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E July 30)	PROMOTION	COMMENTS by TONY JASPER
MANFRED MANN Pretty Flamingo EP EMI 2644 (EMI) Mighty Quinn EP Philips 6006 575 (Phonodisc)	August 5 August 12	Period under EMI, on HMV 9 hits, 1964-66; under Phonogram, 8, 1966-1969	None	Special picture sleeves	Obviously someone believes in more than one camp of Manfred Mann potential chart replay. EMI material from The Best Of Manfred Mann (NUT 7) which manages to leave out two hits and use seven with B-side padding. Pretty Flamingo (1, 1966) backed with non-charting, The One In The Middle and Got My Mojo Working. Poor track compilation. Phonogram uses Mighty Quinn (1, 1968), and Hal Hal Said The Clown (4, 1967), Semi-Detached Suburban Mr Jones (2, 1966) Much better track choice. EMI material features Paul Jones on lead vocal. Phonogram tracks have Mike D'Abbo. Various Manfred Mann, post-1973 material issued by Phonogram and Bronze in recent weeks
STARDUST Ariana Satri SAT 120 (Pye)	August 19	None	None	Radio station tour and press interviews, August 23-30 and to back-up previous media attention this past April. Special streamers and posters in sunburst (fluorescent) orange. In Britain for club tour early Autumn	Swedish group with three national chart hits, now licensed worldwide. Cut from October 14 album, Stardust. (SATL 4008). Very catchy, infectious, toe-tapping single which could be big if people like Tony Blackburn and David Hamilton spin nationally
JOHNNY GREEN AND THE GREENMEN Inside Out Barak BAR 1 (President)	July 22	None	None	Radio One Playlist. Special release information to all reps, shops, dealers for initial release on a new label	Disc has right hypnotic, albeit predictable, riff for a disco smash. Band have been together for 10 years and travelled the world. At last they may have found a home in the charts. A side with flip, Seven Over From Mars found on the album Seven Over Mars (BARL 100)
T. REX Celebration Summer EMI Marc 18 (EMI)	August 12	23 hits, 1968 onwards, 1976, 1 Love To Boogie, 13; Laser Love, 41; London Boys, 40	1972, Bang A Gong, position 10.	Special bag with photograph of Bolan. From August 24, weekly (at 4.15 pm) national tv programme ambitiously titled Marc Music paper and radio interviews, special music paper ads. Artist has regular column in Record Mirror.	Outside of I Love To Boogie, Bolan has had unhappy chart life since 1975 and New York City and in 1974. Teenage Dream. He has a following and always a chart prospect. Specially recorded single and not, as yet, on any projected album. TV series may trigger a resurgence of interest
GEORGE BENSON The Greatest Love Of All Arista 133 (Phonodisc)	August 26	Supership (30, 1975); Nature Boy (30, 1977)	89 (pop) 25 (soul)	Reliance on film soundtrack	One-off release by Arista from film soundtrack of The Greatest. The album The Greatest - Original Soundtrack (Sparty 1013). Benson currently subject of various record issues and apart from the Muhammad Ali soundtrack mention can be made of White Rabbit (CT1 6015) and In Flight (K55327). Single features Benson in ballad mood and obvious chart potential.
ERIC CARMEN She Did It Arista 132 (Phonodisc)	August 26	All By Myself (12, 1976)	All By Myself, 2; Never Gonna Fall In Love, 11; Sunrise, 34 and all, 1976 Album, Eric Carmen, 20.	Enclosed in special bag.	Carmen's Beach Boy tribute with Bruce Johnson responsible for arrangements and vocal aid. From album Boats Against The Current (Sparty 1015). Carmen, once lead singer of Raspberries and responsible for much played Overnight Sensation has never capitalised on 1976 summer hit. This one could see him back.
GRAHAM BONNET Danny Ring O'Records 2017 106 (Phonodisc)	August 12	None	None	Disc in special sleeve displaying useful information	Previous single, a reworking of the Dylan song, It's All Over Now, Baby Blue gained considerable airplay. With obvious media liking for the ex-Marbles, Southern Comfort artist, and public awareness from previous disc's constant play, Bonnet may this time chart. The disc sounds rather laboured although there is a pronounced beat. The new 45, as the last, culled from the album Graham Bonnet (I2320 103) for September release
JACKSON FIVE Jukebox Gem (EP) Motown TMG 1081 (EMI)	August 5	11 hits, 1970-1973. With personnel changes, as The Jacksons, 1977 success.	None	Special record sleeve	Tracks, Skywriter (25, 1973); I Want You Back (2, 1970); The Love You Save (7, 1970). Originally latter was double A-side with I Found That Girl. All 3 cuts on 30 Jackson 5 Motown Hit Recordings found on Anthology - Jackson Five (TMG 1081). Golden oldies for stock but doubtful if this EP will divert attention away from Jacksons single, Dreamer (EPC 5458) and album, The Jacksons (EPC 86009), although anthology is commendable.
DIANA ROSS AND THE SUPREMES Someday We'll Be Together Motown TMG 1080 (EMI)	August 12	10 hits, 1967-1970. 20 Supremes hits, 1965-1977. 17 Diana Ross hits from 1970.	Numerous. 4 Diana Ross hits, 1976.	Special sleeve with 3 microphones and three lipstick smears set against black. Effective, eye-catching and depending how you feel, even sensual. Will attract attention if window or in-store displayed. From TV promoted album.	A side last major hit (13, 1970). Flip is You Keep Me Hangin' On (8, 1966) when group title was merely, The Supremes. Both classic cuts and definite place in golden oldie section. Always chart potential. Both tracks from Diana Ross And The Supremes 20 Golden Greats (EMTV 5)

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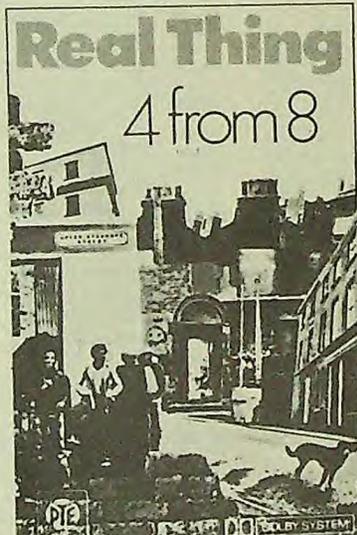


Cass. ZCBDS 5014 Cart. Y8BDS 5014



Cass. ZCP 19

Cart. Y8P 19



Cass. ZCP 20

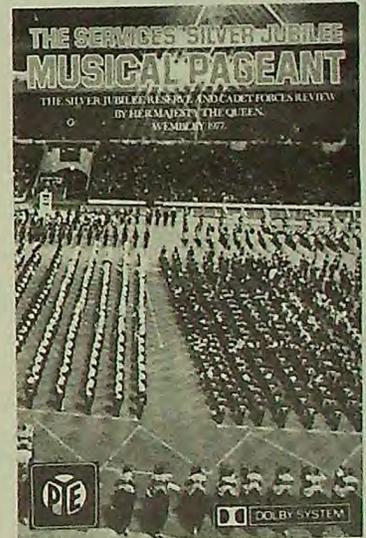
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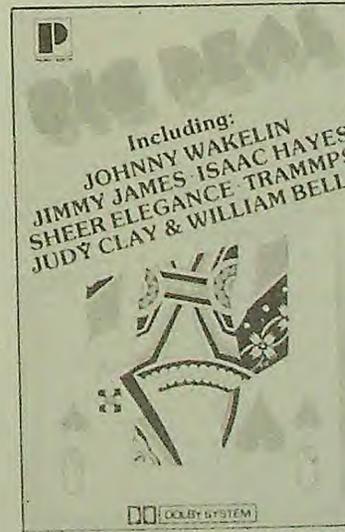
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ALBUM REVIEWS

POPULAR

DIANA ROSS & THE SUPREMES
20 Golden Greats. Motown EMTV 5. The most successful girl group of modern times was a natural for tv album packaging, and the only surprise here is the overwhelming strength of the repertoire: one dozen UK top 20 hits (including Baby Love, Stop! In The Name Of Love, You Can't Hurry Love, The Happening, Reflections and Love Child) and six top 50 entries (among them, I Hear A Symphony, Forever Came Today and Some Things You Never Get Used To). For thousands of record buyers, Diana Ross and her cohorts were the very quintessence of the Motown Sound — and what finer pop records have there been than Where Did Our Love Go and You Keep Me Hanging On? Part of the team, too, were Eddie and Brian Holland and Lamont Dozier, whose Supreme consistency confirmed them as one of the best writing and production units of the Sixties. This album is back in the mould of earlier EMTV offerings, and the company's tv support should swiftly strike home.

BONEY M

Love For Sale. Atlantic K 50385. **Producer: Frank Farian.** With three major single hits to their credit, Boney M have established themselves in the UK market — though this success must be largely attributable to some clever repertoire choices rather than the group's abilities. This album kicks off with the quartet's most recent smash, Ma Baker, and leads into further eight songs in the same disco-thump, slightly monolithic mould. The results are competent enough, though lyrically banal (only Cole Porter's Love For Sale and John Fogerty's Have You Ever Seen The Rain are exceptions). Best cut here is a new reading of the Yardbirds' Still I'm Sad, which at least breaks the uptempo monotony. Qualitative reservations aside, this long-player and Boney M are top priorities for WEA — and chart action must follow.

LINDA RONSTADT

A Retrospective. Capitol CAPSP 102. **Producers: Various.** A lavishly packaged double album compiled from Ms. Ronstadt's Capitol years totalling 22 tracks cut between 1967-74. Her early career is highlighted by tracks like Mike Nesmith's Different Drum and Some Of Shelly's Blues and although it was plain, even then, that her clear country-flavoured voice was something special, the general production quality let her down. Later as her confidence and expertise grew she was able to make her characteristically tasteful interpretations of songs like Neil Young's Birds and Holly's It Doesn't Matter Anymore — the sort of material that launched her on the way to solo success in the last 18 months. A relaxing and well-compiled collection, this double will be required listening for those who have picked up on Ms Ronstadt since her successful tour here and ought to achieve steady sales.

VARIOUS ARTISTS

Don't You Step On My Blue Suede Shoes. Charly CR 30119. **Compilation: The Wild Wax Show.** Subtitled Sun's Greatest Hits, this 16-track selection contains virtually every seminal rock and roll track to emerge from that legendary label in the late Fifties, with the exception of the Presley recordings. The impact and importance of material like Whole Lotta Shakin' Goin' On, Great Balls Of Fire and High School Confidential (Jerry Lee Lewis), Matchbox, Blue Suede Shoes and Honey Don't (Carl Perkins) and Red Hot (Billy Lee Riley) cannot be

overstated, nor that of Johnny Cash's I Walk The Line and Carl Mann's Mona Lise. A couple of interesting curiosities are onetime Drifter Bill Pinkney's After The Hop and Sonny Burgess' We Wanna Boogie. Despite Charly's already-extensive Sun repackaging, this album should yield solid sales.

THE ORIGINAL ANIMALS

Before We Were So Rudely Interrupted. Barn 2314 104. **Producer: Chas Chandler.** Press coverage on the group's reunion to record this album has been extensive, so there can be few punters around who are not aware of its existence. But nostalgia doesn't always sell records in quantity and the musical appeal of the album is certainly yesteryear. It also reflects the rustiness of some members, particularly Eric Burdon whose range is not what it was and neither is his pitching. Instrumentally, the main responsibility falls on Alan Price and right nobly he performs too. But even warts and all the albums has much to recommend it in terms of unpretentious gutsiness. The wallop is still distinctly Newcastle Brown, as the band works through some useful 12-bar routines and unleashes some of the old fire on Please Send Me Someone To Love.

RY COODER

Show Time. Warner Brothers K 56386. **Produced: Ry Cooder.** One of the difficulties with live albums is that they are often released long after the concert(s) that produced them. Ry Cooder's Chicken Skin Revue toured Britain six months ago and earned ecstatic reviews, but the event was so singular that it may not be until Cooder returns to Britain in November that the album really starts moving. The Chicken Skin Revue presented a rich mixture of re-arranged traditional and American 'roots' music, some of which the renowned slide guitarist Cooder has recorded before and nine examples of it are on this LP, recorded last December in San Francisco. Cooder worked wonders with guitar, bass, drums, bajo sexto, alto sax and a male backing trio, but it was the accordion playing of Flaco Jimenez that stole the show then and it still shines through on vinyl. Side one features a fine gospel arrangement of Jesus On The Mainline and side two a Cooder favourite Smack Dab In The Middle. He has many fans among those who had heard of Woody Guthrie before the Bound For Glory film was released and it's anyone's guess how many he has gained with Chicken Skin music.

MISCELLANEOUS

SID PHILLIPS & HIS GREAT JAZZBAND

Swing Along Peerless DT 002 Well-mannered dixieland in the style developed over many years of popularity by the Sid Phillips band. It is played with care and precision, but lacks the fire and guts associated with the music. However, in its unimpassioned way it works well, and Philips' agile, mellow clarinet-playing remains highly enjoyable. Titles are everybody's tradjazz favourites — and there are 24 of them on this 2LP.

SYDNEY THOMPSON

Old Time In Time. Peerless DT 001. **Producer: Charles Berman.** The name alone is enough to sell this album, for Sydney Thompson epitomises the very best in old time dance music. The 2LP features 24 tracks, covering a wide variety of tempos and largely familiar repertoire, but it is presumably left to the knowledgeable oldtime dancers to assess whether the album is a good buy or not, for track listing

fails to indicate which particular dance sequences are being played, possibly a consideration of primary value for a potential but uncertain customer. But at £2.99, it would not be painful to find out.

VARIOUS BANDS

Marches Regimental. Peerless DT 008. **Producer: Charles Berman.** A further top-value collection in the worthy Peerless Double 12 series, featuring a number of military line-ups, among them the bands of the Coldstream Guards, Royal Engineers and Royal Artillery. Repertoire is pleasantly lacking the usual familiar not to mention hackneyed items, and is played with precision and spirited enthusiasm.

DON HILL

Country Scrapbook. Peerless DT 812. **Producer: Charles Berman.** A 2LP set which is presumably intended to sell more on the strength of the repertoire rather than the familiarity of the singer. Those unaware of the claims to fame of Don Hill, will be none the wiser from looking at the sleeve which provides no information whatsoever. Hill is a pleasantly anonymous singer somewhere between Jim Reeves and Roger Miller who tackles each song in the same careful, blandly laid-back fashion, which is probably precisely how it should be. Songs include Welcome To My World, Make The World Go Away, Rhinestone Cowboy and For The Good Times, and other items of the pop crossover variety.

JACK DIEVAL

All The Things You Are. Peerless VEL P1000. **Producer: Charles Berman.** Probably an album which should be filed under Jazz, but such is the delicacy of Dieval's keyboard artistry that the album rates a place in the easy-listening browser, where indeed it might attract more attention. It's a delightful album. Dieval picks his notes with care and by restraining any temptation to flashy displays of technique, provides a nice intimate sound, which nevertheless swings propulsively throughout. Apart from two of his own compositions, the material involved is all from the pen of Jerome Kern and a fine tribute to the master's compositions it turns out to be.

BRIGHOUSE & RASTRICK BAND

The Lusher Side Grosvenor GRS 1050 **Producer: Don Lusher.** An unusual album featuring the solo trombone of Don Lusher, one time stalwart of the Ted Heath Orchestra, with the top light brass band. It takes a while to become accustomed to the elegant sophistication of Lusher's playing on, for instance, Makin' Whoopee, against the traditional homespun sounds of the band, but it works refreshingly well. There's also some virtuoso playing from the band on its own to relish. Obviously limited in sales appeal to the brass band fraternity.

JAZZ

GENE AMMONS

The Gene Ammons Story: Organ Combos. Prestige PR 24071. **Producer: Esmond Edwards.** Highly enjoyable reissue of a batch of small group recordings made by the underappreciated Ammons in 1960-61. For the most part Ammons plays an uncompromising tough tenor, booting along with robust attack, with either Jack McDuff or Johnny Smith on organ providing tasteful and effective accompaniments. But he also underlines his sensitivity as a ballad player, particularly on Born To Be Blue and Angel Eyes. The small group format is satisfying and Ammons' 'jazz is fun' approach is easily communicable.

GEORGE BENSON—JACK McDUFF

Prestige PR24072. Any recent convert to the guitaristry of George Benson via his WB album might be expected to display an interest in this 2LP — but will find a vastly different performer from today's elegant m-o-r rocker. These recordings come from 1965 when Benson was an uncompromising jazzman. He was also a less fluent exponent of the instrument than today. But the overall feel of the album is relaxed and enjoyable with organist Jack McDuff and tenor sax player Red Holloway more than compensating for any deficiency shown by the developing young guitarist.

U.S. Top 30

SINGLES

- 1 (3) BEST OF MY LOVE, Emotions
- 2 (1) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 3 (4) (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER, Rita Coolidge
- 4 (2) I'M IN YOU, Peter Frampton
- 5 (7) EASY, Commodores
- 6 (8) WHATCHA GONNA DO, Pablo Cruise
- 7 (5) DO YOU WANNA MAKE LOVE, Peter McCann
- 8 (11) JUST A SONG BEFORE I GO, Crosby Stills & Nash
- 9 (9) YOU AND ME, Alice Cooper
- 10 (10) YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers
- 11 (13) DON'T STOP, Fleetwood Mac
- 12 (15) HANDY MAN, James Taylor
- 13 (23) FLOAT ON, Floaters
- 14 (16) BARRACUDA, Heart
- 15 (18) SMOKE FROM A DISTANT FIRE, Sanford Townsend
- 16 (20) TELEPHONE LINE, Electric Light Orchestra
- 17 (21) GIVE A LITTLE BIT, Supertramp
- 18 (19) TELEPHONE MAN, Meri Wilson
- 19 (22) HOW MUCH LOVE, Leo Sayer
- 20 (25) BLACK BETTY, Ram Jam

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) CSN, Crosby Stills & Nash
- 3 (3) SUPERMAN, Barbra Streisand
- 4 (8) STAR WARS, Sound-track
- 5 (7) JT, James Taylor
- 6 (4) I'M IN YOU, Peter Frampton
- 7 (6) BOOK OF DREAMS, Steve Miller Band
- 8 (9) REJOICE, Emotions
- 9 (10) COMMODORES, Commodores
- 10 (5) LOVE GUN, Kiss
- 11 (11) LIVE, Barry Manilow
- 12 (14) SHAUN CASSIDY, Shaun Cassidy
- 13 (13) LITTLE QUEEN, Heart
- 14 (12) HERE AT LAST LIVE, Bee Gees
- 15 (16) FOREIGNER, Foreigner
- 16 (18) GOING FOR THE ONE, Yes
- 17 (15) CHANGES IN LATITUDES — CHANGES IN ATTITUDES, Jimmy Buffett
- 18 (20) FLOATERS, Floaters
- 19 (21) ANYTIME ANYWHERE, Rita Coolidge
- 20 (22) EXODUS, Bob Marley & The Wailers

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MUSIC WEEK

CLASSICS SCENE

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COMMENT

London Orchestras need larger subsidies

"THOUGH NOT a chicken I have known fully many a chill September," wrote an obscure poet at the early part of the century. There are many such Septembers still to come — and mostly in that portion of what is fondly termed 'The Arts' which is music or, even worse, "classical music" (just how many contemporary composers are writing in "classical" style, it may be asked).

The Arts Council, in particular, seems to have a finely-honed knack of giving money to the wrong people — so much so, in fact, that this August institution has become a well-worn target for critical flak. We live in times when reports of a £6,000 expenditure on watching an Irishman erect and demolish a ten-foot tower of wooden bricks, along with a "meaningful" pianist who performs surrounded by coal-bags and the 23 other expensive AC "acts", can be taken with a pinch of gin-and-tonic and a snigger. Such frolics, after all, are far more likely to grab the headlines than the efforts of a Master of the Queen's Musick to secure a going rate for the first orchestral Missa Solemnis written in this country.

What is conveniently forgotten in the non-excitement of the moment is that well-meaning, but necessarily bureaucratic, bodies such as the Arts Council are not exactly dipping into their own pockets. On the contrary, they're scraping merrily into those of the Great British Public. And since, during the present financial year, the Arts Council's admitted expenditure on music will be nearly £4½ million, it can perhaps be suggested that — examining the results of its labours — the garden is not entirely rosy.

All the glittery paraphernalia lavished on promoting serious music — rather than actually playing or listening to it — was not built in a day. To dismantle it, both in the interests of "economy" and of getting down to the essence of what such music is all about, would be awkward to say the least: we're talking about people's jobs. Could it be that were we to eliminate the Arts Council, the record companies, the agents, promoters, managers, publicists, critics, spokespersons (sic) and sundry other "classical" groupies we might find they outnumbered the performers?

This, of course, is fantasy. Or is it? Tallis, Bach, Beethoven, Wagner, Verdi — none of these needed the trendy hangers-on of the contemporary Arts scene, still less the Arts Council, in order that their music could live and breathe and have its being. Indeed, it is almost axiomatic that, had the Council then existed, all of these composers would have had their grant applications refused in favour of those whose "acts" could be adjudged more immediately titillating. Let us hope that, come chill September when decisions on such matters are made behind locked doors in high places, a little more thought may be given to the quality of permanence and a little less to mere rib-tickling.

A SEARING indictment of the scale of grants made to London-based orchestras was made by LPO managing director Eric Bravington at a press conference in the capital called to announce plans for the forthcoming year.

Bravington, stressed that without sponsorship from the private sector, it would be impossible for the principal orchestras to maintain their existing commitments — let alone plan for expansion.

At the same time, he said, his own orchestra could not for very much longer continue at the pace of work currently expected of it. "It has been a splendid season and the orchestra is in good heart — a happy orchestra," he stated. "But we will have to reduce the working schedule of the players. Indeed, our first priority is to reduce the strain."

Bravington's off-the-cuff comments brought murmurs of approval from representatives of artists, record labels and Press. He went on to reveal that, despite financial difficulties, the LPO had undertaken nearly 600 working sessions over the past year. These included some 90 concerts, 65 operatic performances, 125 recording sessions, roughly 300 rehearsals, and 12 television sessions. The year also included a visit to the USA for the bicentennial celebrations which was sponsored by a private concern.

Bravington criticised the Arts Council and GLC for making only five per cent of the total sum available for maintaining the four principal London orchestras. "We should do our best to convince the Government that, without our sponsors, very little could be done. We must have financial support," he added.

Bravington — senior managing director of a British orchestra with 25 years of LPO experience behind him — pointed out that the "equal share in Europe" envisaged by the Common Market seemed not to apply when it came to music. He revealed that subsidies to major British orchestras were only one-tenth of what they would be on the Continent.

"The terms under which musicians are engaged bear no comparison with those offered by counterpart orchestras in other European countries or the USA," he said, "but since Government subsidies are at such a woefully low level no great improvement is on the immediate horizon. In fact, were it not for our friends in industry and commerce, the present levels of artistic achievement and conditions of engagement could not have been sustained."

Turning to the LPO's financial position Bravington described it as continuing "to be of great concern" — notwithstanding the fact that, on a total budget of over £1m, there was a "modest" surplus of £6,000.

The LPO, he declared, would not agree to compromise its standards but, without adequate support, would become increasingly hard to maintain. He hoped that the smallness of the Arts Council

EDITED
by
NICHOLAS
WEBBER

percentage allocated to the London orchestras would receive the most urgent attention.

Time and again, Bravington stated, the blame for financial shortcomings had been placed on the number of orchestras currently operating in the capital.

"Yet the demand for these orchestras has been proved, and, with a potential audience of so many millions, the situation here cannot be directly compared with that in, say, Amsterdam. There is much we wish to do both in London and in many other parts of the country; but inadequate finance from Government sources must limit these aims seriously.

• See Personal View in first column.



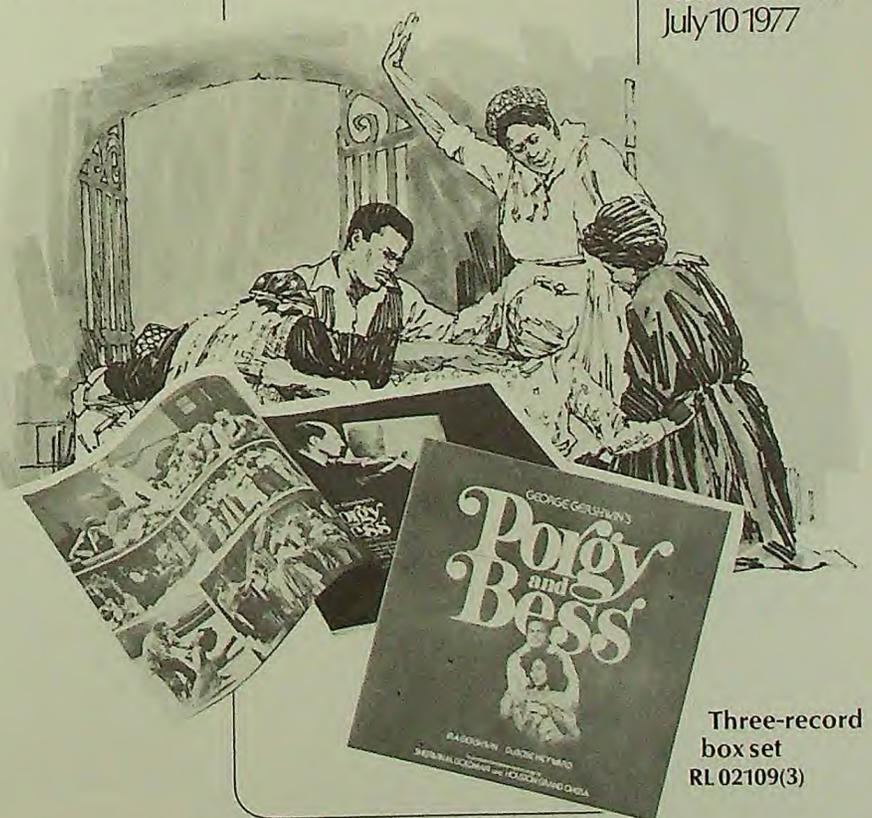
THERE'S NO euphonium like a muted euphonium, Havergal Brian clearly thought when he composed his Eighth Symphony. But mutes for euphonium, it seems, are a rarity; so when it came to a recording session of the large-scale work with the Royal Liverpool Philharmonic principal trombonist Eric Bennings (above) had to improvise. The cardboard roll protruding from the instrument bore the unusual legend "Blended Scotch Whisky..." Conductor Charles Groves was delighted with the results.

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CLASSICSCENE

Loughran leaves the London

JAMES LOUGHRAN, principal conductor of the Hallé Orchestra for the past six years, has — as *MW* reported last week — become the first British conductor to accept a similar post with a leading German symphony orchestra. Nicholas Webber talked to him at the Albert Hall, London, at the conclusion of his strenuous rehearsal session for the Proms.

Almost immediately after the Proms have finished you're starting what I suppose could be called a breaking-in period with the Bamberg Symphony Orchestra.

I've only got one concert with Bamberg this season, although in fact the Bamberg people are coming to the Proms so that we can start planning programmes for when I take over and it will be gradually working up into that period. But it's amazing: artists have to plan seasons like most people plan months or weeks. One is talking about what you're doing from 1979 to 1982. You just hope that your tastes don't change between those times!

What in fact are your own sympathies?

Well — I suppose it's because of the recordings (doing the Brahms and Beethoven cycles) that people associate these composers with me. And of course I do a lot of Bruckner and Mahler in Manchester. According to the critics and the audiences I'm very attuned to the German repertoire and Austrian repertoire; but I also love conducting French and Russian and British music. I don't really want to be a specialist in just one — although from the public's point of view they don't really want somebody that is complicated and conducts everything.

Could your sympathy for German

music be one of the main reasons why you received the invitation from Bamberg?

I don't know! It was as much a surprise to me as anyone, because I was asked to go and conduct Haydn, Hummel's Trumpet Concerto, and a Bizet Symphonie — hardly the sort of programme you would do with a big symphony orchestra. After the first rehearsals of this French and Austrian programme they asked if I would be interested in taking over. They'd been looking for a conductor for ten years and it seemed that I had got the sympathy of the orchestra. I must say I was very wary of it, because I wouldn't ask anyone to be principal conductor after one rehearsal or even one concert.

I'd like to know more about Bamberg.

It is certainly one of the top orchestras of Germany (the Berlin Philharmonic is really the first). It does a great deal of touring both abroad and in Germany, because of course Bamberg is not really a big enough city to have more than about ten concerts in the season. It's about the size of Guildford, but very like the architecture of Prague; and so I can see why, when they were forced out of Prague after a long history going back to the Benda family, Bamberg appealed. As an orchestra they have this real Czech sound — absolutely gorgeous — and that, I



JAMES LOUGHRAN (left) discusses a point with composer **John McCabe** at a recording session for *Chagall Windows* — one of the British works commissioned by the Hallé Orchestra.

must say, attracted me to them.

What would you say was the main difference in, firstly, the sound and then the whole approach of Bamberg compared with an English orchestra?

They have got magnificent string players: they seem to have better facilities for training strings. I find, in general, string playing on the Continent is of a higher standard than it is in this country.

You have there, I suppose, the difference in the whole tone coming from the Czech side of it.

That's right. It's a warmer sound,

and much more resonant than we have. I'm not at all decrying our own strings: we've got a special sound which is magnificent in its own way. But the difference between the two is that, with Bamberg, players right up to the back desks have all got the same style of playing and they have this warmth.

It did of course become known as the Prague German Symphony Orchestra at one stage.

Yes. Going right back there was a German Opera orchestra, because there was no Czech opera until the middle of the nineteenth-century, and this was the opera house where Don Giovanni was done. It was also the orchestra that did concerts with people like Georg Szell conducting for eight-and-a-half years before the war. It's had a great tradition and I suppose this is why it has this unique sound. That is its attraction. But the second difference is in the pace of work. When I go to Bamberg it's like a musical holiday, because instead of having to prepare a Beethoven concert, or any concert, in the shortest possible time because of this country's economic problems I'm given three full days of rehearsal — that's six rehearsals — and then a general rehearsal to run the whole thing through. Because of what we've been used to in this country, much of the pride of our own players would be bored and hurt by having to do this. In fact the musicians of Britain are no different from musicians abroad, and they all want to play well. I find that, going there, I've got to slow down my whole pace, look at works much more closely. It's almost like recording the work first: every string player knows exactly how long to play a note since there's time to do this. One approaches it by playing the whole thing and gradually getting more detail the more time you have. And of course, at the end of it, it's so thoroughly prepared that the players do enjoy the concert. You're not walking a knife-edge like the Proms, for example, where if it were not for the tremendous abilities of our orchestras you just couldn't do the programmes. Every musician wants to do a job well, and we in Britain so often have to turn out things, with a lot of responsibility put on to British professionalism — ghastly word! But this professionalism is an excuse for "it will get us through on the night", and of course those who promote concerts and haven't got the money rely on that very much. Yet I think it tells its tale health-wise on the players concerned — especially in London, where it's a rat-race to keep up and the

standards have to be so high because of recordings and so on. All a bit inhuman, I think; and so I love going to Bamberg where I have a week of intensive rehearsal at a slow pace.

Do you think this fine attention to detail makes the players more committed to the music they're playing?

Yes, I do. They've more time to know the music. They're not necessarily more musical — that's something I think God looks after — but I know, with the Hallé, what joy it was to make these Beethoven recordings because we do look at the detail very very closely. I have the kind of orchestra where you'll find the string or wind players saying "I'm not sure whether this is right or not," and "How do you want me to play this?" We go into a lot of detail and they're thinking all the time. They have a 100 per cent responsibility, as much as I do, so that the collective performance is much stronger than if I were dictating just all my wishes — which are really just a fraction of what is possible.

Rather more, perhaps, as if they were all members of a large "chamber" orchestra, all thinking and breathing with each other?

That's right; and we work out things together, and sympathies together, and we know exactly how it's going to fit into the overall pattern (they leave that to me). My aim is that what comes out is a performance with a personality and a standard as good as any marvellous soloist: one common idea. I think that is absolutely vital; but it needs time to achieve. We have done it in the Hallé, and I'm able to do it at Bamberg for my concerts.

With contemporary works, such as the Williamson Organ Concerto we can hear going on above us now, do you feel that it's more beneficial for players to have much more time?

Oh yes! To be thrown in to contemporary music — there are so many new worlds... It's so unfair to the composer that orchestras will, first of all, have a reaction against a new work in any case because it's got a "foreign" sound which they're not used to. They don't know that sound as the composer's, so how can they possibly produce it so quickly? I feel that, in this country, we must look at this much more carefully — the preparation of new works. I have a small repertoire, just now, of modern works because I refuse to do them in the time allotted. I just feel that I would be doing them a grave injustice; and so the best way I get round this is that the Hallé commissions works and I plan



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rehearsals throughout the season. The composer comes to them and I nibble at the work and we gradually get it into our bodies and we make a record of it. When we did the McCabe Chagall Windows we had recorded that for EMI before we gave the first performance — which is very unusual.

Do you prefer to do it that way round?

Not really, no. For the Beethoven recordings I've tried to do performances of the symphonies before we get to recording. In one rehearsal you can't deal with every single problem of a work: the concentration doesn't allow that. So you've got to rest it for a while and come back and look at it from a different angle. It's good for the players to do this, too. When it comes to the way the executants themselves are treated, they do need much more time — time off, time to practice, to rest. And this is not done, with the result that many of the performances we hear are hit-and-miss and rather undigested music, I've found. There's nothing that absolutely grips you. In the case of Bamberg I had this unusual experience because when I went back the last time I thought we were just going to tie up the contract; but they decided that, in order to be absolutely democratic, the whole orchestra should vote after the last rehearsal. I had the most magnificent experience of conducting that concert: it was quite electric. It was so well-rehearsed by then that the players were able really to sit back and enjoy it.

Will you be taking with you any of

the contemporary British works that the Halle has commissioned, or other ones?

Taste in Germany is more conservative than anywhere else, I would say. I will aim to introduce them to Elgar and to much more contemporary British music when it's possible. But I'm not sure quite how possible that will be, just as I am not sure how I would go about introducing contemporary German music to Manchester.

It was, I think, a German report which claimed that the majority of German orchestral players, so tests showed, became physically ill having to play a lot of contemporary music.

I think you must be referring to the radio orchestras, because for example the Baden-Baden orchestra play everything that is written tomorrow! I wouldn't say that they were completely fed up with it, but they want to play some of the masterpieces of the standard repertoire occasionally — to get the feeling of what music's all about. It's not just simply sitting in a box making new sounds, which is wonderful to a certain extent, but is a very unhealthy diet. You must be in touch with the whole repertoire: it's just as bad to play only contemporary music as not to play any, I feel. I don't think the public in Germany are all that orientated towards contemporary music as much as, say, London is.

Despite the fact that they have a large number of musical heavyweights, such as Henze and Stockhausen, to give obvious examples?

They expect musicians to be well-

prepared for their concerts and they're given time to do it. In this country the bugbear of British professionalism, as I was saying, comes into it: it doesn't give you time to study and prepare to the standard that they require.

Is it in fact "professionalism", or is it a hangover from the old British amateur tradition where people did a lot of things and — because it was music — no-one expected to pay them very much for it?

I'm sure there's something in that, too. It started with lack of money, obviously, and then lapsed into the player saying: "Oh yes, we'll do it, we'll bring it off" — and they do bring it off on the night. But they are their own worst enemies, since naturally you won't get a musician wanting to give a bad performance. In Germany they tend to like a good dress rehearsal because they feel that the tension will come out beforehand and they'll be able to relax a little bit more, allowing them to give a much more considered, mature performance.

How do you feel your own personality matching up to what German audiences expect?

That I don't know, quite honestly. I would rather wait and see — although I have of course conducted quite a bit in Southern Germany and Bavaria, and in Munich. At present there's a funny feeling about Germany, and France too. They've started this booing business, much more than you get in this country, and it is a fashion for one person to be booed every now and again. I'll have to see whether I come in for my share of it when I go.

ALBUM REVIEWS

Rachmaninov: Symphony No 3. Intermezzo and Women's Dance from Aleko. London Symphony Orchestra/André Previn. Producer: Christopher Bishop. HMV. ASD 3369 (stereo/quad). Praised in *Grove's* fifth edition (1954) with damns exceeding faint Rachmaninov's Second Symphony has since proved to be more punctilious of appearance than that venerable. If erratic, reference work. What of the Third; whose composition was almost three decades later than its precursor? Strangely, perhaps, its style and flavour could delude the unsuspecting into supposing that it was composed only the following year instead of in 1935-6. It has a lush, evocative, nationalistic sound floating somehow ethereally above the troubled reality of the immediately pre-war years. Yet it also has easy-on-the-ear tunes in abundance: somehow familiar, but never cliché-ridden, coupled with a delicious lushness of orchestration calculated to make more utilitarian composers blanch. The danger, some might feel, is to overdo textural blandness and confuse near-religious sentiment with hollow religiosity. Previn will possibly be criticized for falling as near as is possible into the trap without actually losing sight of his neck. In his annexed Intermezzo from Aleko, indeed, the purple somnolence is almost more redolent of yet another Music Night than it is of the composer. But that is not to underestimate a fine disc which —

surprise — is distinguished by its creatively-phrased percussion playing. An excellent recording bringing out the best of clearly-delineated parts and a silent-surfaced pressing should be a guarantee of its potential.

Mahler: Symphony No 1. London Philharmonic Orchestra/Gaetano Delogu. Producer: Anton Kwiatkowski. Classics for Pleasure. CFP 40264. Apart from the fact that the review copy had a noisy surface and an enervating click at the opening of the first side there seems little musically to commend this issue on a budget label — part of the WD & HO Wills Masters series. The work in any case seems over-rated, with its long drawn-out and rambling form spread across the canvas of four movements, and if Nature (which Mahler seeks to evoke) is really as dull as this then what hope is there for mere mortals? Pessimism (whether or not one admires it) is at least an attitude: but Delogu's reading of the score evokes only a nondescript grey. Where is the light and dark and shade and nuance of the composer's revised orchestration? Instead a stolid fussiness of execution and grim "Teutonic" humourless make Mahler's intentions seem pretentious when they are not being merely pompous. Even the irony of Frere Jacques (in a minor key) permeating an animals' funeral procession seems to escape Delogu, whilst the "horned" of the brass section are denuded of their satirical implications. The London Philharmonic plays as best it can, and the fact has to be faced that a combination of Mahler (complete with sleeve picture) and this orchestra will probably sell regardless.

TO PAGE 38

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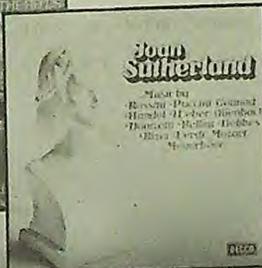


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CLASSICSCENE

Inflation threatens Rehearsal Orchestra

AN ORCHESTRA which has never given a public concert as such or made a recording entered its 21st year at a London reception with an appeal for an extra £38,575 annually in order for it to carry out its programme.

The 'Edinburgh Rehearsal Orchestra' — now the Rehearsal Orchestra — came into being at the 1957 Edinburgh Festival with the aim of providing visiting instrumentalists with facilities for rehearsing works which they could later hear played professionally. A daytime rehearsal orchestra of 80 soon became the norm in Edinburgh each year.

Three one-week courses were organized annually with the Festival and the work later expanded to include one-day and weekend orchestral courses throughout Britain. Last year an eight-day

rehearsal course was held during the Prom season. All players contribute towards costs, with reduced rates for music students.

The Arts Council has provided a grant for a number of years, along with various trusts which helped save the orchestra from extinction in 1974. Now, however, inflation again threatens the continuance of rehearsal facilities. Estimates for the new season reveal a nearly doubled operating deficit of £7,579, and unless grants are maintained an additional £5,000 must be raised to cover existing commitments alone.

The principal concern of the organisers is to set up a number of Rudolf Kempe Scholarships with a value of £3,000 p.a. Kempe — who succeeded Beecham as Patron — was keenly involved in the welfare of student players. The Orchestra, a registered charity, is located at 1 Montague Street, London WC1.

Twelve releases from Decca mid-price label

JUBILEE IS the name of the first new mid-price record label to be issued from Decca for twelve years. The first dozen classical releases, selling at £2.50 each (£2.75 for a cassette), will be available for September — five of them covering seven of the Beethoven Symphonies recorded by the Vienna Philharmonic under Schmidt-Isserstedt.

The aim of the Jubilee label is to commemorate classical performances of a more general nature than the name implies by returning to the catalogue of selected and acclaimed recordings. Decca's publicity department claimed: "You will scan the release-sheets in vain to discover 'Land Of Hope And Pomp And Circumstantial Coronation Crown Imperial Marches'. Instead you will find superb stereo recordings of outstanding performances from world-famous artists in repertoire that will never grow stale."

Apart from the Beethoven reissues

the first Jubilee releases include two Mozart symphonies (NPO/Giulini); Bach Concerti for harpsichord and strings (Malcolm/Stuttgart CO/Münchinger); highlights from La Bohème; an Offenbach and Gounoud programme (Royal Opera House orchestra/Solti); a Berlioz and Ravel vocal programme (Crespin/OSR/Ansermet); Tchaikovsky and Grieg (Vienna Philharmonic/Karajan); and Mozart's Eine Kleine Nachtmusik (Vienna Mozart Ensemble/Boskovsky).

The new series is presented in a specially-designed sleeve format with Jubilee logo and headings. Promotion is to include advertising, posters, competitions, window displays, and a leaflet to tie in with a second batch of releases scheduled for December.

Of special interest among Decca's September "bargain box" releases is a three-disc set at £6.95 entitled Festival Of Early Music featuring the late David Munrow and his Early Music Consort of London.

ALBUMS

FROM PAGE 37

Sullivan (lyrics by W S Gilbert): **The Gondoliers**. Sullivan. Overture, **Marmion**. D'Oyly Carte Opera Company/RPO/Royston Nash. Producer: Ray Horricks (under the direction of Bridget D'Oyly Carte). Decca SKL 5277/8. And a rattling good yarn too. It was the last successful operetta of the illustrious pair, unbeknowing dozens of the parish pump, and — according to the D'Oyly Carte specialist Frederic Lloyd's thoroughgoing sleeve-note, — it "appeared rather as a beautiful summer day before a bad change of weather". Cheerful libretti inspired from the tunesmith par excellence a cheerful melodic medley. It's a very nice, reverent recording with stiff upper lips suitably moulded around the tortuous patter, both spoken and sung. Musically the overture from **Marmion** (which comprises the "filler" of the two-record set) is rather more of a rarity. The recording is clipped close, a rather boxed-in sound. Gilbert and Sullivan, however, are still box-office.

Wagner: **Tristan und Isolde**. Birgit Nilsson/Vienna Philharmonic/Georg Solti. Decca D41D (5) "The idea farthest from our minds was to copy, on records, what was heard in the average opera house. Instead we tried to ensure that the intense

emotional experience of Tristan und Isolde should survive the transfer to a medium unknown to its composer, and use to the full whatever advantages that different medium could bestow." Thus John Culshaw writing about this by now classic Solti interpretation of Wagner's sad, gentle, yet immensely powerful masterpiece Tristan und Isolde. That, in its way, should be the attitude of anyone engaged in the task of producing a record; for, with rare exceptions (Goodall is one), it is a near-fatal mistake to suppose that what is good for opera house is equally good for turntable. This five-record set, originating in 1961, has hardly been bettered in the intervening years and, on reissue, it now has the extra benefit of more modern production and pressing techniques. It had to be a richly sensuous slice of mythology that would induce Wagner to break off from his life's justification: Der Ring des Nibelungen. It had perhaps also to be a diversion that tells as much about the composer's life as it does about the plot. Nilsson, particularly, is in exquisite voice; other soloists — including Uhl, Resnik, Krause, and Van Mill — are at the peak of their considerable powers; Solti draws a warmth and expression from the VPO which can be described simply as masterly. Altogether and exquisite, and deeply affecting, production.



SIR CHARLES Grove and Cordula Kempe (widow of the conductor, Rudolf Kempe) at a reception to launch an appeal for £38,575 per annum for the future work of the Rehearsal Orchestra, including scholarships in memory of Rudolf Kempe, who was patron of the Orchestra until his death last year.

RPO receives Smith writ

CONTRARY TO a report in the "satirical" magazine Private Eye, the Royal Philharmonic Orchestra has received a writ claiming wrongful dismissal by its former acting managing director Brian Smith, aged 40. The magazine's musical correspondent, "Lunchtime O'Boulez", claimed that the writ had not been served, but RPO press officer Archie Newman told *Music Week* that it had been received as long ago as July 21.

"Obviously I cannot comment further on the case," Newman said, "since it is now in the hands of our legal advisers."

The background to an unhappy page in the orchestra's history seems to have stemmed from the appointment of Smith — already an RPO director — as a caretaker general manager. Smith, however, is still appearing in the orchestra's first violin section, despite the fact that — according to reports — he has been "sent to Coventry" by his fellow players.

Newman stated: "Obviously, if a player sues the orchestra as a company then he is suing his fellow players, since they are shareholders."

First recording of original Godunov orchestration

MOUSSORGSKY'S BORIS Godunov, first performed in its final version in 1874, has had to wait for over a century to receive its only recording in the original orchestration. The composer's score was "improved" by Rimsky-Korsakov, and it is this version — substantially different from Moussorgsky's — which has been used almost universally ever since.

The four-record boxed set of the original Boris, selling at £14.95, heads HMV's list of September releases and is likely to attract a good deal of critical interest, since for 70 years critics and musicologists have clamoured for the original version to be re-established. Advertising will include whole pages in the Gramophone, Records & Recording, and Opera magazines.

The recording was made in Poland with the national radio and tv networks and is sung in the original Russian. The Finnish bass

Martti Talvela sings the part of the tortured Tsar and Nicolai Gedda that of the Pretender, whilst other rôles are taken by leading Polish artists. Jerzy Semkow conducts the Polish Radio Chorus of Krakow; the boys of Krakow Philharmonic Chorus; and the Polish Radio National Symphony Orchestra.

Claudio Arrau in London

CLAUDIO ARRAU is in London this month to record Brahms' Variation and Fugue on a Theme by Handel and the Ballades Op. 10.

The sessions, produced by Volker Strauss for Philips — take place in the Henry Wood Hall.

It is some years since Arrau recorded in this country and sessions were arranged to fit into a tightly scheduled European tour.

Next February Arrau celebrates his 75th birthday.

Williamson's Queen's music

MALCOLM WILLIAMSON, Master of the Queen's Music, is writing a new symphony dedicated to the Queen. The work will have its first performance on December 8 at the Royal Festival Hall by the London Philharmonic Orchestra under Bernard Haitink, replacing in the scheduled programme Britten's Sinfonia da Requiem. Williamson's symphony was not originally publicized because it was not certain that the composer would be able to complete the commission on time.

Just fancy that...

THINGS THAT could have been better put dept. (from a current record company press release to *MW*): "_____ created a sensation by drawing a large, spontaneous round of applause in the coda of the first movement. The audience was so carried away by _____'s breath-taking playing, they couldn't wait for the last bars of the movement to draw to a close." A case of mixed emotions?

New look for HMV Classics

AFTER THREE years of its distinctive "wave line" image the HMV Concert Classics series is to have a brighter new-look packaging from next month. The release of six recordings — five of them also available on tape — is tied to a special dealer campaign, and media coverage will include the Gramophone and Sunday Times.

The new image is first evident on two celebrated Beecham performances: *Shéhérazade* (SXLP 30253), and Mozart's Clarinet and Bassoon Concerti (SXLP 30246) with Jack Brymer and Gwydion Brooke as soloists.

Other releases are: Janet Baker's recording of the last two scenes from *The Trojans* coupled with *The Death Of Cleopatra* (SXLP 30248), her first on the CC label; Nathan Milstein's interpretation of the Mendelssohn and Bruch Violin Concerti (SXLP 80245); Barbirolli and the Halle's performances of popular Greig works (SXLP 30254); and Arvid Yansons and the Moscow Radio Symphony Orchestra's recording of Suite No 1 by Tchaikovsky (SXLP 30244).

Dealer incentive — full details from EMI — involves a variety of prizes depending on the strength of the order. Additionally a special Concert Classics poster, showing the six items in the first "new look" release, is to be distributed.

"All star" CBS Lecouvreur

RECORDING SESSIONS have just been completed in London by CBS for a new "all-star" presentation of Cilea's *Adriana Lecouvreur*, first produced in Milan in 1902 with a cast including Caruso and de Luca. The composer lived from 1866-1950 and was a contemporary of better-known operatic composers such as Puccini, Leoncavallo and Mascagni. The story of his opera — based on a play by Eugene Scribe — is one of passion, jealousy and political intrigue based in early eighteenth-century Paris.

Singing in her fifth operatic production for CBS, Renata Scotto takes the title role and — in his sixth opera recorded for the company — Plácido Domingo takes the part of Maurizio. Other artists include Sherrill Milnes and Irena Obraztsova and the conductor is James Levine (his first CBS contract).

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MARKET PLACE

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The copy deadline is Bookings, Wednesday; Artwork, Thursday 5 pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski, Tel: 01 836 1522. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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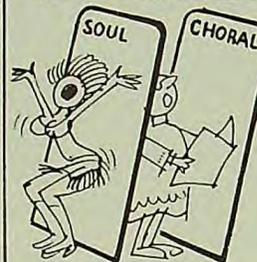
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AGENCY

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WHEN REPLYSING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

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PO5*	500	Polythene LP Covers 200g	£4.99
MB1	100	LP Master Bags in Brown Cardboard	£3.20
MB2	250	Cassette Master Bags in White Cardboard	£2.00

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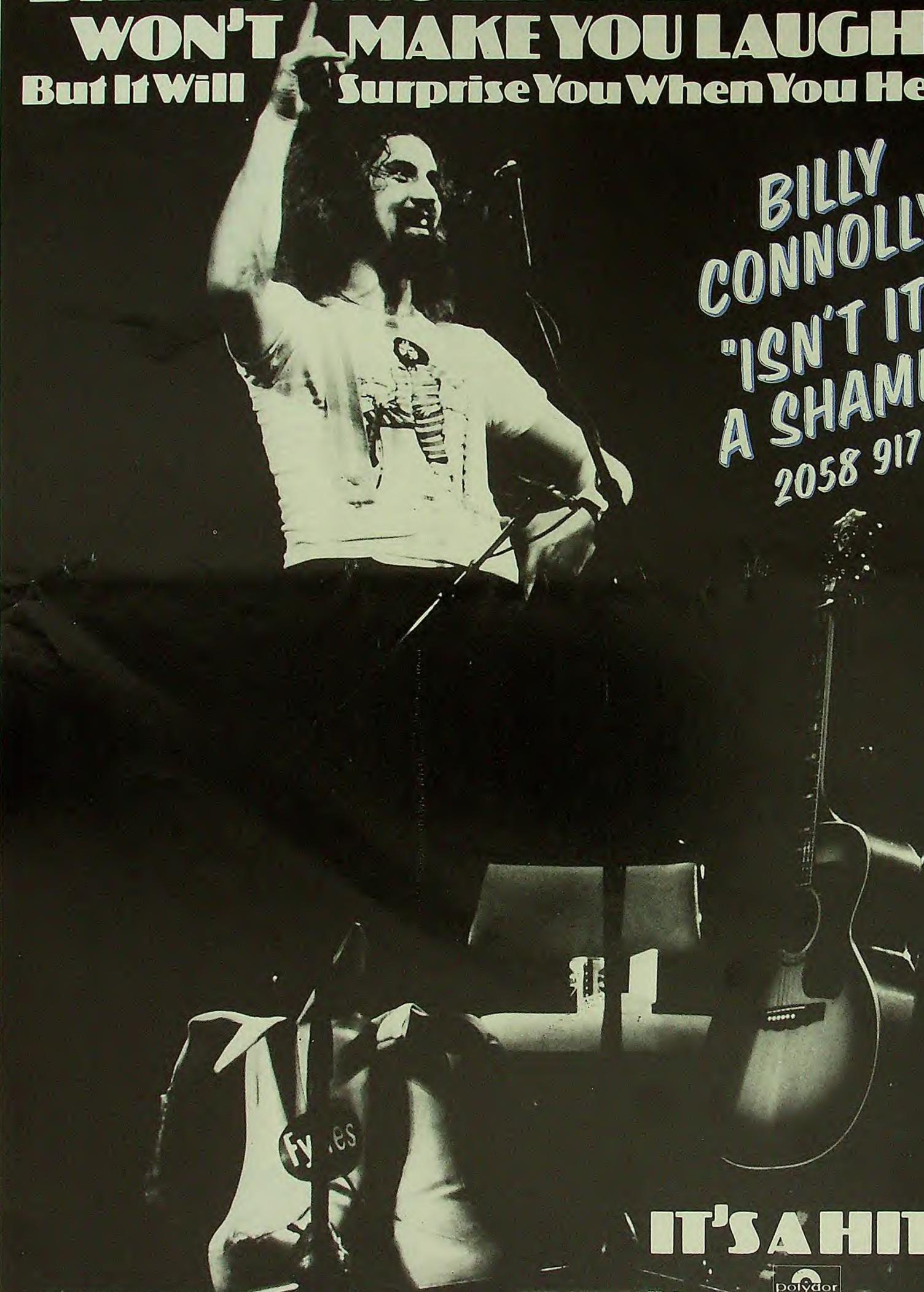
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BILLY CONNOLLY'S NEW SINGLE
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CHART FOR PERIOD JULY 30-AUGUST 5

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.
1	1	3	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
2	3	20	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
3	2	10	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
4	4	10	◻ 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
5	6	9	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
6	5	26	◻ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)
7	11	34	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
8	8	16	◻ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
9	7	22	● LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
10	12	11	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
11	14	3	NEW WAVE Various	Vertigo 6300 902 (F)
12	13	38	◆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
13	10	4	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)
14	27	3	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
15	9	11	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
16	23	2	LIVE IN THE AIR AGE Be Bop Deluxe (Bill Nelson)	Harvest SHVL 816 (E)
17	15	11	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)
18	16	3	LOVE FOR SALE Boney M (Frank Farian)	Atlantic K 50385 (W)
19	—	—	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
20	29	6	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
21	19	35	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
22	18	2	IT'S A GAME Bay City Rollers (Harry Maslin)	Arista SPARTY 1009 (F)
23	28	37	◆ THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
24	21	15	◻ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
25	31	7	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)
26	17	15	● GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Epic EPC 69218 (C)
27	26	74	◆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Chrysalis CHR 1125 (F)
28	34	30	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Atlantic K 50291 (W)
29	22	3	COMING OUT Manhattan Transfer (Richard Perry)	Arista SPARTY 1016 (F)
30	—	—	TERRAPIN STATION Grateful Dead (Keith Olsen)	Arista SPARTY 1016 (F)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	44	6	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (E)
32	35	14	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
32	40	5	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
34	33	28	◆ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
35	—	—	FLOATERS Floaters (J. Mitchell/M. Willis)	ABC ABCL 5229 (C)
36	25	31	◆ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
37	38	17	◻ EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)
38	24	25	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
39	20	9	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)
40	51	3	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2650 (E)
41	43	7	AMERICAN STARS 'N' BARS Neil Young (Neil Young/David Briggs)	Reprise K 54088 (W)
42	54	12	◻ SILK DEGREES Boyz Scaggs (Joe Wissert)	CBS 81193 (C)
43	30	13	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
44	48	2	◻ BERNI FLINT Berni Flint (Hal Shaper/Mike Berry)	EMI EMC 3184 (E)
45	36	5	SORCERER Tangerine Dream (Tangerine Dream)	MCA MCF 2806 (E)
46	39	13	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
47	45	2	I ROBOT Alan Parsons	Arista SPARTY 1012 (F)
48	60	4	◆ 20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
49	37	6	CSN Crosby, Stills & Nash (CSN/R&H Albert)	Atlantic K 50369 (W)
50	32	7	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
51	56	2	MANHATTAN TRANSFER Manhattan Transfer	Atlantic K 50138 (W)
52	47	10	◆ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
53	41	43	◆ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
54	—	1	◆ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Riva RVLP 4 (W)
55	57	12	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
56	46	4	FACE TO FACE Steve Harley & Cockney Rebel (Steve Harley)	EMI EMS 320 (E)
57	—	—	ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
58	—	1	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
59	—	1	HAWKWIND Hawkwind	Charisma CDS 4008 (F)
60	50	14	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)

ARTIST	12	27	44	55	60
ABBA	12	27	44	55	60
BAY CITY ROLLERS	22	27	44	55	60
BEACH BOYS	48	48	44	55	60
BEATLES	46	46	44	55	60
BENSON, George	16	16	44	55	60
BE BOP DELUXE	18	18	44	55	60
BONEY M	18	18	44	55	60
COOLIDGE, Rita	14	14	44	55	60
COSTELLO, Elvis	49	49	44	55	60
CROSBY, STILLS & NASH	49	49	44	55	60
DIAMOND, Neil	9	9	44	55	60
EAGLES	7	7	44	55	60
ELECTRIC LIGHT ORCHESTRA	21	21	44	55	60
EMERSON LAKE & PALMER	17	17	44	55	60
FLEETWOOD MAC	6	6	44	55	60
FLINT, Berni	44	44	44	55	60
FLOATERS	35	35	44	55	60
FRANCIS, Connie	32	32	44	55	60
GRATEFUL DEAD	56	56	44	55	60
HARLEY, Steve & Cockney Rebel	59	59	44	55	60
HAWKWIND	31	31	44	55	60
HOT CHOCOLATE	31	31	44	55	60
JAM	30	30	44	55	60
JARRE, Jean Michel	19	19	44	55	60
MAMAS & PAPAS	39	39	44	55	60
MANHATTAN TRANSFER	29	29	44	55	60
MARLEY, Bob & The Wailers	10	10	44	55	60
MATHIS, Johnny	3	3	44	55	60
MILLER BAND, Steve	15	15	44	55	60
MUPPETS	11	11	44	55	60
NEW WAVE	11	11	44	55	60
OLDFIELD, Mike	52	52	44	55	60
PARSONS, Alan	47	47	44	55	60
PETTY & THE HEARTBREAKERS, Tom	58	58	44	55	60
PINK FLOYD	36	36	44	55	60
RAINBOW	13	13	44	55	60
SAYER, Leo	28	28	44	55	60
SCAGGS, Boz	42	42	44	55	60
SHADOWS	34	34	44	55	60
SMOKIE	26	26	44	55	60
STAR IS BORN	2	2	44	55	60
STEVENS, Cat	50	50	44	55	60
STEWART, Rod	20	20	44	55	60
STRANGLERS	8	8	44	55	60
STREISAND, Barbra	32	32	44	55	60
SUMMER, Donna	5	5	44	55	60
SUPERTRAMP	37	37	44	55	60
TANGERINE DREAM	45	45	44	55	60
10CC	24	24	44	55	60
WINWOOD, Steve	25	25	44	55	60
WONDER, Stevie	53	53	44	55	60
YES	1	1	44	55	60
YOUNG, Neil	41	41	44	55	60

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 300 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS

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AND TAPES



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 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, AUGUST 20

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

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	2	7	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	I GOT TO SING, J.A.L.N. Band, Magnet MAG 97
2	3	5	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst	PIPELINE, Bruce Johnston, CBS 5514
3	1	7	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte	GIMME DAT BANANA, Black Gorilla, Response SR 502
4	4	5	FLOAT ON	Floater	ABC 4187	Anchor	Woody Wilson/Fee Records	PINOCCHIO THEORY, Bootsy's Rubber Band, Warner Brothers K 16964
5	10	6	IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	Mike Chapman	LOOKIN' THROUGH GARY GILMOUR'S EYES, The Adverts, Anchor ANC 1043
6	7	7	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid	HOLD ON TO LOVE, Page Three, Warner Brothers K 16976
7	5	9	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	SOUL COAXING, Biddu Orchestra, Epic EPC 5416
8	6	9	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle	THE WARRIOR, Osibisa, Bronze BRO 41
9	13	4	SOMETHING BETTER CHANGE/STRAIGHTEN OUT	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent	OXYGENE, Jean Michel Jarre, Polydor 2001721
10	19	4	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba		HANDY MAN, James Taylor, CBS 5363
11	9	8	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores	
12	11	6	ROADRUNNER	Jonathan Richman	Beserkley BZZ1	Modern Lovesongs/Warner	Kaufman/Kolotkin	
13	23	5	ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith	
14	21	3	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry	
15	17	5	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro	
16	15	10	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most	
17	14	11	OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe	
18	16	10	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.	
19	8	12	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	
20	18	9	EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers	
21	12	7	PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas	
22	28	3	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk	
23	30	2	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177	Pippin The Friendly Ranger	Tony Visconti	
24	22	7	THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee	
25	31	3	SPANISH STROLL	Mink DeVille	Capitol CLX 103	EMI	Jack Nitzsche	
26	24	7	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Interson	Fleetwood Mac/Dashut/Caillat	
27	48	2	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco	
28	49	2	I THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon	
29	39	2	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis	
30	32	4	DANCIN' EASY	Danny Williams	Ensign ENY 3	Air Edel/Hensley	Tony Evers	
31	45	2	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren	
32	20	10	SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	R. Holmes Widescreen Prod.	
33	44	2	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff	
34	26	11	SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	J. Farrar	
35	27	8	I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.	
36	38	3	IF I HAVE TO GO AWAY	Jigsaw	Splash CP11	Belsize	Peate/Scott/Pyer	
37	50	2	YOU TAKE MY HEART AWAY	DeEtta Little/Nelson Pigford	United Artists UP 36257	United Artists	Bill Conti	
38	37	6	YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff	
39	34	14	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	
40	29	4	PROVE IT	Television	Elektra K 12262	Warner Brothers	Andy Johns/Tom Verlaine	
41	42	2	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia PIR 5451	Carlin	Gamble/Huff	
42	46	2	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley	
43	33	4	LOVE'S SUCH A WONDERFUL THING	Real Thing	Pye 7N 45701	Open Choice/Peterman	Chris & Eddie Amoo	
44	43	3	SWALLOW MY PRIDE	Ramones	Sire 6078 607	Chappell	Tony Bongiovi/T. Erdley	
45	NEW ENTRY		SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller	
46	NEW ENTRY		ALL I THINK ABOUT IS YOU	Harry Nilsson	RCA PB 9104	Golden Syrup/Eaton	Robin Cable	
47	47	2	AMERICAN GIRL	Tom Petty & The Heartbreakers	Island WIP 6403	ATV Music	Denny Cordell	
48	NEW ENTRY		DOWN THE HALL	Four Seasons	Warner Brothers K 16982	ATV Music	Bob Gaudio	
49	NEW ENTRY		YOU'VE BEEN DOING ME WRONG	Delegation	State STAT 55	Screen Gems/EMI	Ken Gold	
50	NEW ENTRY		DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry	

DISTRIBUTORS A-Z

All I Think About Is You	46R
American Girl	47E
All Around The World	13F
Angelo	1A
Dancin' In The Moonlight	23F
Dancin' Easy	30F
Do Anything You Wanna Do	29E
Down Deep Inside	50A
Down The Hall	48W
Dreamer	33C
Dreams	26W
Easy	11E
Exodus	20E
Fanfare For The Common Man	19W
Feel The Need	18W
Float On	4C
I Feel Love	3C
W I Have To Go Away	36E
I Knew The Bride	35W
It's Your Life	5E
I Can't Get You Outa My Mind	31F
I Think I'm Gonna Fall In Love With You	28C
Let's Clean Up The Ghetto	41C
Love's Such A Wonderful Thing	43A
Ma Baker	7W
Magic Fly	27A
Nights On Broadway	15W
Nobody Does It Better	14W
Oh Lori	17C
Peaches	38E
Pretty Vacant	21V
Prove It	40W
Roadrunner Once Roadrunner	12S
Twice	34E
Sam	32S
Slow Down	32S
Something Better Change	9E
So You Wish Again	16E
Spanish Stroll	25E
Sunshine After The Rain	45C
Swallow My Pride	44F
That's What Friends Are For	10C
The Crunch	6R
Three Ring Circus	24CR
Tulane	28F
Way Down	42R
We're All Alone	8C
You Got What It Takes	2F
You Take My Heart Away	37E
You've Been Doing Me Wrong	49W
Your Song	38C

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TOP WRITERS

1 Tony Hiller/Lee Sheridan/Martin Lee, 2 Gordy/Davis, 3 Summer/Bellotte/Moroder, 4 M. Willis/A. Ingram/S. Mitchell, 5 Mike Chapman/Nicky Chinn, 6 Richard Hewson, 7 Farian/Ryam, 8 Boz Scaggs, 9 Stranglers, 10 D. Williams/C. MacDonald, 11 Ritchie, 12 Jonathan Richman, 13 Paul Weller, 14 Carole Bayer Sager/Marvin Hamlisch, 15 Gibb Brothers, 16 Russ Ballard, 17 Billy & Bobby Alessi, 18 Tilman, 19 Copland, 20 Bob Marley, 21 Jones/Matlocke/Cook/Rotten, 22 Chuck Berry, 23 Phil Lynott, 24 E. Elliv./Barrett, 25 Mink DeVille, 26 Steve Nicks, 27 Ecama, 28 Ben Findon, 29 G. Douglas/E. Hollis, 30 Dunning/Eyers/Hill/Grainge, 31 J. Verdi/C. Yarian, 32 Bob Marshall/John Miles, 33 Gamble/Huff, 34 Tarr/Marvin/Black, 35 Nick Lowe, 36 Sutin Hayashi, 37 Conti/C. Connors/A. Robbin, 38 Elton John/Berni Taupin, 39 Stranglers, 40 Tom Verlaine, 41 Gamble/Huff/Gilbert, 42 L. Martin/J. Kennedy, 43 Chris & Eddy Amoo, 44 Ramones, 45 Ellie Greenwich, 46 Harry Nilsson, 47 Tom Petty, 48 Gaudio/Parker, 49 Gold/Denne, 50 John Barry/Donna Summer.

TOP 50 compiled for Music Week, and BBC from a panel of 300 shops by British Market Research Bureau.

	I FEEL LIKE I'VE BEEN LIVIN'	Trammps	Atlantic K 10982	Famous Chappell	Baker Harris & Young Production
	GONNA LOVE YOU MORE	George Benson	Warner Brothers K 16970	M.C.P.S./Burlington Music Ltd.	Tony Lipuma
	YOU & ME	Alice Cooper	Warner Brothers K 16984	Warner Bros. Music Ltd.	Bob Ezrin
	LIFE IN THE FAST LANE	Eagles	Asylum K 13085	Glyn Johns	

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PERFORMANCE

Steeleye Span

IS THERE really a popular market for electric folk music these days? Haven't Steeleye Span and Fairport already got all the mileage out of it that anyone's going to get, and aren't current acts like the Albion Dance Band just tired old campaigners re-working an already exhausted mine?

Steeleye Span's Oxford concert, the third date of the tour with a New line-up which welcomes back those warhorses of the folk scene Martin Carthy and Roger Kirkpatrick, begged the questions. Having developed the folk idiom so comprehensively since the Sixties until they were writing original songs that were convincingly traditional than the real thing, Steeleye has now turned it on its head and gone back to the starting point.

There was no Gaudete, London or All Around My Hat, which must have disappointed an audience made up, in the summer absence of undergraduates, mostly of teenagers and people old enough to be (and in many cases they probably were) their parents. Instead they were treated to a rather under-rehearsed band raiding the folk larder and producing all sorts of sweets and savouries to pep up the jaded appetite.

In the end it didn't quite work. The trouble with folk music, like fishing or coin-collecting, is that for the non-believer it gets very dull. Steeleye have done with folk what Patrick Moore has done for astronomy: made it accessible and more important, fun. Now the magic is wearing a bit thin.

It was a disjointed affair. Until Maddy Prior came on ten minutes into the set the band played well but listlessly. Prior makes Steeleye just as surely as Sandy Denny made Fairport. At times she didn't quite hit the notes, but when she did it was heart-warming. Her dancing about

at the end of the concert is still the band's trade-mark.

Individually the others were their competent selves, but, saving Roger Kirkpatrick's genial accordion-playing and morris-dancing, matter-of-fact. At times Carthy didn't even seem to be there, hiding in the shadow of the curtain and looking a bit unsure about playing a guitar with a bit of electric wire coming out of it. Poor sound turned it into a kind of heavy metal folk, with Nigel Pegrum's drumming too prominent.

It's early days yet, of course, but it was the times when Steeleye did pull the stops out — on a superb five-part version of Chimney Sweep, Brecht's Black Freighter and, for an encore, Rave On accompanied only by Rick Kemp's lunatic Mick Jagger poses — that showed how thin the rest was. It would be a pity if Steeleye let folk music drift back into the clubs from whence it came, but is there a popular market for it? On this showing it's doubtful.

GODFREY RUST

Tony Monopoly

AUSTRALIAN SINGER Tony Monopoly, several times winner of the Opportunity Knocks TV talent series and with a couple of solid-selling albums under his belt, has been hailed as Britain's next big ballad singer, in the Jones/Humperdinck/Malcolm Roberts mould. Certainly he would seem to have everything in his favour now — a new worldwide recording deal with Phonogram, and an eight-week season at London's Talk Of The Town.

His opening on Monday (8) gave a strong indication that Monopoly intends to be around for quite a while, and certainly his live act gives a far greater insight into his talents than any of his brief television appearances have done. His repertoire is commendably varied,

taking in Don't Cry For Me Argentina (given surprisingly subtle treatment), Neil Diamond's If You Know What I Mean, A couple of Barbra Streisand favourites, Evergreen and The Way We Were, and some original songs.

Monopoly gave the audience a taste of things to come with After The Lovin', a track from his debut Phonogram LP, due for release in September and recorded in Nashville with producer Papa Don Shroeder. The song is scheduled for release as a single, and it will be interesting to see if Phonogram can break Monopoly as a singles artist with a song that was done better by Engelbert Humperdinck, and which despite intensive promotion efforts by EMI still failed to break as a single in the UK.

The singer's immediate problem is to establish an identity for himself as a major recording artist — the era of male ballad singers who can churn Top Ten hits seems to have passed, and Monopoly is going to be hard put to emulate the Sixties success of some of his predecessors. He has the obvious enthusiasm however, a voice which although not great can still silence an audience such as at the Talk, and with the full-hearted marketing support of Phonogram, he may surprise everyone yet.

CHRIS WHITE

Rozaa Jean

MISS ROZAA Jean is a young black singer from Detroit, spawning ground for such brilliant pop artists as Diana Ross and Stevie Wonder; she is also one of the most promising talents to be seen in any of London's nightspots in recent months. Her performance at the Empress Club Berkeley Street W.1 indicates that, with the usual necessary portions of luck and timing, Jean will be one of the great black stars of the future.

Her season at the Empress (which carries on through to the end of August) came about by good

fortune. After visiting the club one evening with friends, she found herself "jamming" on stage for half an hour, after the advertised cabaret artist had finished his spot. Such was her instant rapport with the audience that a contract for a season at the Empress was awaiting her when she came off the stage.

In fact, Rozaa Jean is no newcomer to the music scene — she once made a record with David Essex, and back in the US had one of the lead roles in Let My People Come. She finances her own recordings, and then makes individual deals with record companies; she also writes a lot of her own material, and acts as her own manager/agent! Since arriving in Europe from Detroit, she has based herself in Hamburg, working extensively in the clubs there, but making frequent visits to Britain.

The Empress Club, unfortunately, only allows a brief cabaret spot, so the clientele has seen only a tantalisingly brief glimpse of Jean's potential. Opening with the old Ray Charles' classic, Hallelujah I Love Her So, she followed with an impressive version of This Masquerade, by Leon Russell and better known through George Benson. It is one of those numbers which seem easy to sing, but calls for vocal expertise. Jean passed with honours.

Her treatment of Feelings injected new life into Morris Albert's beautiful, but rather tired, classic; My Man and Motherless Child underlined her ability as a ballad stylist, while the encore, T'Aint Nobody's Business If I Do, was done in the finest blues tradition.

Rozaa Jean is one of the brightest singing talents to arrive on the UK nightclub scene and undoubtedly she has a good future ahead of her. The Empress is to be applauded on taking the initiative of showcasing her; hopefully she will have an equally impressive recording debut in Britain very soon. CHRIS WHITE

POPULAR

FROM PAGE 34

BLUE

Another Night Time Flight. Rocket ROLL 7. Producers: Elton John and Clive Franks. An easy going ten tracks from the re-charged Blue, the Scottish band that cracked the chart with its first Rocket release Capture Your Heart a couple of months ago. The group's sound is built mainly around the songs of Hugh Nicholson and pleasant harmony singing, with one track each from his younger brother David and long time partner Ian McMillan. The album contains two or three potential singles, especially the bouncy Bring Back The Love and an unusual vocally phased out I Understand which fades out in an effective repeated chorus line. Elton John and Clive Franks have put together a very West Coast sound which ought to make the band popular with airtime programmers and with a large campaign planned for the next three weeks the LP could do quite well, particularly in the band's native Scotland.

CHRIS DE BURGH

At The End Of A Perfect Day. A&M AMLH 64647. Producer: Paul Samwell-Smith. Album number three from the massively talented De Burgh, whose two previous efforts have met with encouraging critical response but (in this country, for others have been more discerning) disappointing sales. Now he has come up with a collection likely to give him the popular appreciation which has proved so elusive thus far. It has been produced with impeccable good taste and utilises the absolute minimum of

instruments to frame the vulnerable and sensitive voice of De Burgh. The singer has delivered a succession of splendid songs, romantic, nostalgic, and emotional where strong melodies and worthwhile lyrics mesh with rare perfection. It will be a tragedy if the album is overlooked, but A&M has shown the faith which this time may be rewarded.

LITTLE RIVER BAND

Diamantina Cocktail. EMI EMC 3187. Undoubtedly one of EMI's best prospects for future best-selling status, if they can be persuaded to make an extended UK visit (the band is due in the autumn) rather than spend time in the US where they have already scored two hit singles. This Australian group of course dovetails comfortably with contemporary American soft rock pop fashions, for their music is strongly influenced by CS&N and The Eagles, but has both authenticity and sufficient individuality to prevent allegations of plagiarism. An act and an album which may do better later rather than sooner.

**

MANFRED MANN'S EARTH BAND

1971-73. Vertigo 9199 107. Produced: Manfred Mann and Dave Hadfield. Yet more re-packaging of old material from a band that returned to the limelight last year but about whom nobody really seemed to care when it was all recorded. This is 'mid-period' stuff, and even the sleeve notes by guitarist Mick Rogers are curiously dated ('Manfred wrote the lyrics telling all about meeting Buddah in an about everyday situation'). It has neither the charm of Mann's Sixties' pop hits nor the flossy brilliance of

Blinded By The Light. Instead its a rough-edged tribute to the rather dull period when rock was still suffering a hangover from ecology, vegetarianism and other meaningful pursuits. With no hits on the album it will be bought only by the curious or the long-time Mann fans. Anyone hoping for a glimpse of past genius will be sadly disappointed.

**

ALBERTO Y LOST TRIOS PARANOIAS

Italians From Outer Space. Transatlantic TRA 349. Producer: Peter Jenner. A chaotic grab-bag of 21 titles, not all of which are songs by any means. The Albertos have always managed to swing from incisive wit to self-indulgent drivel at the drop of a hat on stage, and they seem to have achieved the same feat here on their second album. Still, the gems from the live set have been faithfully reproduced for the pleasures of the their many fans who can now sit in the privacy of their own homes enjoy Happy To Be (On An Island Away From) Demis Roussos. Peon In The Neck, Mandrax Sunset Variations Part VI, Teenager In Schtuck and other inspired rock and roll send-ups. The praise being heaped on the band's Snuff Rock musical at the Royal Court might help widen the audience for the Albertos, but as usual it is difficult to predict sales for what is essentially an album of humour and an acquired taste at that.

**

TYRONE DAVIS

Let's Be Closer. CBS 82178. Producer: Leo Graham. By the standards which exist on contemporary soul music, this may be regarded as an album which relies on honest-to-goodness funkiness, of a type which seems to be in relatively

short supply today. It has a splendid one-two punchiness about it, makes little concession to the fashionable disco sound (yet is marvellous danceable music) and Davis sings with a deceptively lazy ease which allows him to lie back against the beat and hit a compellingly rhythmic groove. Soul stockists would be advised not to overlook this album.

**

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Editor
Brian Mulligan

Deputy Editor
Adam White

Assistant Editor
(Production)
Val Falloon

Department Editors
Talent: Chris White
Audio: Clement Brown
Radio/TV: Godfrey Rust
Studios: Terri Anderson
Classical: Nicholas Webber
Live Ents.: John Hayward
Publishing: Peter Jones
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Jonathan Ward
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Nigel Steffens
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Production: Ramsay Gillies
Classified: Felicity Brisk

Promotion: Avril Barrow

Subscription Manager:
Jeanne Henderson,
Morgan Grampian House,
30 Calderwood Street,
London SE18 6QH
Tel: 01-855 7777

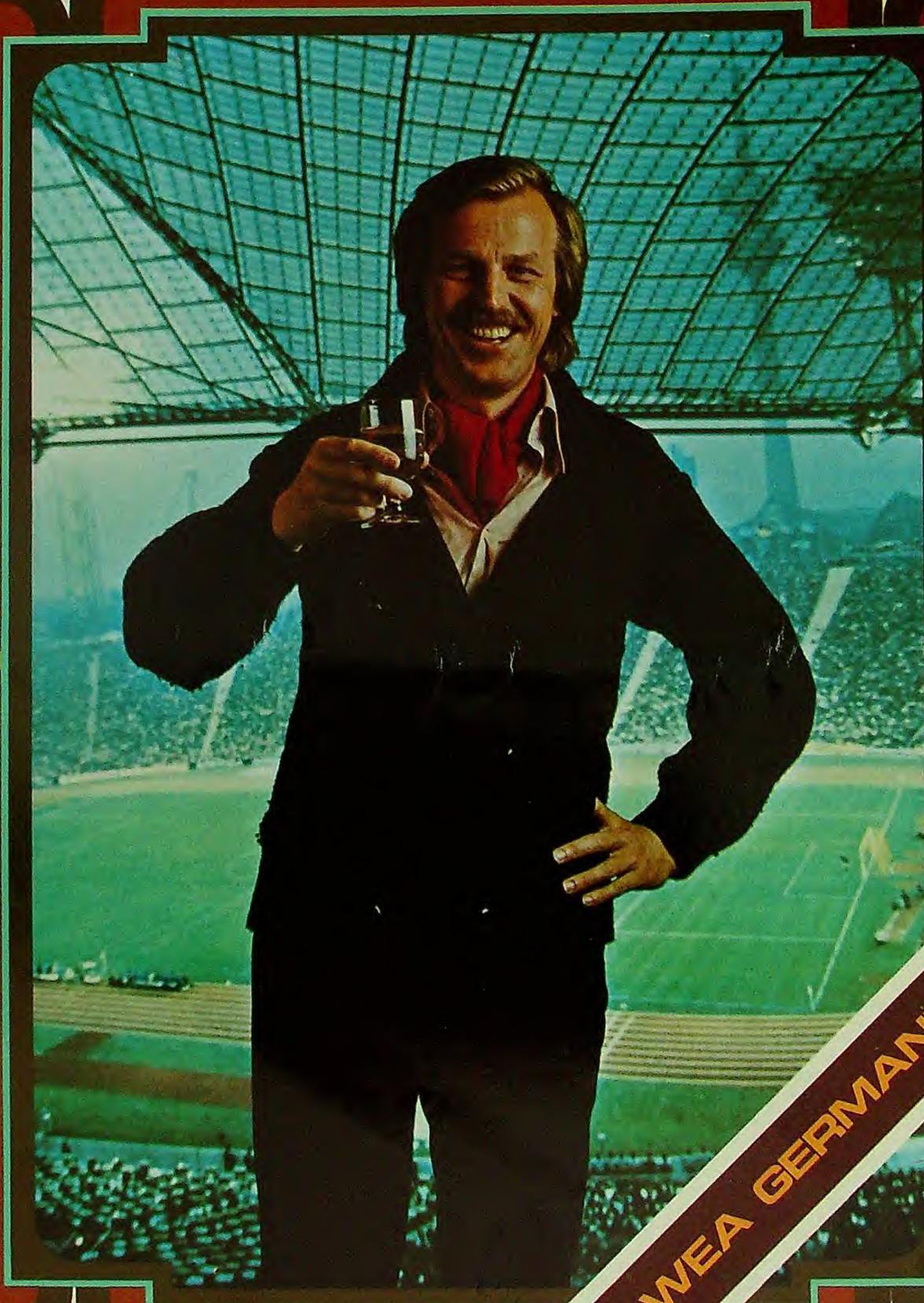
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WEA GERMANY

Siegfried ("Siggi") Loch, a vice-president of WEA International, makes doing record business in Germany a pleasure. Siggi's been a pleasure since 1959 — first in sales, then producing (Jean-Luc Ponty), then discovering talent (Passport, Amon Düül). Now he's Managing Director of WEA's German record, pressing and publishing operations. But most of all, he's one more of WEA's young interactionalists.



Tough, imaginative, high-energy types. Men who like to break English-speaking artists in their own countries.

Which is why Siggi has so many fans in acts like the Eagles, Manhattan Transfer, Shaun Cassidy, Fleetwood Mac and Al Jarreau. And others.

In Germany, the fastest company around is Siegfried Loch's, also known as WEA International, whence the Big Button.