

MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication • AUGUST 27, 1977 • 65p

COMMENT

IF THE measure of the man's importance and influence was the number of column inches devoted to his death last week, Elvis Presley was more than The King.

Even the most hardened of industry cynics were surprised at the scale of the tragedy's media coverage. Presley's death and the surrounding events occupied the front pages of national newspapers for no less than three days, while the aftermath is still very much news — and the tributes are still flowing.

It is hard to believe that the passing of any other single figure from the world of music would receive such similar, sustained treatment.

Not that Fleet Street acquitted itself any better than it usually does when dealing with modern music and its makers. From the triviality of the tabloids to the insensitivity of the "serious" newspapers, there was a remarkable absence of understanding and no little prejudice.

In the case of some of the popular dailies, their readiness to criticise those who might capitalise on Presley's death was exceeded only by the speed of their own peculiar brand of capitalisation: sensational headlines and exaggerated copy.

Britain's record industry has long given up hopes of fair and accurate coverage of its affairs by the newsdesks of the national press. Nevertheless, in the wake of Elvis, the industry must proceed with as much restraint and consideration as it can possibly muster — for reasons of honour (if his legacy is not worth preserving properly, whose is?) as much as for reasons of self-protection.

The legacy lies in the recordings, of course. These are predominantly with one company, although there are assorted artefacts, such as Chiswick's Elvis Tapes, in other hands.

There is every reason to believe that RCA will act with responsibility, as it has, generally speaking, over the inheritances of Jim Reeves and Glenn Miller. Whether this will hold true of others is indeterminate at this stage.

Nevertheless, it is only right to express here the hope that every last recording, regardless of quality and legitimacy, which Presley made will not be fed through the packaging mill indiscriminately and interminably. "A duty to the fans" is a justification which others have used too much in the past.

A hope, too, for the prospects of another Elvis — Costello — is appropriate. Stiff's campaign on his behalf has been brilliantly orchestrated, and, up to last Tuesday night, demonstrably successful. But it does illustrate how perilous "borrowing" from the famous can be. The protagonists must accept that they do not have control over all the elements. In Costello's case, perhaps talent and good humour will overcome in time.

As for King Elvis, one can only wonder how different the international music business might have been without him — and be reminded of the debt it owes him.

Consumers' rush for Elvis product

by CHRIS WHITE and JOHN HAYWARD
SALES OF Elvis Presley product have reached staggering proportions following the artist's death last Tuesday. Dealers all over the country are reporting massive demand for both singles and albums by mourning fans.

Presley's latest album, *Moody Blue*, and single, *Way Down*, are both expected to reach the top of the charts while back catalogue — especially his early rock & roll

recordings — is moving out of the shops at such a rate that several other Presley titles are likely to chart.

On the budget RCA Camden label alone, Pickwick claims the seven Presley albums in its catalogue sold a phenomenal 250,000 copies on disc and tape in just two days last week.

Arcade's *Elvis 40 Greatest* is in the middle of its sell-off period following the expiry of its deal with RCA some time ago, but sales were strong enough to chart the set before stocks began to run out this week.

RCA, which has 35 Elvis albums currently on its books and 16 singles re-released in a special box six months ago, said it was coping with huge orders which have poured in since August 16, but due to pressure on the pressing and distribution system there were bound to be some titles out of stock.

However, the company said it was in a position to fulfil all orders without recourse to either British or foreign contract presses.

"We are asking dealers to bear with us in this difficult time," said an RCA spokesman. "We are finding a very heavy demand right across the country for all 35 records, plus tapes, and we are also experiencing particularly high interest in the 16-single set."

He added that the British arm of RCA had no plans for a memorial album of Presley tracks, and any

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Littlewoods adds to cut-price disc stores

by TERRI ANDERSON
LITTLEWOODS IS following a strong discounting policy in its continuing expansion as a record retailer. The number of branches which stock discs is to increase by 11 by the middle of next month, and a twelfth — a new store with purpose-built record department — will follow. This will bring the total number of record departments opened by the company since it embarked on record retailing last February to 20.

In all these departments, Littlewoods is pursuing a policy of selling LPs which carry an RRP of between £2.99 and £3.99 at the lower of those figures. Describing the results in the first eight departments as "above our expectations," a Littlewoods spokesman added that the company's aim was one of "selling the majority of our records at the discounted price of £2.99 and not confusing customers with numerous different money saving offers."

Despite recent price rises imposed by the record companies, this policy is to continue, although a rise in the £2.99 basic discount price is not ruled out. Records with an RRP of over £3.99 will in general be sold at full price, although a number of titles will carry a £1 discount.

Littlewoods intends to continue with installing record departments in as many of its branches as possible, and all new stores — such as the Hammersmith branch which is included in the latest 11 — will be built with record departments.

Littlewoods is devoting an average of 400 square feet to records in each

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Airplay guide picks the hits

by GODFREY RUST
MUSIC WEEK'S Dealer Airplay Guide has become one of the best predictors of chart success available, according to a study of the Guide's first six months. This showed that six out of ten records appearing in the Top Add Ons go on to reach the Top 50 sales chart.

The Dealer Guide is printed each week on the back of the pull-out singles chart. The Top Add Ons list is compiled from all the new entries to radio playlists. Radio action has always been a key to sales success, but the Dealer Guide now shows how close the link is.

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SIGNING THE papers which take his company to EMI for UK pressing, distribution and sales is Magnet managing director, Michael Levy (centre). Looking on is (left) EMI Ltd. assisting m.d. and group director, music, L. G. Wood, and director of EMI's licensed label division, Alan Kaup.

Magnet goes to EMI, plans autumn push

by ADAM WHITE

MAGNET IS moving to EMI for UK pressing, distribution and sales from September 1 (January 1 for tape), and plans a major product launch of new singles and albums for the pre-Christmas period.

This will include releases by Guys & Dolls, the JALN Band, Young & Moody, Brendon, Susan Cadogan, Barry Mason and the newly-signed Darts. There will also be a renewed television campaign for Silver Convention's Greatest Hits.

The news coincides with the appointment of Richard Robson as head of marketing. He joins after

two years with BBC Records & Tapes as marketing manager, where he launched the Weekend Sound mid-price series and was responsible for various compilation albums. Robson, who replaces David Thomas, reports to Magnet managing director, Michael Levy, and works closely with UK product manager Graham Mabbutt.

Magnet has been with CBS in Britain for the past three-and-a-half years, during which time it has sold more than five million 45s and 500,000 albums. Current tape titles are with Precision.

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NEWS

Mower, Deene kick-off for Koala

by CHRIS WHITE
SIXTIES POP singer Carole Deene heads the artist roster of a new record company based in Hull, East Yorkshire. Koala Records of 220 Beverley Road (0482 444164) has been started by Richard Mackenzie, who formerly ran a demo disc production company. Apart from Deene, he has also signed actor Patrick Mower, making his recording debut for the label.
First release from Koala, with

distribution by Peerless, will be Old Fashioned Love by Eve Adam, a ballad singer who has appeared on ATV's New Faces programme. Mower is currently in the studios with veteran producer Tommy Sanderson, completing his first single, and Carole Deene, who had minor hits in the early Sixties with such songs as Norman and Sad Movies, makes her comeback with Eyes of Love. In addition, Koala has an album of ballroom dancing music by well-known orchestra leader Brian Smith lined up for early autumn release, and a double-album, Carols At Kirkgate by the York Philharmonic Male Voice Choir, has been licensed to Peerless for release in time for the Christmas market.

Managing director Mackenzie told *Music Week*: "We realise that because of the economy, it isn't the best of times to launch a new record company, but we are fully prepared to take the risks. So far everything has gone well, and we are confident that our policy of marketing the pop end of m-o-r music will do well. It has been a case of the right people at the right time, and we are all taking

this venture very seriously. We are currently finalising plans for a promotion drive."

Involved in Koala apart from Mackenzie are his wife, Heather, who is the company secretary, Graham Coates (business development director), Peter Crampton (commercial director) and Robin Fugill (a&r director). Danny Westthorpe, managing director of Gilshaw Ltd., a London finance company, has been appointed financial consultant, and producer Tommy Sanderson will be supplying product to Koala.

Mackenzie added: "I believe our artists will have popular appeal. Brian Smith is very well-known as an orchestra leader and has a very strong following at Butlins holiday camps particularly. As for Carole Deene, we are planning a complete relaunch and will be promoting her single as if she was a new artist."

First product from Koala is expected in two weeks. Prefix for singles (70p) will be KOA, while albums will be KOAF. The latter will retail at full-price, although the Brian Smith LP will set at a special £2.29.

Who is the top dj in '77?

Music Week intends to find out!

Turn to page 51



BARKING BAND, Flame — involved in court action to protect their name earlier this year — has signed to EMI Records. Their first single, *I Wanna Be Loved*, will be issued on September 9. Pictured at the signing is Flame (front row) with (back row) manager Bill Fisher, Mark Rye of EMI's a&r department, company press officer Tom Nolan, a&r manager Nick Mobbs and (centre) marketing manager, David Munns.

Punk band launches own Labritain label

THE LATEST new wave band to launch its own record label is London's 999, which releases its debut single on Labritain Records, named after band member Pablo Labritain.

The 45 will be a double A side — *Quite Disappointing/I'm Alive* (LAB 999) — which will retail at 75p and be distributed by Lightning Records. It was recorded at TW Studios in Fulham Palace Road, produced by Andy Arthurs.

Five-O prices up

RECOMMENDED RETAILING price of the double-albums in Pickwick's Five-O budget range go up from £1.99 to £2.25 from the beginning of September, while tapes stay the same at £2.49. But sales director Alan Friedlander has pointed out that the change should not be seen as a regular increase. The albums, he says, have been retailing at a 'trial offer' price since their launch earlier this year. He added that the initial sales for the first 20 Five-O titles have been 900,000 album sets and 240,000 cassette packs. Six new titles are to be added to the range in autumn.

The band has pressed an initial 10,000 copies at EMI and may make this a limited edition. It comes complete with colour picture sleeve and has cost around £1,500 to press and package.

Said Pablo Labritain: "We wanted to learn a bit about the record business from the inside instead of relying on other people. We did not really want to get mixed up with a major record company just yet because we want to feel our own way a bit first."

"We raised the money from within the band with a lot of help from our management and agency company Albion, which also looks after the Stranglers," Labritain concluded.

YESTERDAYS

10 YEARS AGO

(August 23, 1967)

PLAYTAPE TWIN — track cartridges and players to be marketed in the UK in competition with musicassette via Discotron of Birmingham following deal negotiated by UK licensee AIR London EMI mounts special promotion to mark Sir John Barbirolli's version of *Madam Butterfly*, his first opera recording Giorgio Gomelsky sets October launch for his Marmalade label death aged 64 of Campbell Connolly founder Jimmy Campbell following their wedding, Pye releases *The Two Of Us* by Jackie Trent and Tony Hatch Larry Page plans two new series, *Carnival for West Indian repertoire*, and *Jazzstream* eight Ploydor LPs in Top 40, four of them by James Last Philips releases first Scott Walker solo album *Management Today* magazine listing puts Decca tenth and EMI 31 in 1966 chart of UK company profitability.

5 YEARS AGO

(August 26, 1972)

EMI PREDICTING that production will be back to normal by the end of September after teething troubles at new Uxbridge Road factory Hemdale Group acquires NEMS Enterprises in a share deal worth £250,000 and purchases outstanding two and one-half years of Black Sabbath recording contract with Essex Music for £735,000 500 per cent increase in business claimed by Damont as a result of dropping Stereo Gold Award label price to 49p Tom Parkinson, sales director, resigns from MFP to become general manager of Contour budget company Radio Luxembourg concerned that three BBC local radio stations allocated a 206 metres frequency Pye concludes first overseas licensing deal with EMI — for South Africa Phonogram signs Alex Harvey following Beatles and Elvis Presley serialisation, Radio 1 planning six-part retrospective on Rolling Stones.

New Album
Johnny Cash
The Rambler



A brand-new album, totally self-penned, narrated and sung by Johnny. A must for all Johnny's innumerable fans. Don't disappoint them!

Johnny Cash, *The Rambler*
Produced by Charlie Bragg and Jack Routh

82156
Records & Tapes

UA homes in with third Whitman TV LP

UNITED ARTISTS is launching a new nationwide Slim Whitman television campaign in September, and using the album to introduce a fresh prefix, UATV, for tv-backed releases. This, says marketing manager Denis Knowles, is intended to distinguish that product from the company's usual releases.

Home On The Range (UATV 30102) has already been test-marketed in the Border tv region, and its success there has prompted the nationwide roll-out. The £180,000 push will start in September, and feature 45-second commercials. Because of the extensive promotion, the disc will retail at £3.99.

Whitman, who recorded Home On The Range in Nashville with UA's Alan Warner as co-producer, arrives in Britain for a 30-date tour during September. This includes a ISLAND RECORDS has devised an unusual campaign to bolster interest in new reggae artist, George Faith, who has an album, To Be A Lover (LLPD 9504) released on September 16.

The company has been releasing a steady stream of limited edition 12-inch singles by Faith, beginning with To Be A Lover (BS 2) on June 24.

Since then has come In The Groove (BS 3) on August 5, Midnight Hour (BS 4) on August 19, while There's A Train will be on the market on September 2. All titles are from the LP and produced by Lee Perry. They are limited to 2,000 copies each.

Island sales manager John Knowles said: "We have taken this unusual move to get George Faith's name around. The limited edition has created a great deal of demand and we have certainly created a buzz in reggae circles with the ploy.

"Some people said that we might kill the album by taking four singles off it in such a short time, but the limited edition means that very few people will have more than one of the series."

MCA'S MARKETING campaign to boost the recording debut of its new punk acquisition, London, involves a four-track 12-inch "single" and is tagged "Buy A Square Foot Of London". The first 15,000 copies of the disc — which features three band compositions, Summer Of Love, No Time and Siouxsie-Sue, plus their version of the Easybeats' Friday On My Mind — will be in the large size, selling for the regular 45 price and packaged in a picture sleeve. There will be advertising in the press, and displays in the areas where London plays during its September tour of the country. Posters will be available to the trade.

UNITED ARTISTS has linked up with Dayvilles ice-cream parlour to promote its New York, New York film and the soundtrack 2LP. The chain will be offering customers an ice-cream named after the movie, and running a competition in which winners will receive a copy of the twin-disc set.

UA, which has prepared showcards and posters for the regular record retail trade, is also mailing out a special promotional single to cinemas, featuring Liza Minnelli's interpretation of the main theme and a voice track with details of the film and the soundtrack.

Another constituent in its campaign is a competition encouraging dealers to install NY; NY displays in their windows; this carries £100 prizes.

PRIVATE STOCK rush-releases the new album by David Soul, Playing To An Audience Of One, this Friday (26); it was due to have been available later. Produced by Tony Macauley, the LP includes Soul's new 45, Silver Lady.

CAMPAIGNS

NEW ALBUM from Camel on Decca, Rain Dance (TXF 124), is being promoted via display posters on London Transport buses, full-page advertising in the music press, and 200 major dealer displays. In addition, the band is starting a UK tour on September 23 and there will be an extra 100 store displays then, concentrating on towns included in the tour schedule. Dealers are also being supplied with promotional leaflets.

concert at the London Palladium.

Point-of-sale material, window displays and large posters, keyed to the album sleeve, will support the release of Home On The Range. Commented Knowles: "Whitman's last two albums have both reached number one, and this campaign has been designed to give him his third consecutive chart-topper."

Arista, Bowyer link up in album offer

IN a bold marketing move, Arista Records has linked with promoter Peter Bowyer in a scheme that will effectively refund ticket money to Caravan and Noval fans who attend the low-priced concerts Bowyer is arranging next month.

Bowyer has pegged ticket prices for the eight-date tour at the end of September at £1 apart from the London concert where the top price for the Hammersmith Odeon will be £2.50.

All seats will be numbered and reserved in the normal concert fashion, and not on a first come, first served basis.

For its part, Arista is issuing each patron with a voucher entitling them to 50p off both Caravan and Noval albums, thus cancelling out the ticket price.

The tour coincides with the first Arista-released Caravan album Better By Far and a single — the title track. The record company has brought forward the release date of Noval's new LP, Wings Of Love, by three months to tie in with the tour.

This is not the first low-price tour Peter Bowyer has promoted. He did similar £1 maximum tours for Supertramp and Gallagher and Lyle.



NORTH LONDON rock band Bethnal took time off from extensive touring to drop into Phonogram's offices last week and sign a recording contract. With the three-man band here are managers Frank Sansom and Chris Warren, Phonogram promotion executives Bix Palmer and Bob White, a&r general manager Roger Bain and a&r manager David Bates, and regional promotion manager Stewart Coxhead.

Redwood to appeal High Court decision

REDWOOD MUSIC, which was ordered to pay a total of £47,000 costs to six publishing companies in July, following the long-running High Court battle over reversionary rights, has lodged an appeal against the judgement made by Justice Goff earlier this year.

Redwood's appeal is the latest stage in the case which ran in the High Court during November and December 1976. On February 21 this year, Justice Goff gave his judgement on a group of eight actions in which Redwood Music, part of the Carlin group, was suing and being sued by publishing companies, Francis Day & Hunter, Leo Feist Inc. of New York, Feldman, Warner Brothers, Chappell and Boosey. On July 2, it was agreed that Redwood of London's Savile Row should pay costs to the six companies.

Redwood's appeal is against the

decision that a song with lyrics by one writer and music composed by another is a "collective work" as defined in the 1911 Copyright Act. In addition, the publishing company contends, among other points, that Justice Goff was wrong in deciding that a collective work can exist without a proprietor, or owner of the collective work, and that the judge gave too much importance to the publishers' argument that difficulty would be caused in the music publishing industry if the copyrights in a song were split, so that the copyright in the music is owned by one person and the copyright in the lyrics by another. Redwood is contending that such split copyrights are, in fact, commonplace.

The appeal, regarded as a test case, is not likely to be heard in the High Court in the near future and not before the summer of 1978.

DOOLEY

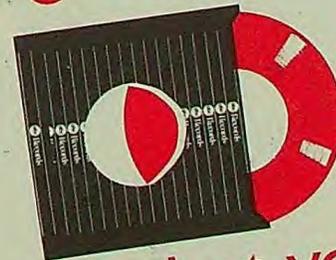
SADLY OVERSHADOWED by Presley's death was that of Britain's **Johnnie Spence** last Monday (15) of a heart attack, in Los Angeles pallbearers at his funeral included **Tom Jones** (who cancelled a concert in Buffalo, New York) and **Gordon Mills** and **Gilbert O'Sullivan** (who both flew from London) — **Matt Monro** also jetted out especially meanwhile, **Freddy Bienstock**, longtime acquaintance of **Elvis** and **Colonel Tom Parker**, among those who travelled to the Memphis funeral and in London, RCA press chief **Rodney Burbeck** bravely battling with Fleet Street's voracious, and not always seemly, appetite for **Presley** stories but commendation to **Record Mirror** for being the first (and only) consumer music weekly to carry the news, accomplished by late printing last Tuesday night for **Sounds**, unfortunately coincidental use of **Presley** picture in cover story about fanzines boosted circulation to sell-out point.

TV BROADCAST date of BPI Britannia Awards show now set as October 20 new West End one-stop opening soon much interest among a&r men in new band, **Dire Straits**, aired recently on **Charlie Gillett's** Radio London programme quiet since its move from Polydor to Pye, Chelsea label bound for burst of activity in near future chauffeur-driven Rolls for Arista chief **Bob Buziak** — plus Mini — cheaper than spending £12,000 per annum on hire cars, he figures expect Creole to add a punk band to its roster — joint m.d. **Bruce White** and head of a&r/promotion **David Brook** seen checking out new wave acts at Camden's Music Machine last week self-confessed **R(ichard) A(nthony) H(ewson)** Band will continue with one-man technique for follow-up to **The Crunch**, due in September, and album, likely before Christmas.

NOW LOOKING after Magnet's interests in US, onetime 20th Century Records international head, **Peter Pasternak** **Dame Edna Everage** impersonation, part of recent Polydor sales conference, done last year at Charisma autumn meeting by promotion man **Bob Barnes** — and the Dame, alias **Barry Humphries**, is under exclusive contract to the company were the **Sex Pistols** getting in a little much-needed live experience at Wolverhampton's Lafayette Club on Friday? — and was a **Harvey Goldsmith** employee sizing them up for a major tour later this year? devotion above and beyond the call of duty shown last Friday by Rocket label manager **Colin Stewart**, driving through the night with a consignment of **Blue** display material (to support local PAs) after his flight to Glasgow hit snags.

FROM INDEPENDENT distribution, Creole moves to CBS from September 1 is signing of British middleweight wrestling champion **Brian Maxine** what DJM means by total image revamping, announced recently? Commiserations to Magnet pressgal **Judy Totton**, whose London flat was burgled of records and hi-fi last week **Boomtown Rats'** deal with Ensign is worldwide, except for **Eire** — where the band is signed to Mulligan Records.

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& Billy Davis Jr.**



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NEWS

Third Broadcasting Forum dates firmed

THE THIRD *Music Week* Broadcasting Forum will be held in Jersey from November 18-21 this year.

Delegates from all over Britain representing record companies, radio, television, music publishers, artists, advertising agencies and other associated professions will be present at what is now established as a major annual event.

As 1977 has been the year of the Annan Report, the Third *MW* Forum promises to be of special interest, with emphasis being placed on the standard of presentation and technical facilities in broadcasting. Discussion topics will take into account recommendations made at previous Forums.

Disc jockey competition

MUSIC WEEK points out that, for its search to find the top disc jockey in Britain (August 20 issue), special dispensation has been obtained from the British Phonographic Industry and the Mechanical Copyright Protection Society to permit the tape recording of discs, in part, for contestants' entries.

It is emphasised that, under normal circumstances, the practice of re-recording copyright material on cassette or tape is illegal, and offenders can be prosecuted under the law.

Logo labels go to Selecta for P&D

FROM PAGE 1

Transatlantic, Freedom, Black Lion, Leader, Trailer, MWM, Rubber, Chipping Norton and Milestone labels is, from August 30, available exclusively from these representatives or from Selecta's sales order desks in London and Manchester.

From that date Transatlantic's Harlesden depot will not accept orders, although the depot will continue to function as staff is run down and stock shifted to Selecta. Logo is attempting to ensure that as

Forum organiser is Darryl Adams, formerly sales manager at Sheffield's Radio Hallam, who left there recently to set up his own company Krystal Promotions.

Despite inflation, the cost of the conference on the duty-free island will be almost the same as last year. The use of a brand new conference complex, three nights in a top hotel and air travel from all major airports are included.

A limited number of companies will be able to take advantage of various types of displays and promotional activities.

Further details are available from Darryl Adams (0742 365678) or Avril Barrow at *Music Week* (01 836 1522).

More discount record stores

FROM PAGE 1

store, and to avoid cutting down space devoted to other merchandise, the record departments form, wherever possible, new extensions to existing buildings.

The new departments are in branches at Birkenhead, Leeds, Luton, Birmingham, Derby, Liverpool, Doncaster, Slough, Leicester, Wolverhampton and Hammersmith in London. The site of the new store which will contain the twelfth is as yet not certain. It will be in London or Wales.

Magnet sets new titles through EMI

FROM PAGE 1

The move was presaged by the independent's deal (effective January last) with EMI, covering most of the Continent, Japan, Australasia and South America. This association has already yielded two gold albums and one gold single. In the US, Magnet is handled by United Artists.

Michael Levy told *Music Week*: "I feel that the British industry needs to make a very positive stand against the American competition, and I am hoping that this deal... will do just that. With the recent changes of direction and development of Magnet and its roster of artists, I feel that the timing of the changeover [to EMI] is perfect."

A single by Guys & Dolls, due September 9, will be the first Magnet release via EMI. It will be followed by 45s from the artists already mentioned, including a special, three-track Darts disc in limited edition, 12-inch form.

Eight albums are set for the September/October period, two of which will be £2.50 packages of Alvin Stardust's Greatest Hits and The Best Of Peter Shelley. Offering their second long-players will be Young & Moody, the JALN Band and Susan Cadogan. Other LPs showcase Guys & Dolls and Barry Mason.

The new tie-up brings Magnet prices into line with the EMI norm.

Johnnie Spence dies at age 42

JOHNNIE SPENCE, musical director of Tom Jones and formerly associated with many of the biggest names in British popular music, died suddenly (August 15) of a heart attack in Hollywood. He was buried three days later in Los Angeles, where he and wife Marion last year bought a house.

Spence, 42, was born in Carshalton, Surrey, and attended Wallington Grammar School where he took a keen interest in music, particularly piano. He joined

Francis, Day and Hunter as an office boy in 1951 on leaving school, but his fine piano-playing gained him fast promotion to the professional department.

He became a musical director and piano accompanist, his first assignment as accompanist to Anne Shelton, taking over from Johnny Franz, who also died suddenly in February this year, aged 54.

Spence's first hit as musical director was with the Leslie Bricusse number, My Kind of Girl, for Matt Monro. He arranged and conducted for many major stars during the next few years, including Ella Fitzgerald and then, in the mid-Sixties, joined Gordon Mills' organisation as musical director for Tom Jones.

He was arranger and m/d on all Jones' major hits. He also arranged and directed several Gilbert O'Sullivan numbers, among them Nothing Rhymed, Alone Again and Matrimony.

For most of their married life, Spence and his wife lived at Belmont, Sutton, Surrey, but moved permanently to Los Angeles last year. He had just been appointed head of production at MAM's new studio in L.A.

Gordon Mills said this week: "What can I say? I can't replace him either as friend or as musician. What is particularly tragic is that Johnnie had just begun to take the West Coast by storm. He had been musical director on two recent Shows Of The Week and was to have arranged and produced music for the new Spiderman series."

Dealer guide picks the hits

FROM PAGE 1

What the study details is that out of any week's top ten Add Ons, on average two will go on to reach the Top Ten, one will go into the Top 20, one into the Top 30, two into the Top 50 and four will be chart misses. An entry into the Top Add Ons is on average five weeks ahead of its sales peak, and nearly two weeks ahead of its entry into the sales chart.

Considering the highest places — the top five in the Add Ons list — the success rate is ever better. Between January and July seven out of ten went on to become Top 50 hits.

Some records that are gaining especially heavy radio play will appear two weeks running in the Top Add Ons list, and of these almost eight out of ten go forward into the sales chart. As an aid to dealers, the Top Add Ons list will now indicate which records are making their second appearance.

The Dealer Guide does not include additions to the Radio 1 playlist, except for the four disc jockey Records Of The Week. When Radio 1 allows its full playlist to be published, it is expected that the Dealer Guide will become an even more accurate yardstick.

Details of the study and news of *Music Week's* search for the top hit picker in radio appear on page 20.

Correction

IN *MUSIC WEEK* August 20, it was reported that the Mechanical Rights Society is one of the sponsors of market research into the scale of domestic copying. The body involved, in fact, is the Mechanical Copyright Protection Society, and *Music Week* regrets any misunderstanding caused.



Consumer rush on Presley product

FROM PAGE 1

project of this type would be originated in America. But following plans laid down early in the summer, the release of five Presley film soundtrack albums will go ahead on schedule in October. These are *Loving You*, *Kissin' Cousins*, *Fun In Acapulco*, *Girls, Girls, Girls* and *Roustabout*.

Added the spokesman: "These albums had been planned for re-release because of the recent upsurge of interest in Elvis, who seemed to be reaching a whole new generation of buyers. All his last three singles have been Top Ten here, and there is no reason to believe that *Way Down* would not have been a big hit anyway."

Tiny independent Chiswick is the only company in the UK with any Presley material not controlled by RCA. It is the *Elvis Tapes LP* on Redwood Records, which was released six months ago and sold 12,000 copies before going out of stock recently.

Now Chiswick is to re-release it under its new Anchor deal next week and advance orders already stand at a further 12,000. Director Trevor Churchill said: "We are expecting some pretty big sales next week."

Dealers nationwide have all reported a "phenomenal" consumer demand for Presley product

although some reported difficulty in obtaining further stocks from RCA.

Alan Tungate, national record manager for Rumbelows, said: "The sales of Presley product have been just phenomenal. I managed to get hold of copies of the *Arcade* double-album package but they've all gone now, and the 16 singles RCA recently re-issued have also done extremely well. At the moment anything by the singer is selling — if the customer can't get his first choice of album or single, then he asks for something else."

Tony Ames, with several Record Bar stores in South West Lancashire, added: "I'm fortunate in that I got up very early last Wednesday (the morning after Presley's death was announced) and immediately ordered product from RCA — from what I can gather now, it is very difficult to obtain his product at the moment. I suppose that it was inevitable his records would sell like this; people are just grabbing anything that they can lay their hands on, and so many of them really are broken-hearted by the news. They were coming into the shops, literally red-eyed and white faced."

John Corbett of Easy Listening in Acocks Green, Birmingham, reported: "The last three or four days it has been nothing but Presley,

in particular his singles, *The Wonder Of You*, *Wooden Heart* and *It's Now Or Never*, and the latest, *Way Down*, have been selling extremely well but all the other singles, as well as the *Arcade* package, have also been moving fast. I've had no problems in getting hold of stock, but then I was in touch with RCA first thing last Wednesday and they supplied me with everything I wanted."

Nicholas Banks of Sound Effect in York said that he had been "absolutely bowled over" by the demand for Elvis Presley product. He commented: "Everything we have had has sold out and we have something like eight orders at various stages of being fulfilled by various one-stops and RCA, in order to get any Presley product into the shop."

Another sell-out of Presley product was reported at HMV's Oxford Street branch — "We had new stocks in of the *Elvis 40 Greatest* package last week, and there are only three copies left."

Similarly, Mike Scott-Mason of Harlequin's Coventry Street branch added: "We've never seen anything like it, it is like the days when the Beatles' albums went to number one overnight."

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NEWS

JUKE BOX 20

- 1 (3) DANCIN' IN THE MOONLIGHT, Thin Lizzy, Vertigo
- 2 (2) NOBODY DOES IT BETTER, Carly Simon, Elektra
- 3 (11) THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys, GTO
- 4 (-) MAGIC FLY, Space, Pye
- 5 (-) YOU TAKE MY HEART AWAY, Little/Pigford, UA
- 6 (16) SUNSHINE AFTER THE RAIN, Eikie Brooks, A&M
- 7 (6) SOMETHING BETTER CHANGE, Stranglers, United Artists
- 8 (-) DOWN DEEP INSIDE, Donna Summer, Casablanca
- 9 (5) TULANE, Steve Gibbons, Polydor
- 10 (9) DREAMER, Jacksons, Epic
- 11 (-) ALL I THINK ABOUT IS YOU, Nilsson, RCA
- 12 (11) SPANISH STROLL, Mink DeVille, Capitol
- 13 (-) WAY DOWN, Elvis Presley, RCA
- 14 (10) I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman, RSO
- 15 (-) SILVER LADY, David Soul, Private Stock
- 16 (18) NIGHTS ON BROADWAY, Candi Staton, WB
- 17 (8) FLOAT ON, Floaters, ABC
- 18 (-) DO ANYTHING YOU WANNA DO, Rods, Island
- 19 (12) THE CRUNCH, Rah Band, Good Earth
- 20 (13) ROADRUNNER, Jonathan Richman, Beserkley

Akhtar to head Record Merchandisers

HASAN AKHTAR, a director of the budget record company Music For Pleasure for the past two years, has been appointed managing director of Record Merchandisers. Akhtar (35) first joined EMI Records 11 years ago; before leaving the company in 1975, he was financial controller of the commercial division, and later manager of commercial accounting. Apart from being a director of MFP, his responsibilities there have included distribution and production. Akhtar takes up his new duties shortly; he succeeds James Arnold Baker, who has left the record industry to take up another appointment.

PETER ALLEN has been appointed financial controller of the newly-established Ariola UK operation. He held a similar post at DJM until

Isn't it a shame?

WE'VE HEARD of black pots and kettles, but that was ridiculous! Godfrey Rust (*Music Week*, August 20) quite rightly chastised Polydor for mis-spelling Peter Townshend's name on a presentation slide at our recent sales conference.

May I now, in turn, be permitted to draw attention to a little Godfrey rustiness. Billy Connolly's new single is called Isn't It A Shame, while Out Of The Wind Into The Sun will be the title of the new Bothy Band album. Jet Records have gone to United Artists, while Freddie Perren, Herbert von Karajan, Elaine Simmons, the Dixie Dregs,

MUSICAL CHAIRS

earlier this year, when he left for health reasons (*Music Week*, August 13). Allen has been working since April as a financial consultant to various acts and management.

JEFF KING has been appointed financial controller of Chappells, reporting to vice chairman, Steve Gottlieb. For the past two years, he has been head of Polygram internal audit within Philips Industries. King joined the group in 1972 from Turquand, Young.

PATRICK MACLACHLAN, former feature writer with *National Rockstar*, has joined Kay-Gee Publicity, reporting to Keith Goodwin. He replaces John Dalton, who leaves after three years to join *Guitar* magazine. MacLachlan can be reached direct on 01-240 1641.



TO MARK sales of over six million copies of Procul Harum's *A Whiter Shade Of Pale* single in the last ten years, the group's singer and leader Gary Brooker (left) and the songwriter Keith Reed (centre) were presented with a special gold disc by Cube Records managing director David Platz. The record is now with Cube after spells with Fly and Deram.

Lightning sets PR and label push

WHOLESALE LIGHTNING Records and associated juke box disc suppliers, Laren For Music, have appointed Roger St. Pierre Associates to handle press and public relations activities. First priority will be promoting Lightning's own label, which has become heavily involved in punk product, as well as releases on distributed labels handled by the firm, and its extensive oldies catalogue.

Roger St. Pierre, who has an

MUSIC DEALS

extensive involvement in the disco scene as associate editor of *Disco International*, will also assist Lightning in acquiring master tape deals.

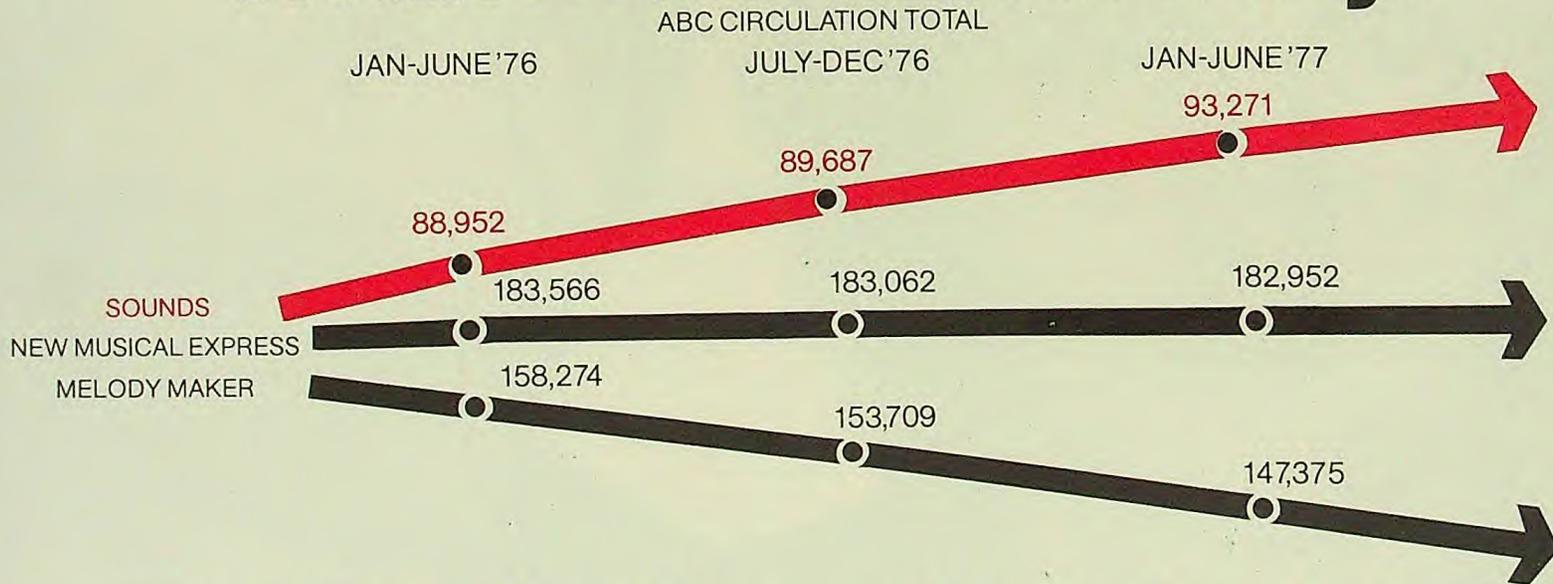
FEELGOOD RECORDING artist Desmond Dekker has signed to Shaboodle Promotions for publicity and promotion on his new 45, *Roots Rock*. The tie-up was concluded between Dekker's manager, Tay Devlin, and Paula Adams and Trisha O'Keefe of Shaboodle.

LETTER

Mark Fenwick and Deutsche Grammophon would all like you to know they are who they are and not whom they were printed as being. DAVID HUGHES senior press officer, Polydor Records.

Rodfrey Gust replies: We are doing everything within our power to exorcise the gremlins at work, and hope that they have not paused Colydror too much embarrassment.

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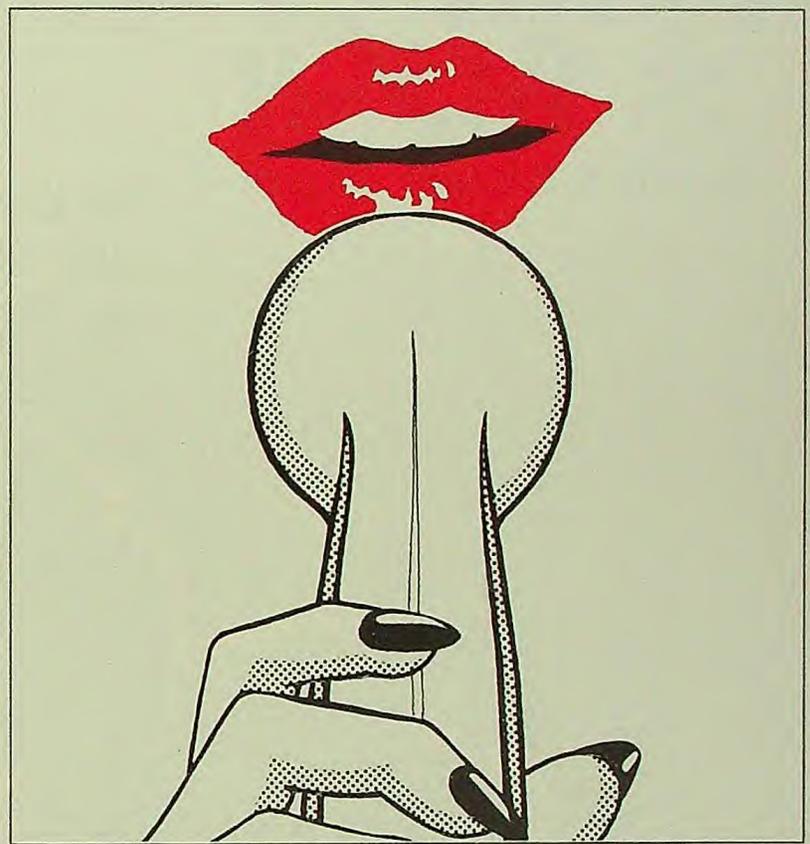
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EUROPE

Dutch majors switch label deals

AMSTERDAM — Nine Dutch record companies have been involved in a major shake-up over label representation, most of the switches being reflected in big promotional launches this fall.

Chrysalis is now handled in Holland by Ariola. The label covers acts such as Procol Harum, Jethro Tull, Rory Gallagher, Frankie Miller, Leo Sayer, Racing Cars, Gentle Giant, Steeleye Span, UFO and Ten Years After and in recent years has had Dutch representation through Phonogram.

Ariola sets off the promotion campaign (Aug 18) with a video presentation here of the acts involved and Des Brown, Chrysalis international managing director, is attending. Evert Wilbrink, who also handles the Island label here, has been named new Chrysalis label

manager for Holland.

First album under the new deal is The King Of Elfland's Daughter, a folk-rock concept by two former Steeleye Span musicians, Bob Johnson and Pete Knight, and also featuring contributions from Mary Hopkin, P.P. Arnold, Alexis Korner, Chris Farlowe and Frankie Miller. Ariola has already released Chrysalis singles by Miller, Farlowe, Sayer and David Dundas.

Chrysalis act Steeleye Span is due here at the end of August to record a new album at the Phonogram studios in Hilversum, giving concerts at the end of September, and other upcoming album product is from Sayer, Gentle Giant and Racing Cars.

The US A&M label is now handled here by CBS, having previously been with Ariola. A&M is holding a big promotion campaign at the end of September. Already out are singles by the Carpenters, Elkie Brooks, Peter Frampton, Alessi, Supertramp, Pablo Cruise and Rita Coolidge, with the first album batch coming from Elkie Brooks, the Carpenters, Styx and Karma.

CBS plans an extra-strong push on Supertramp, due for concerts (Oct 6 and 10), with T-shirts included in the plans. Also expected in before the end of the year are Burt Bacharach, Elkie Brooks and the Carpenters.

CNR has the Dutch representation of the French Barclay label, incorporating acts like Charles Aznavour and Patricia Lavila, previously handled here by Inelco. Through this new deal, CNR also represents the US Delight label, including soul act Kool and the Gang, and the French Riviera label, including product from Jean-Michel Jarre, Patrick Juvet and Love and Kisses.

Inelco also lost the US Vanguard label to VIP. Product includes jazz-folk team Oregon, trumpeter Clark Terry along with an impressive classical catalogue. VIP also has taken over the French jazz and blues label Black And Blue, previously handled by Munich Records in Holland.

Inelco has gained representation of the Jamaican reggae label Klik, featuring acts like Pablo Moses, the Abyssinians and Tapper Zuki. And Inelco also now handles the UK Nems label, featuring new punk group The Boys. Four old albums by Black Sabbath, Black Sabbath, Paranoid, Master Of Reality and Volume Four, will be re-released on the Nems label here, all having previously been out on Vertigo in Holland.

UK label Immediate also goes to Inelco, with a September re-release of product from the Small Faces, Chris Farlowe, the Nice, Amen Corner and Humble Pie.

German half-year sales up 13 percent

HAMBURG — During the first six months of 1977, the German record industry showed a 13 percent sales increase over the figures for the last half of 1976.

Announcing the figures, the Hamburg-based association of local record companies stressed that sales of mid-price and budget sectors of albums and cassettes were up, with a further sales boost coming from hit compilations advertised through television. Singles stayed steady at a total 18.9 million units, while classical records, with poor 1976 returns, showed substantial improvement.

Low price albums sold a total 14.6 million, of which 2.1 million were classical and the rest pop, were up 22 percent over the previous six months. Full-price LPs totalled 17.9 million (1.9 million being classical) were up by 15 percent.

Budget-price cassettes (total 4.1 million) were up 50 percent and full-price cassette product showed a two percent improvement with a total of 4.2 million units.

MPS goes to EMI AG

VILLINGEN, WEST GERMANY — MPS Records, the jazz and easy listening label based here, has signed an exclusive distribution deal with EMI AG, the Zug-based company responsible for the administration of 12 of the EMI companies in mainland Europe.

Under the deal, EMI will release MPS product in Holland, Belgium, France, Spain and Italy. MPS was founded in 1968 by electronics engineer and jazz fan Hans George Brunner Schwer, and has a catalogue of more than 300 LPs, including material from Oscar Peterson, George Shearing, Erroll Garner, the Clarke-Boland Big Band and Monty Alexander.

EMI launches the new deal in September. Most of the product for Holland, Belgium, France and Italy will be pressed for EMI in Holland and EMI-Odeon in Barcelona will handle the Spanish product.

MPS product, formerly licensed to BASF until that company withdrew from the music industry in mid-1976, is distributed by Metronome in the German Federal Republic, Austria and Switzerland, and by Polydor in Scandinavia. The new deal with EMI gives that company the release right for finished product in the US through Capitol.



REIN MAASSEN of Barclay Holland and Ruud Lamers of VIP Records take a celebratory glass of champagne to commemorate the fast Dutch chart entry of Gladys Knight and the Pips with *Baby Don't Change Your Mind*. The single hit the charts two weeks after the signing of a contract between VIP and Barclay as a result of which the distribution of *Buddah* has gone to VIP. The new hit ends an absence from the hit parade for the American act which dates back over three years when they last scored with *I've Got To Use My Imagination*. In France, Barclay has just clinched a longterm contract with ex-Gong keyboard expert Tim Blake, who fronts the *Crystal Machine* multi-media show. An album of Blake and *Crystal Machine* will be released on Barclay's Egg label in mid-September after which the act will tour internationally.

TV talent service

PARIS — In a search for new talent, rather than being forced to use pop hit-makers with big record sales and little in-public experience, the Second French tv Programme has set up a special service.

But Jean Cazeneuve, network director, says he is by no means convinced that small-screen exposure is an unarguable reason for an artist's success. He feels tv acts more as a "trailer" in pushing acts already known through personal appearances.

For his programme, variety/pop acts have to have initial contact with the public, so his new team is to scour the country, visiting small halls and judging audience reaction electronically by means of an "applaudiometer."

This activity is part of a general broadside being fired at the record companies and pop music. The tv view is that acts sell records, do not much bother with "live" shows and are than "foisted" on television viewers simply because of chart

action.

Doubts about the importance of television exposure in terms of selling records have been again thrown up by the results of monitoring pop/variety shows on the First and Second tv Programmes last year.

It was established that Carrere Records, which has three per cent of the disc market here, had seven per cent of the on-screen time under review. Barclay, which has eight per cent of the record market, had 13.5 per cent. But Polydor, which holds 11 per cent of the market, had only 4.7 per cent of tv time in pop music shows. Pathe Marconi, with a 16 per cent market share, recorded only 12.9 per cent on tv, and there was only 12.7 per cent for Phonogram, which represents 20 per cent of the record market.

The figures, while by no means regarded as conclusive, nevertheless point to the fact that tv is no guaranteed seller of records.

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- 17 Red Shoes—ELVIS COSTELLO
- 18 Medium was tedium—DESPERATE BICYCLES
- 19 First Time—THE BOYS
- 20 No One—JOHNNY MOPED
- 21 Road Runner—JONATHAN RICHMAN
- 22 One Chord Wonders—THE ADVERTS
- 23 Lovers of Today—THE ONLY ONES
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- 25 Cranked up High—SLAUGHTER & THE DOGS
- 26 I Wanna be — VENUS & RAZOR BLADES
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- 28 Thinkin' of the USA—EATER
- 29 Do the standing still—THE TABLE
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- 7 Lancaster University
- 8 Leeds University
- 9 Theatre Royal York
- 12 City Hall Hull
- 14 Cardiff University

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COUNTRY

Reynolds: breaking away from the Nashville style

ALLEN REYNOLDS rates currently as one of Nashville's hottest properties. As a producer he first came into the limelight with the earliest solo recordings of Don Williams on the fledgling JMI label, and is now claiming attention with the output of Crystal Gayle, an artist destined for the great pop breakthrough. As a songwriter, titles like Dreaming My Dreams (recently gaining top sales for Marianne Faithful in Ireland), Somebody Loves You and Catfish John stand out amid a considerable catalogue of much-covered hit songs.

Reynolds' success has been drawn from a combination of factors, the two most important being a very distinctive sound and the recording of material that doesn't necessarily fit within a predictable format. Too often, he feels, country music runs along a stereotyped pathway.

"At the time I went to Nashville, and became a part of Jack Clements' JMI organisation, well known artists — many with Hall of Fame calibre names — were putting out singles with everybody expecting them to sell 25,000 copies at the most," Reynolds explains. "And 20,000-25,000 copies of an album were also considered satisfactory sales. Well I wasn't prepared to be satisfied with those kind of sales."

"Of course many artists possessed that distinctive country twang and rural dialect and that, naturally, would cause limitations of sales. But there were also many artists who didn't possess those intonations.

EDITED by
TONY BYWORTH

"I guess my chief gripe was with Nashville's Grand Ole Opry which had chosen to become a museum piece because of its stuffy requirements, its lack of flexibility and its lack of vision. The big stars like Merle Haggard and Eddy Arnold had performed on the Opry for many years and those that did were frequently not allowed to perform their hit songs in the manner in which they had recorded them. But what these people were forgetting that the country audience had bought Bing Crosby records right alongside Jimmie Rodgers in the Thirties and they had never been as limited in their choice of music and thinking as Nashville had decided they were.

"If JMI's reaction was against anything, it was against Nashville in the way that Nashville dictated the manner in which a country record should or should not be cut."

Allen Reynolds — a native of Memphis, Tennessee — had spent many years working within various aspects of the music business before settling in Nashville in 1970. Originally, as a teenager in the late fifties, he joined forces with Dickie Lee and cut a few sides for the Sun Label. Next the duo teamed up with Jack Clements, an engineer at Sun, and moved to Beaumont, Texas, where Clements set up his own

recording studios and Reynolds produced Lee's million selling singles Patches and I Saw Linda Yesterday. Then, after another spell in Memphis, the trio was once again reunited as Clements set up his JMI label in Nashville.

"I needed to leave Memphis at that time though," Reynolds adds. "I had been living in Memphis and was into pop music, but pop was moving into the acid thing and I couldn't get any songs. That's my real trade . . . I need songs. I need songs that I can sing, I can get my teeth into and that I can remember. So I started listening to country radio in Memphis about a year or so before I made the move to Nashville because that was the only place I could get songs.

"That really summed up the feelings about the narrow-mindedness of Nashville at that time. I felt that if I really needed songs, then there must be lots and lots of people out there who needed and loved songs just as much. You could call it an MOR audience, crossover pop or whatever, but a great market was being overlooked."

Within its relatively short lifespan JMI Records was an extremely successful operation, having drawn songwriters Bob McDill and Wayland Holyfield into its ranks; formed a band of regular sessionmen (which gave the first insight of an Allen Reynolds "sound"); and the establishment of Don Williams within the country charts.

"I had first met Don during the last days of the Pozo Seco Singers when he and Susan Taylor were working a few dates together. Then he had moved back to Texas and joined his father's furniture business. But he was real miserable about it and wanted to get back into the music. Susan started recording for us and persuaded me to talk with Don. He joined the outfit very shortly after we had talked, starting out first as a writer with material like Don't You Believe and The Shelter Of Your Eyes, and then as a recording artist. He contributed very greatly to JMI's success and, when he left to join ABC/Dot after two albums, his absence was one of the reasons why the company came to a halt.

In many ways the collapse of JMI helped Reynolds' status as a producer. Without the commitment to one particular recording outlet, he was able to seek out work as an independent producer and his first assignment came from United Artists' Nashville chief Larry Butler who was looking for a producer for



Allen Reynolds

Crystal Gayle. To date, in the subsequent three years, Reynolds has produced four albums with Miss Gayle and has displayed her versatility with a wide range of hit singles that have included Wrong Road Again, Somebody Loves You, One More Time (Karneval) and I'll Do It All Over Again. With her latest album release, We Must Believe In Magic (United Artists UAG 80108), even greater versatility is displayed with the inclusion of songs from the pens of Cole Porter and Sylvia Tyson as well as a number of Nashville's leading names.

"I don't want to put any limitations on her, but all the material that she has recorded we have both agreed upon. Overall, though, she's just a great singer who has wide musical exposure in her background. She's Loretta Lynn's little sister which has given her considerable musical experience in country, but her idols as a teenager included Lesley Gore and Brenda Lee. In getting to know Crystal at the beginning I became quickly aware that she liked a lot of different things, and we were able to work together on the development of her voice and style. It's rather like an actor who has got to know how to analyse his performance."

The reaction to Reynolds' work with Crystal Gayle has been very favourable although there have been occasions when he's been taken to

task from some critics for moving away from country roots — a reaction similarly met with another artist he's currently producing, George Hamilton IV, when the single Wonder Who's Kissing Her Now was released.

"That really annoys me. It's been a bit quiet for George chartwise in the States, but he's had too much success for him to be overlooked. He's a very important figure in country music and is referred to in our country as an ambassador. My aim is to get him a bit more down to earth because I felt that his recordings had been rambling a bit and, once again, to gather material that is a little bit different and backed with a solid rhythm section.

"To say that I wonder Whose Kissing Her Now is or isn't country is ridiculous. It was written back in 1909 and they didn't call songs either country or pop in those days.

"You must do things differently otherwise you'd be continually in a rut. Waylon Jennings one time, when he was underfire for that same thing, said: 'Country is in the singer . . . it's in the heart and mind of the singer, and he's free to do whatever song he likes to sing'."

And that well states the case for Allen Reynolds' direction as a producer. It's also a continuation of the aims that he first set for himself when he arrived in Nashville at the beginning of the decade. Moreover, he argues, if artists did not present variety within their work then they would become predictable and, in the end, boring. At that point they would cease to be entertainers because, simply, they would no longer be entertaining.

"Frequently, in the music business, there's that stage an artist — or anybody else for that matter — has to face between success and greatness," Reynolds adds. "That's when careers, artistically, are broken as the artist wants to make a lot of money by opening up his own publishing company, writing his own songs and putting them all on his albums. But it's rare when the songs are able to stand up for themselves — too often they're very predictable. Any person who has become an artist of stature owes his public something better than that."



LIVERPOOL COUNTRY music singer George C. Smith, who has been attracting plenty of attraction, has been captured by Decca. Smith is seen here at his contract signing with (left to right), Michael McDonagh, head of press and promotion, manager Brian Fleetwood and Peter Goodchild, director of marketing.

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Don Williams set for second tour of Britain

MERVYN CONN has announced that ABC recording artist Don Williams will commence his second British tour next month. He will be accompanied by his musicians Danny Flowers and David Williamson.

Also scheduled for appearances on the tour are Barbara Fairchild, whose album Mississippi (CBS 82020) is currently available in Britain, and the British duo Lynch and Lawson, recent successful contenders on ATV's New Faces show.

The venues set for the tour are: Empire, Liverpool (Sept. 15); Town Hall, Middlesbrough (16); Coventry Theatre (17); Pavilion Theatre, Bournemouth (18);

Guildhall, Portsmouth (19); ABC, Belfast (20 & 21); Odeon, Hammersmith (22); Gaumont, Ipswich (23); ABC, Peterborough (24); Theatre Royal, Norwich (25); New Theatre, Oxford (27); Odeon, Taunton (29); Colston Hall, Bristol (30); Stadium, Dublin (October 1); and Princess Theatre, Torquay (2).

Don Williams, whose last album — Visions — achieved gold sales status in Britain on the day of its release, has a new album scheduled at the time of the forthcoming tour. In addition Anchor Records will also be releasing a double album featuring Williams, Roy Clark, Freddy Fender and Hank Thompson in concert. This was recorded last May at New York's Carnegie Hall.

Top Country albums

- 1 KENNY ROGERS, Kenny Rogers, United Artists UAS 30046
- 2 OL' WAYLON, Waylon Jennings, RCA PL 12317
- 3 RAMBLIN' FEVER, Merle Haggard, MCA MCF 2805
- 4 SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley Pride, RCA PL 12261
- 5 IF YOU WANT ME, Billie Jo Spears, United Artists UAS 30071
- 6 VISIONS, Don Williams, ABC ABCL 5200
- 7 LET'S GET TOGETHER, Tammy Wynette, Epic EPC 82026
- 8 50 ALL TIME COUNTRY HITS, Various Artists, Pickwick 50DA 300
- 9 SONGS OF KRISTOFFERSON, Kris Kristofferson, Monument MNT 82002
- 10 BEST OF CHARLEY PRIDE VOL 3, Charley Pride, RCA LSA 3283
- 11 A RETROSPECT, Linda Ronstadt, Capitol CAPSP 102
- 12 DON WILLIAMS' GREATEST HITS VOL. 1, Don Williams, ABC ABCL 5147
- 13 NEW HARVEST, FIRST GATHERING, Dolly Parton, RCA PL 12188
- 14 SONGS I'LL ALWAYS SING, Merle Haggard, Capitol CAPSP 101
- 15 WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists. UAG 30108
- 16 SNOWBLIND FRIEND, Hoyt Axton, MCA MCF 2803
- 17 JIM & JESSIE SHOW, Jim & Jesse, DJM DJM 22067
- 18 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 19 I'M SORRY FOR YOU MY FRIEND, Moe Bandy, CBS 82003
- 20 PAPER ROSIE, Gene Watson, Capitol E-ST 11597

TOP SELLING IMPORTS

TO LEFTY FROM WILLIE, Willie Nelson, Columbia KC 34695
SCORPIO, Bill Anderson, MCA 2264

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

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Chris Welch,
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PUBLISHING

Leosong: from law firm to copyright service bureau

RAY ELLIS, one of the earliest employees of the Mechanical Copyright Protection Society and ending as deputy general manager after 21 years before quitting for personal reasons, is now entrenched in his new job as general manager of the Leosong Copyright Service Bureau.

The company's growth within the publishing industry goes back to the early Sixties when US attorney, Walter Hofer, a specialist in music and show-biz legalities, met up with the Beatles. The rapid development of the Beatles in the American scene led in turn to a professional upsurge for Hofer who went on to handle other big-account names such as the Dave Clark Five and Robert Stigwood.

Hofer found an ever-growing demand for an administrative service, particularly for artists who wanted to publish their own songs and UK publishers who wanted their own companies in America without the expense of taking on their own offices or staffs. From this grew the New York Copyright Service Bureau, which provided administrative services, including registration of copyrights and collection of royalties at source.

Development was fast. Two years ago, Hofer's wife Gitte took a full-time job with the company as international director, a role which suited the Danish-born executive who had worked for the Danish

Diplomatic Service for many years and was multi-lingual as well as having professional experience in Denmark as a singer.

The Hofers realised that many US songwriters and managers had formed publishing companies and included in the catalogues were songs that enjoyed huge international success. But they were, by and large, ignorant of international affairs, so that large sums of money remained uncollected in foreign territories. The need for foreign representation became self-evident.

As Gitte Hofer joined the company, her husband met David Simmons, a chartered accountant with a Mayfair practice, and whose main professional activities were within the music business. As a result, Leosong CSB was set up as the UK office of the bureau and its first overseas office. Leosong set out to service the US publishers who were administered by the New York office and at the same time attract UK publishers for local and international representation.

This idea worked so well that Simmons was able to tempt away administrative expert Ray Ellis from the MCPS. He says: "Ray Ellis contributes not just a wealth of experience, but brings in an enormous number of contacts established over the years throughout the music industry."

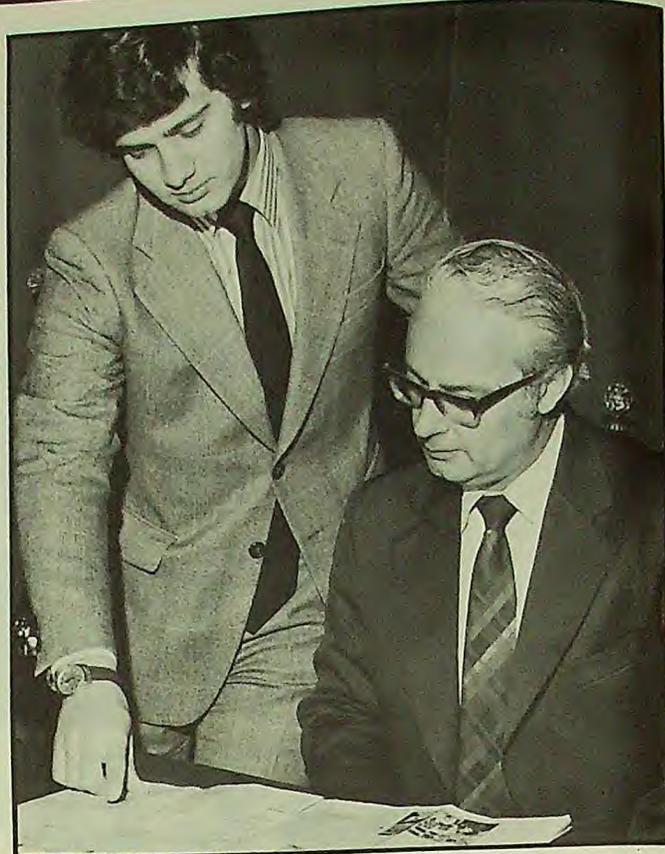
Now Leosong administers many

EDITED
by
PETER JONES

top US catalogue, including the works of Johnny Nash, Bob Marley, Don McLean, and local acts such as Camel, the George Hatcher Band and Martin Carthy. Over the past year alone, offices have been opened in Japan, Brazil, France, Australia and Germany.

Of the future, David Simmons says: "We're now involved in opening extra US offices in Los Angeles and Nashville, Tennessee, as well as one in Argentina. The South American market is fast-growing and yet woefully neglected in terms of collection. There are vast sums of money held in record companies and societies throughout the world awaiting collection. Our aim is to steer it where it belongs, which means the publisher and writer."

"We have an open-door policy so that any writer or publisher who wants to talk about anything can just call round. Unfortunately many writers just don't appreciate the true value of their songs and I'm sure there are few professional advisers in the music business whose writer/clients don't have tales of



RAY ELLIS (right) of Leosong with David Simmons.

financial woe to tell.

"What we're offering is the chance for a writer to have his own publishing company and to control his copyrights, but to have that company represented round the world so that all monies due come in to him."

"We're looking to open up offices

through Europe and we'll be looking very closely at African territories."

Efforts are also made to obtain suitable covers of songs to maximise writer income. To this end, Gitte Hofer recorded one Leosong-controlled song, Torn Between Two Lovers (the Mary McGregor hit) in

TO PAGE 16

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4. STOP! IN THE NAME OF LOVE
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5. BACK IN MY ARMS AGAIN
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9. YOU CAN'T HURRY LOVE
(B. HOLLAND / L. DOZIER / F. HOLLAND) © 1965
10. YOU KEEP ME HANGIN' ON
(B. HOLLAND / L. DOZIER / F. HOLLAND) © 1966

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PUBLISHING

State Music set for major push

A NEW music-publishing double act, made up of writer-producer Wayne Bickerton and former April Music boss Brian Oliver, is developing elaborate plans to make State Music an independent company which can match the majors on their own ground.

Bickerton, managing director of State Music, publishing arm of State Records, brought in Oliver from April, the CBS Records publishing arm, following the departure of Ronnie Beck to Intersong.

Says Bickerton: "Because of tremendous investment into the company over recent months, I realised we had to strengthen the team. But while I was looking for the right person, we all worked to establish the best possible administration service for the company."

"State Music is now fully computerised. We have a specially designed computer programme which gives maximum efficiency at all levels."

He says that mechanical efficiency is one thing, but "get the right people working for you and you're 90 per cent there". But in development terms, State is, before Christmas, moving into much bigger premises in the West End of London.

The whole company will be housed there. It will include studio space, an 8-track for the use of songwriters and a 24-track for outside recording work. Bickerton's idea is to run it on the lines of "a creative workshop facility". He says: "It is a sensible move to find

new young writers and then be able to let them get on with the job without worrying about the prohibitive cost of recording studios for demos.

"For me, the name of the game is to be competitive in every possible area. With creativity and activity added to our obvious administration skill, we can really compete with the majors."

Oliver says: "So far I've been checking out the existing situation, but we've put together a six-point plan for the next year or so. I am sure the company is already way ahead of most of the majors, specially with the computerised aspect. We hope to use that as a special service for outside publishing companies who just don't want the usual hassles with administration."

State executives, anxious to find improvements for the royalty system, have spent time with US lawyers, asking them precisely what they expect in the way of service from publishers. Some of that information is being worked into the six-point working plan. As it stands, information on the stage of any catalogue can be obtained from the computer inside half-an-hour and there is an office visual display unit machine, linked direct to the computer, bringing back the return information.

Oliver emphasised the strength of the company already in copyright royalties with ex-EMI and MCA expert Bert Bullen in the manager's seat.

He said: "Now we're looking for catalogues for sale, or for sub-



THE STATE Music team: (left to right) Wayne Bickerton, Brian Oliver, David Hill and Malcolm Spooner

publishing deals. Talent will be developed along the same lines as was set up at April. In other words, there is a review every three months of each individual career to ensure

things are on course. Over writers, the keynote has to be quality and longevity, with new signings kept down to a manageable number, so each act can get the attention it deserves."

The television jingles is to be subject to another State push. Wayne Bickerton and his writing partner Tony Waddington wrote the successful National jingle and the idea is to get deeper into that area of the market. There is also to be a bigger drive into film and tv music. In fact, State income via revenue from the Performing Right Society was 26 per cent up last year.

Of his reasons for quitting the CBS group publishing division, where he had only recently become general manager after more than four years with the company, Oliver said: "First, Wayne Bickerton and I think along the same lines in the world of today's creative publisher. And I was attracted by a young company with such a strong catalogue. I wanted to be in a position to stay close to writers and sub-publishers."

"But I also believe that small independents can get on with the job with no worries about massive overheads or over-worrying about sticking to corporate guidelines."

Oliver's first signing as deputy managing director of the company was with the Stoke-based duo Hill and Spooner. They also record for State Records as members of the group Mainstreet, with a debut single out called Holding On. They are also highly rated as producers and have a separate production pact with Bickerton.

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- 2 WE'RE ALL ALONE, Heath Levy
- 3 ANGELO, Tony Hiller
- 3 I FEEL LOVE, Heath Levy
- 4 YOU GOT WHAT IT TAKES, Leeds
- 5 SAM, Rondor/Blue Gum/Carlin
- 6 IT'S YOUR LIFE, Chinnichap/RAK
- 7 SO YOU WIN AGAIN, Island Music
- 8 EVERGREEN, Warner Bros.
- 9 EASY
- 10 BABY DON'T CHANGE YOUR MIND, Warner Bros.
- 11 I FEEL LOVE, Heath Levy
- 12 LUCILLE, Campbell Connelly
- 13 SLOW DOWN, Velvet/RAK
- 14 THE CRUNCH, Rondor/Tin Lid
- 15 MA BAKER, ATV/Hansa
- 16 WHEN TWO WORLDS DRIFT APART, Heath Levy
- 17 YOUR SONG
- 18 DREAMS, Intersong
- 19 PEACHES, Albion/April
- 20 EXODUS, Rondor

Courtesy of the MPA

Ellis joins Leosong

FROM PAGE 12

Danish, Norwegian and Swedish, which Simmons and Ellis feel is a pretty fair service from an administrative company.

The company is also planned to overcome the many problems at world level through language difficulties and similarity of titles.

Simmons says: "Record companies have been extremely co-operative in providing information of record releases and unclaimed

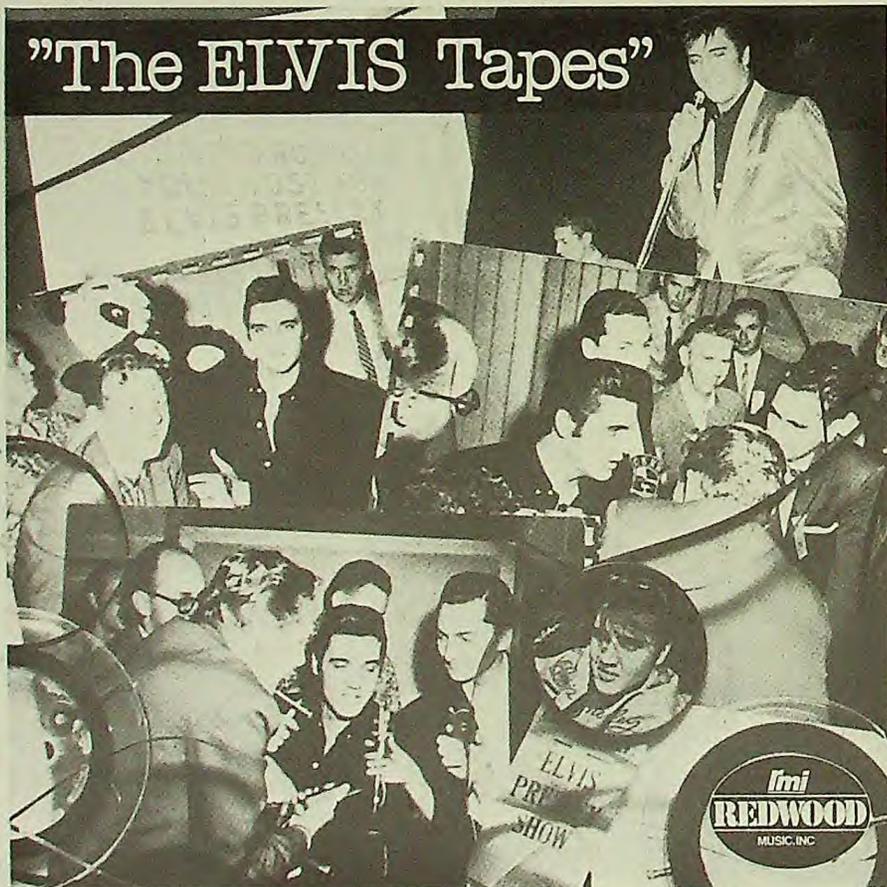
royalties, specially as they realise it is in the interest of the industry as a whole to pay as much as possible to writers to promote confidence which in turn promotes creativity.

"Too many writers and artists have been discouraged and turned non-productive just because they haven't had full financial reward for their efforts.

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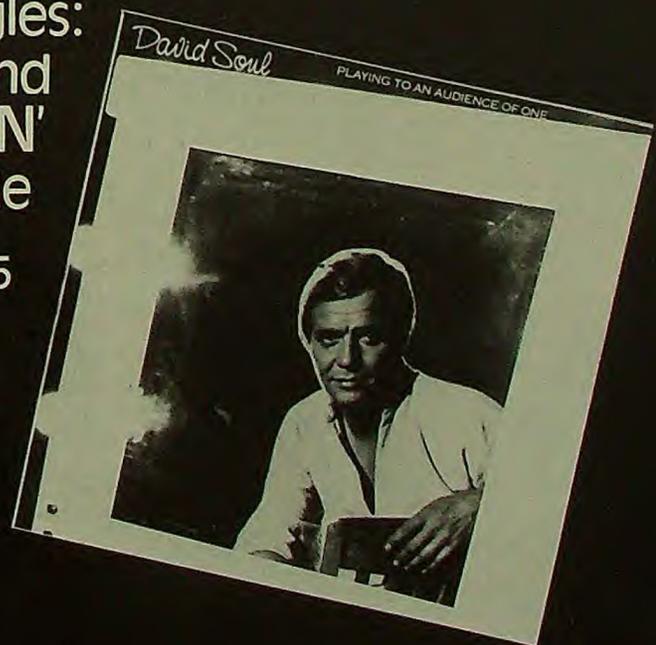
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FEATURE

Heath Levy: aiming for a Regent Street Brill Building

by VAL FALLOON

WHEN GEOFFREY HEATH and Eddie Levy left ATV Music to set up their own publishing company in Eddie Levy's flat, no-one expected that in just over a year they would be able to chalk up 23 hit singles and, 16 months later to the day, their first Number One — Donna Summer's I Feel Love.

During a year when setting up an independent company in the music business was not the wisest move, Heath and Levy have not only defied the cynics and proved that an independent can compete successfully with the long-established majors, but have brought back to music publishing the entrepreneurial touch reminiscent of the Old Tin Pan Alley days.

Heath and Levy had, of course, advantages. They were hardly green youngsters with a little capital starting from scratch. Geoffrey Heath was managing director of ATV Music; Eddie Levy, also a UK director, was general manager. Both come from music business families (Levy's great grandfather made phonograph cylinders); both had spent all their working lives in the business — Heath 16 and Levy ten — most of them in publishing. But they also had experience in record promotion, Heath with Pye's US product division, and Levy through his early years with CBS as a business trainee (his father, Morris Levy, was CBS m.d.). Later he was a song plugger with Dave Toff, then Larry Page's Page One, then Welbeck, Pye's small publishing offshoot which became ATV Music. Heath had also worked with Essex Music (Good Music) and Shapiro Bernstein.

This combination of publishing business knowledge, promotion and working with artists and writers has great value to those who believe that publishers should work like record companies do — from a&r through marketing to promotion.

There are many other people in the business with equal experience and similar contacts who have not branched out on their own. So what made Heath and Levy do it in the middle of a forecasted music business slump?

Said Heath: "We left because we felt there was a gap we could fill, for a new major company. We were young enough and experienced enough to go it alone. Several people have asked us what the difference is between running ATV Music and running our own outfit, but really there is no difference. The directors of ATV" (which included Len Beadle) "ran the company as if it was our own. When I first joined there were only five people, though now there are about 55."

All hits start with the song

Their swansong was ATV's first Eurovision song contest winner, Save Your Kisses For Me. And during 1975, ATV had 28 hits.

"Obviously going out on that sort of success required a great deal of thought," said Heath. "Would we be taking too big a risk? But the European publishers we had dealt with always owned their own companies, and the challenge to build up a firm here was irresistible."

Far from being content to remain a small, if successful, independent outfit, Heath and Levy's long-term view is to build up a major, across-the-board publishing house. "Another Chappell's," suggested Heath. As the writer is, to them, the most important part of the operation — "all hits start with the song", says Heath — they also have

in view the development of a song factory, a Regent Street version of the New York Brill Building.

To this end, Heath Levy will shortly be opening an 8-track studio, to be used by day as a workroom or demo studio for writers, and in the evenings as a recording studio, to masterstage.

Rather than discussing catalogues signed, royalties collected, or even hits accomplished, Heath and Levy continually refer to the importance of contact with writers, getting them together with each other and with singers and producers, encouraging them, stimulating them, and making suggestions about style. But they also expect their writers to stimulate them. Like most publishers, they sign writers for at least three years, possibly five, prepared for a long haul, a lot of investment and finally a return. They do give advances because they don't want the writer to starve, but not too much because, as Heath puts it, they are not social security and they want the writers "hungry", not sitting back living off royalties. They want the writers active, pushy, in and out of the office, and working as much as possible. But there are, of course, successful, rich writers who are still "hungry". Heath approves of that.

Successful writers don't need publishers

"Accessibility to the publisher is most important," says Heath. "Creative people need to see us. Most of the artists we have signed know us personally, or have come to us as a result of previous contacts." Though Heath and Levy are responsible for the overseas deals that have brought the company David Soul's Topanga Music, the Eagles' catalogues, Boz Scagg's hits, titles by Gordon Lightfoot and Steve Miller, the Donna Summer Number One (through Georgio Moroder), both value highly their professional manager, Chris Ife, who was a writer himself, and is now grooming the new composers.

"We have, really, three professional managers" says Levy. "Ife and us." This detailed attention to writers, the "family" approach, the emphasis on a&r style professional management, is all building up to one thing.

Despite their successes, Heath and Levy have yet to come up with their very own, UK-originated 100-per cent owned worldwide hit. The hits have been through UK deals, such as Bruce Welch's Cliff Richard hits, or from overseas writers, such as Sherbet's Howzat (their biggest hit so far). The deal for Topanga Music was arranged through David Soul and his manager resulting in the B side of Soul's Number One Don't Give Up on Us, and B sides are, as far as mechanical royalties at least, as profitable as A sides. And Heath estimates that mechanicals to performing royalties are in the ratio of ten to one, except in rare cases. Tavares' Heaven Must Be Missing An Angel was a one-off song deal and there are several other UK arrangements, such as that with Don Findon's Black Sheep Music, which provided the Billy Ocean hits.

"For American deals we talk to the writer's lawyer, but we also talk to the writer," said Levy. "It is vital that the writer knows what's happening to his material here and we have always placed prime importance on direct personal contact." For example, Levy didn't want to leave the US without talking to Boz Scagg; he finally contacted him in LA by phone from Kennedy Airport, minutes before his plane home took off. Heath and Levy might intervene if a record company releases a single and chooses as the B

side an LP title not written by the singer they represent. "We might suggest that the company issues a different album track he has written. Of course it's good for us, but artists like to know we take that close an interest in their copyrights."

This close interest naturally applies to UK writers. Perfect music publishing, says Heath, is signing a new writer, developing his talent with him, and getting a hit.

"Publishing has the wrong image — to the outside world, to writers, in the pop press and even some record companies," he continued. "I know many people think of publishing houses as rather rusty places, living off catalogue royalties, not helping new writers much, signing huge deals now and then. It's essential that this image is changed, and I think we are doing this. Of course we'd like another A Taste Of Honey or a Last Waltz. We'd like to have a catalogue full of various types of music — including punk rock. We're looking for a punk writer now."

Apart from finding outlets for songs and the obvious business side of collecting royalties and making sure the writer receives his entitlements, Heath sees publishing as liaising with record companies for promotion, marketing and advertising, including sharing expenses if needed. They have a promotion manager, Robin Godfrey-Cass. "He is an extremely important part of our operation," said Levy, "as are the other people here — Chris Ife, our accountant Iqbal, our administration office, the secretaries, the receptionist — everybody is important. It's essential that we are strong in both administrative and creative areas. It's not enough just to sit back collecting royalties. Why should a writer let half his earnings go to someone who is not doing anything for him?"

Heath pointed out sadly that at a publishers' meeting the writers' point of view, as expressed by the newer publishers, was swept aside by the "old school". Most people there wanted to talk about technicalities. "It was disappointing," he said. "Publishing must have an appeal for writers, they must have confidence in this business."

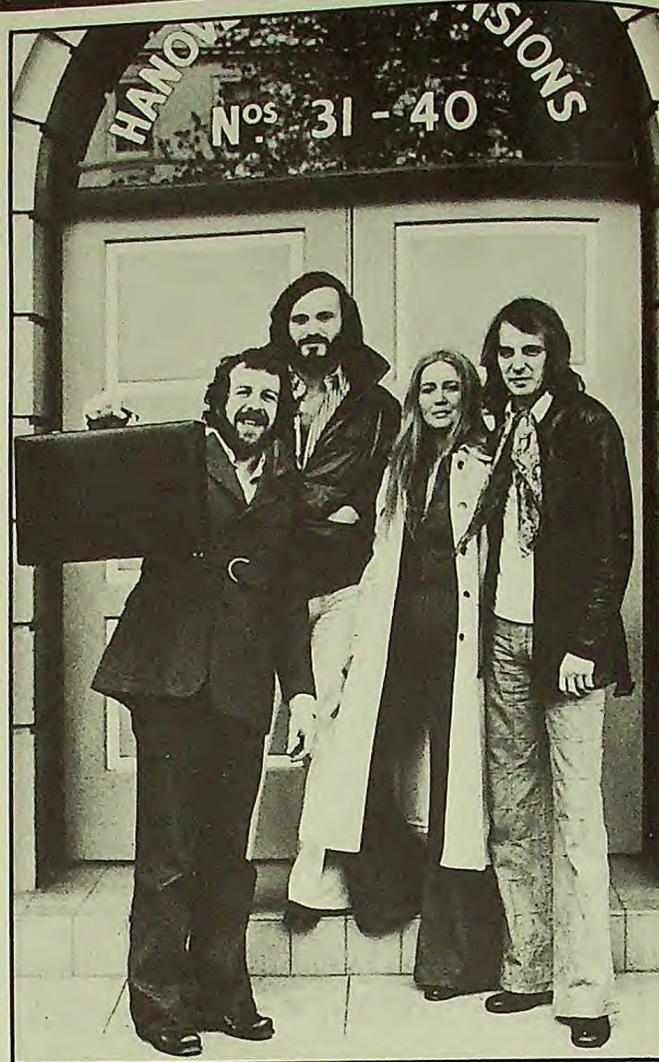
Creative people need to see us

"After all, a successful writer doesn't need a publisher really, he just needs a business manager to collect his money. Many U.S. writers don't have publishing deals. Often successful groups form their own publishing set up, sometimes administered by a major, but sometimes not."

The Heath Levy UK stable now includes Les Reed, David Courtney, Ben Findon, Bruce Welch, Hank Marvin, Kenny Young, Allan Hawshaw and Labi Siffre — all active writers, all with their own publishing. Heath Levy's first hit was Ben Findon's song Love Really Hurts Without You for Billy Ocean, and they have all the other Billy Ocean hits.

Another expression of their confidence in building a major company is their American firm, administered by MCA music. Here, they have just signed one of their writers, David Vaughan (Frankie Vaughan's son) to Private Stock, with a single for release in September. Then there is ex-Settler Paul Greedus, part of a deal with Dick Leahy.

Heath and Levy's view is that though it is important for a new company to establish itself with hits and build up money-earning catalogues, the funds should be used to back new talent. To contradict the



The first days of Heath Levy: Geoffrey Heath (left) and Eddie Levy with Ben and Linda Findon (right). Findon provided the company's first hit with Bill Ocean's Love Really Hurts Without You.

understandable impression that publishers do little to earn their money, Heath was at pains to point out that in relative terms, they probably spend more than the record companies.

"There are advances. Demos. Out time and energy used to place songs. Time and energy and expense promoting the song once it has a release. Don't forget it takes three to six months after a hit for a publisher to get paid. With a new writer it may take two to three years to see any return on our investment. We may have spent several thousand pounds before we get a penny back."

Every signing and every song is treated individually, and Heath has a chart which tells him exactly how many records have to be sold before the investment has been repaid. European sales are of course important: "We might sell 100,000 in Switzerland, 100,000 in Scandinavia. No-one thinks in terms of UK-only hits any more," he added.

"Hopefully we don't do deals that are outrageous," said Levy. "I know it might appear to be the case because of our strong catalogue, but it is not so. If we have competed with other bidders and won, it has usually been the relationship with the artist concerned that has tipped the scale, and, of course, what we can offer him in terms of exploiting his catalogue. The point we make is that you have to look at the end of the deal, not the beginning."

Heath and Levy are hoping that their success will give publishing a shot in the arm. They anticipate that others will follow them into independence, and they are naturally pleased with their track record. Apart from the US company, they now have representatives all over the world, and have recently signed a production deal with Polydor, which reflects their active interest in matching singer with song, songwriter with producer.

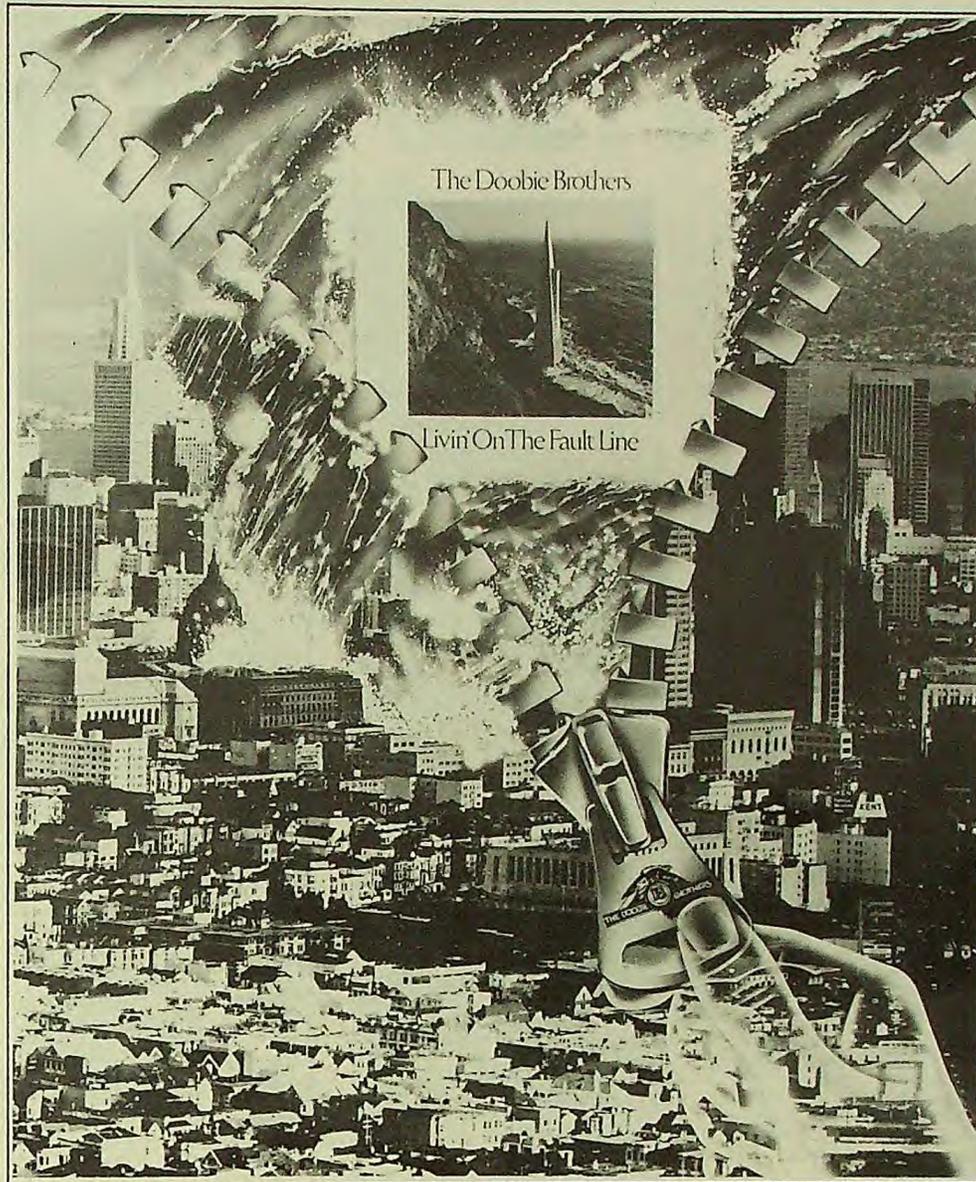
Both Heath and Levy agree that it is understandable a large company should put its feet up and live on

catalogue. Those that have had their day have worked hard to establish themselves, and no longer see the necessity for rushing about signing new writers. They have done all that. Heath and Levy like to think of themselves as the first of the "new wave" publishers, the majors of the future, with the emphasis on professional management. "Good people are rare now," says Heath. "Where are all the a&r men? Where are the creative new talent spotters who can groom writers? Now professional managers have to be found and groomed. There's a terrible shortage of this type of person."

It's too early to tell if they have made any bad mistakes. "Only the colour of the carpet," quipped Levy. "But you never know. You can't write off a songwriter in the first two or three years. You can evaluate, yes, but you don't know what will happen, which way the market will go. I can give you several examples of hits that have turned up more than two years after the writer has been signed."

Every aspect of the business at first hand

If achieving their aim of a 100 per cent-owned world hit is the most demanding and difficult of all, why did they choose publishing rather than, say, a label or a production company? "It wasn't only the potential and our backgrounds," said Levy. "Both of us knew the music business from childhood. Geoff's father was in publishing" (Good Music, with Ted Heath — not a relation) "and my father had Oriole Records. I chose publishing when I was quite young. I listened to people that came to the house to see my father, and it appealed to me because of the scope. It's international; we deal with writers, record companies, producers, artists — everybody. We see every aspect of the music business at first hand. There's nothing else, to me, that offers that sort of variety."



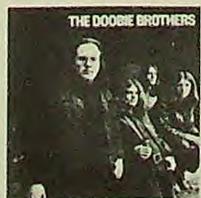
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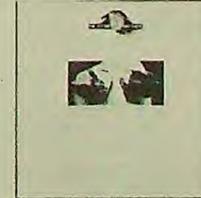
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RADIO

How good are radio's hit pickers?

HOW IN touch with the music are the people who play the records? To answer that question *Music Week* has been watching the performance of Britain's leading disc jockeys in just one small part of their jobs — picking hits. Godfrey Rust reports, and also reveals how accurate *Music Week's Dealer Guide to Airplay Action* is in forecasting how well records are going to sell.

RECORD DEALERS and record companies would do well to take notice of Keith Skues, Ray Stuart and Richard Park.

For those three have emerged as front-runners in the race to find Britain's top disc jockey hit-picker — which carries with it a *Music Week* Award at the end of the year for the man or woman with the "best-tuned ears in the country".

Every week over 100 radio personalities on commercial and BBC stations make their choices from the new single releases, which are then published in *MW's Dealer Guide* on the back of the pull-out singles chart. It was a survey of these over the first six months of 1977 that produced the rankings on the right — with Skues, Stuart and Park leading the field.

So how are the top hit pickers found? From a simple count of the number of hits they select? Unfortunately, it isn't as straightforward as that. Some stations — especially Radio Luxembourg — will wait until a record is in the Breakers or even the lower reaches of the BMRB chart being naming it as a Hit Pick, Hot Shot, Record of the Week or whatever other title they choose. It doesn't take much foresight to pick a hit once it's already near the Top 50.

Those the industry wants to know about are the djs who back their judgement by choosing records before they have had a chance to make a showing in sales terms — and get it right.

So *Music Week* chose to give djs points for every hit pick they make, with those who find the biggest hits earliest scoring best.

In the end the figure that counts is the one on the right, the djs' "batting average", like that of a cricket player. It simply shows the number of points scored with each hit pick. For a variety of reasons — holidays, illness, changes in programme schedules — not all djs will make the same number of picks in a year, so taking an average evens it up.

The track records of the leading three show that there is more than one way of being a top hit picker. Keith Skues, one of commercial radio's senior citizens and a former Radio 1 dj, plays it safe, sticking to artists like Elton John, David Soul, Leo Sayer, the Bay City Rollers and Demis Roussos. Because of that only seven of his picks went astray in six months, and between February and April he found 12 hits in 13 tries.

Ray Stuart, who apart from his soul and Top 40 shows shares Hallam's lunchtime programme with Skues, is more adventurous. Unlike Skues', some of his picks (mostly soul and disco records), have taken seven or eight weeks to reach the chart — and then gone on to be big hits.

Clyde's Richard Park takes in a wider variety of music but fares as well as Stuart, sticking his neck out on outsiders like the Rah Band and the Nolan Sisters and not always coming a cropper.

Yet it is not the djs who should take all the credit for at many stations — notably Radio 1 and Luxembourg — music programmers and producers give their presenters a

helping hand. At Hallam, the Sheffield ILR station, music producer Beverley Chubb compiles the 30 weekly breakers from which the djs make their personal picks, and often chooses their picks for them to suit their tastes and types of programme. "I owe it all to Bev Chubb", says Skues whimsically. She comments that their success "shows that I'm doing my job well".

Not all radio stations feature dj hit picks. The survey includes 11 ILR stations, 3 BBC local, Radio One and Luxembourg. Radio Forth in Edinburgh used to give presenters their choice, but stopped in April (just, incidentally, as djs Tom Bell and Mike Scott were on good form. The survey lists only those who made at least 15 hit picks between January and July). BBC Merseyside and Humber-side will be added when more information is available.

Capital, Britain's largest ILR station, is another absentee but analysis of the Capital Climbers (the six new releases singled out each week for special attention) showed them to be better predictors of sales success than the combined hit picks on any other station, including Radio 1. It vindicates head of programmes Aidan Day's belief that his station is playing what people want to hear.

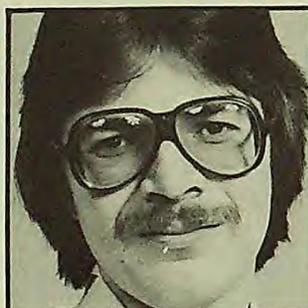
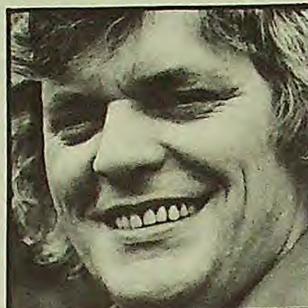
Currently the surest hit pick of all does not belong to a dj but to Pennine Radio. The Bradford station's weekly Pennine Pick, chosen by programme supervisor Stewart Francis and librarian Jo Round, failed only six times out of 24 and outscored all Britain's djs, finding three number one hits among its successes. Clyde's Current Choice, played 11 times a day in Glasgow, also tops the dj picks, making a double success for Richard Park whose job it is to put it on the playlist.

Oddly, perhaps, not all stations really get behind their hit picks. Hallam's presenter choices get no more airplay than an ordinary breaker, being used mainly as a booster for the presenters themselves.

Radio One's performance, considering that it has more chance than the others to create hits as well as predict them, is surprisingly poor. It should be added though that like others, One does not claim to be there to sell records, even if it does need to be in tune with its audience. It would be regrettable if *Music Week's* search for the top dj tipster did no more than encourage presenters to play safe.

The survey shows that 36 per cent of all radio hit picks become chart successes.

Progress reports on the hit-pickers will appear regularly on these pages. Ray Stuart remarked of himself and Keith Skues, "we'll be trying even harder now."



ABOVE: Keith Skues, Ray Stuart and Richard Park, chasing the new *Music Week* prize. BELOW: Aidan Day, mastermind of *Capital's* musical success.



Leading hit pickers

JANUARY 8 TO JUNE 25, 1977

		Picks	Hits	Points	Average
Keith Skues	Hallam	25	18	61	2.44
Ray Stuart	Hallam	25	15	61	2.44
Richard Park	Clyde	25	14	61	2.44
Dave Gregory	Tees	25	16	55	2.20
Julius K Scragg	Pennine	24	16	52	2.17
Steve Jones	Clyde	25	14	54	2.16
Johnny Moran	Hallam	25	13	51	2.04
Trevor Hall	BBC Blackburn	16	9	32	2.00
Peter Powell	Luxembourg	25	13	49	1.96
Noel Edmonds	Radio 1	21	10	40	1.90
Pete Levy	Pennine	19	9	36	1.89
Tony Blackburn	Radio 1	23	13	43	1.87
Cherry McIlwaine	Downtown	24	12	44	1.83
David Hamilton	Radio 1	23	14	42	1.83
Stewart Francis	Pennine	21	9	37	1.76
Brian Day	Plymouth Sd	15	6	26	1.73
Glenn Richards	Victory	24	11	41	1.71
Paul Owens	BBC London	16	6	27	1.69
Roger Blythe	City	21	9	35	1.67
Nicky Jackson	Victory	23	9	38	1.65
Wendy Howard	BBC Blackburn	21	10	34	1.62
Brian Ford	Clyde	25	12	40	1.60
Chris Rider	Victory	25	11	40	1.60
Roger Kirk	Pennine	21	8	33	1.57
Mark Wesley	Luxembourg	25	19	39	1.56
Brenda Ellison	Hallam	25	9	38	1.52
Roger Moffat	Hallam	25	8	38	1.52
Brian Anderson	Tees	25	10	38	1.52
Stuart Henry	Luxembourg	24	17	36	1.50
Paul Burnett	Radio 1	25	12	37	1.48

HOW THEY SCORE:

Djs score a point for each week they 'beat the chart' with a hit pick (to a maximum of five). One extra point is scored for a Top 20 entry, two for a Top 10 and three for a number one. The maximum score for a hit pick is therefore eight points, and so far only one dj has managed it. Downtown's Lawrence John picked Kenny Rogers' Lucille five weeks before it entered the chart on April 30 — and it went on to be number one.

STATION HIT PICKS

	Picks	Hits	Points	Average
The Pennine Pick	24	18	67	2.79
Clyde's Current Choice	24	16	60	2.50
Luxembourg's Powerplay	24	13	43	1.79

STATION PICKS COMBINED

		Picks	Hits	Points	Average
Capital	Climbers	150	84	279	1.86
Forth	Hit Picks	72	28	133	1.85
Radio 1	Records of the Week	100	55	182	1.82
Pennine	Hit Picks	156	72	276	1.77
Hallam	Hit Picks	175	78	295	1.69
Clyde	Hit Picks	174	77	292	1.68
Tees	Hit Picks	150	54	211	1.41
Luxembourg	Hot Shots	199	131	278	1.40
Victory	Rollercoasters	193	62	242	1.25
City	Hit Picks	133	38	163	1.23
Downtown	Hit Picks	192	65	234	1.22
Swansea Sound	Hit Picks	144	47	174	1.21
BBC London	Presenter Picks	132	43	129	0.98
BBC Blackburn	Hit Picks	171	48	167	0.97
Plymouth Sound	Hit Picks	82	21	78	0.95
BBC Medway	Presenter Picks	139	35	131	0.94

MW dealer guide pinpoints future hits

IF BRITAIN'S top djs shape up well when it comes to picking hits, then *Music Week's Dealer Airplay Guide* ought to shape up even better — and it does.

The Guide, which shows the new records getting the most support on commercial and BBC radio stations, was first published in January 29 this year. Between then and July (see page one story) it proved to have a 61 per cent success rate at naming future chart hits.

Altogether 159 titles appeared in the Dealer Guide's Top Add Ons in 22 weeks. Five went on to be number one hits, 25 others reached the Top Ten, 16 the Top 20, 21 the Top 30 and, in all, 92 scored a Top 50

success of some sort. Only 67 were misses, many of them reaching the Star Breakers.

Those who are quick on figures will see that 92 hits is only a 58 per cent success rate, not the 61 percent claimed.

However, records that are gaining especially heavy radio interest are likely to appear in the Top Add Ons for two or more successive weeks. 31 titles did just that in the period covered, and 24 of them went on into the singles chart — a 77 per cent success rate.

That "duplication" of titles improves the Dealer Guide's performance so that it is a good bet to assume that in any week's Top

Ten Add Ons, six of them will go on to be Top 50 hits.

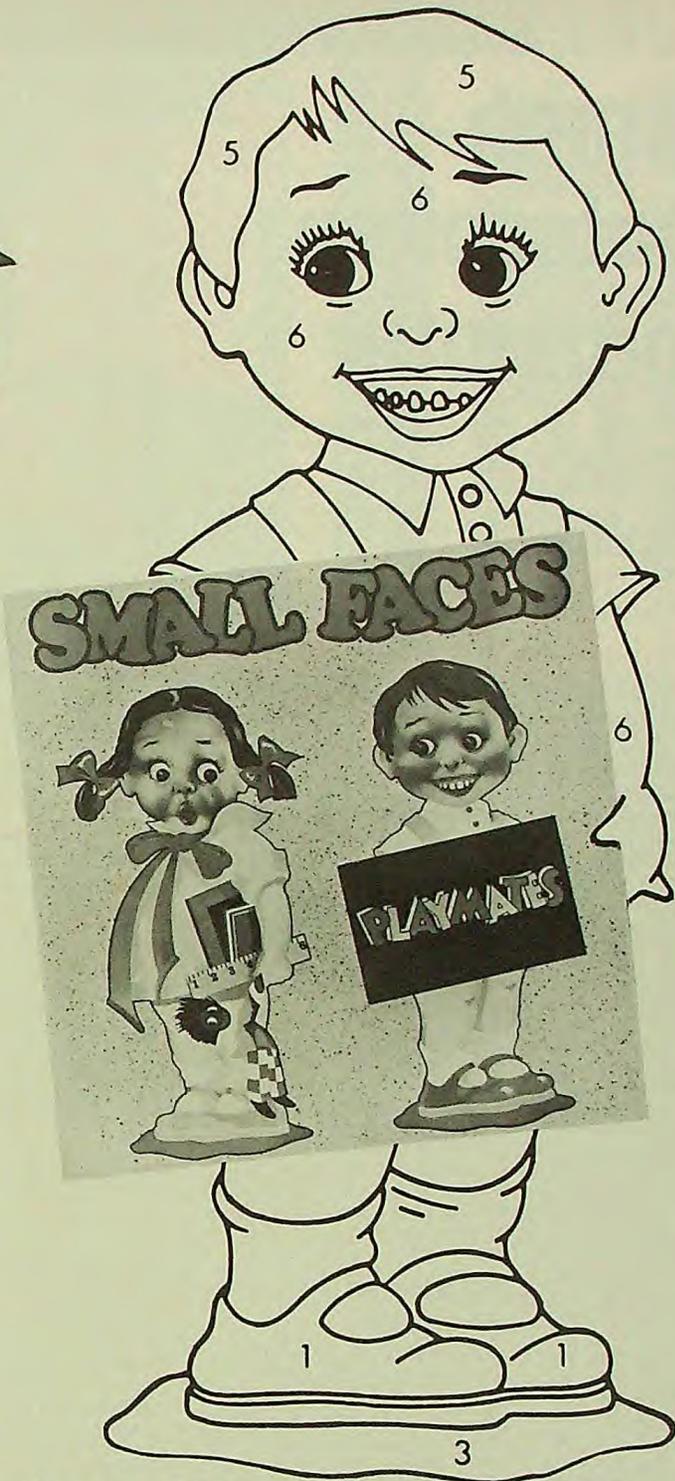
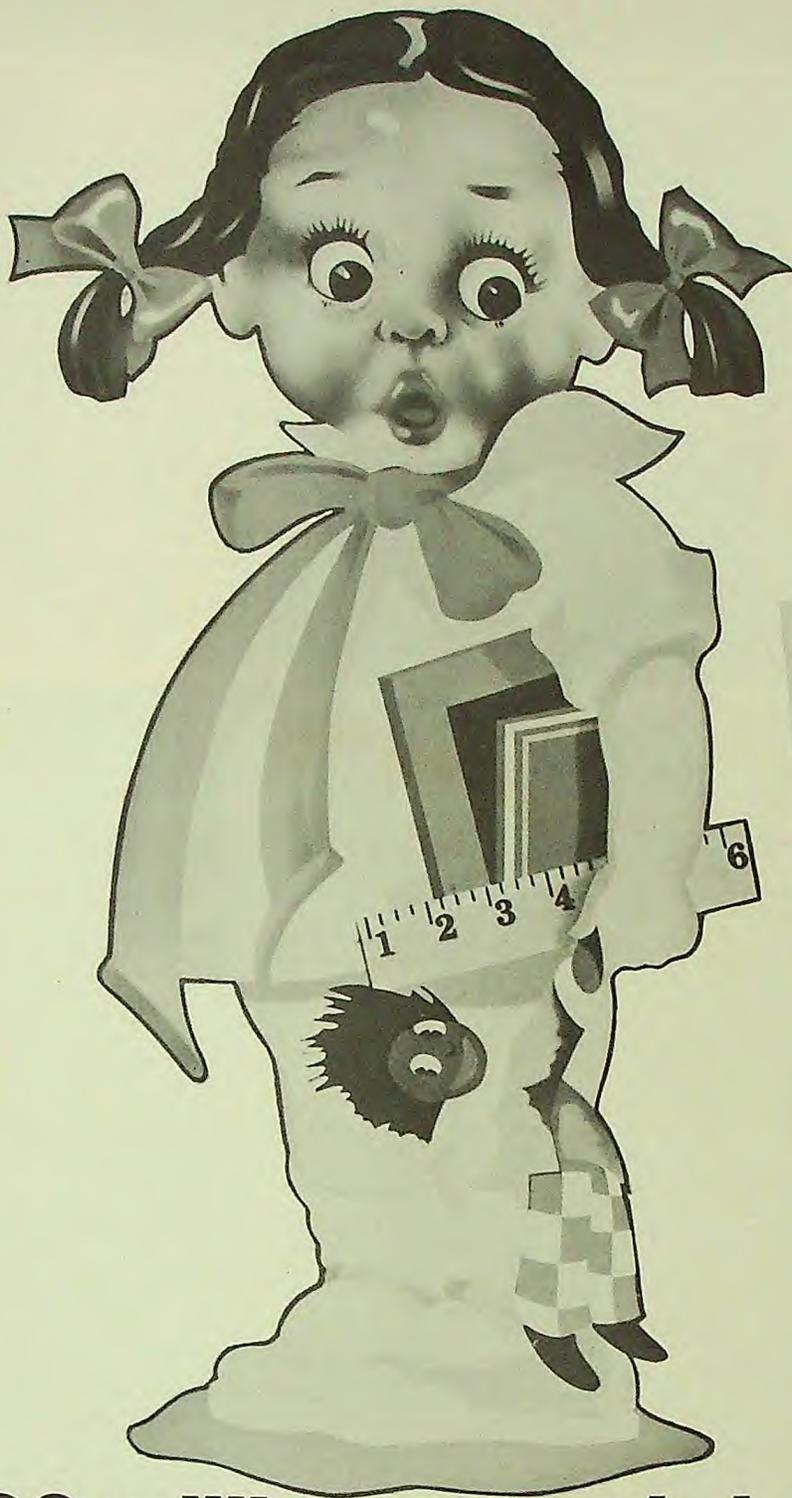
It would be expected that the wider the radio interest, the bigger the sales, and to an extent the Dealer Guide study bears that out. 110 titles reached the top five in the Add Ons list, and 76 of them (seven out of ten) gained the Top 50 in the singles chart.

But there is still the phenomenon of the "turntable hit", and it is often the most popular airplay record of the week that fails to carry over its popularity into the record shops. Of the 22 records that were number one Airplay Add Ons, ten failed to sell enough to make the sales chart. The artists concerned

were Chicago, Eric Clapton, Bread, Neil Diamond, Earth Wind and Fire, Dr Hook, the Carpenters, Crosby Stills and Nash, Neil Sedaka and James Taylor — all of them with classy soft-rock singles tailor-made as airplay fodder but obviously lacking what it takes to move from the shelves.

It shows that commercial radio has created its own music 'sound' which may be what people want to hear but not necessarily to buy. As long as that trend continues ILR can never be rightly accused of simple 'playing the hits', — or at least not more than 61 per cent of them.

• *This week's Airplay Action: Centre section*



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FEATURE

Goldsmith — the outspoken pop promoter

by JOHN HAYWARD

WAY BACK in the mists of time, when the adjective "outspoken" was coined, it was a pretty good bet that it was never meant to apply to rock'n'roll tour promoters.

Promoters, by tradition, lead a shy, retiring existence, and are usually too paranoid about the Inland Revenue to cultivate much of a public image.

So it comes as quite a surprise to meet the exception to any preconceived rules about rock impresarios in Harvey Goldsmith. Small, pudgy, bouncy and energetic, he is so outgoing he even employs a public relations man, with the result that he is not only Britain's busiest promoter, he is also the best known.

Now 31, Goldsmith has been steeped in a wide range of peripheral music industry activities since his days as social secretary of a Brighton college. He is now confident that he is the best man at his job in the business, and armed with that confidence, feels justified in sounding off about any aspect of the scene that happens to catch his eye.

Lately he has been directing his fire against what he sees as the mindless bureaucracy of the GLC and its recent pop code, and has been widely quoted in both the rock press and London evening papers.

At times in early July he was conducting a running verbal battle with a certain member of the GLC via the columns of the papers, a debate which drew comments from councillor Bernard Brook-Partridge that Goldsmith was deliberately stirring up trouble to his own advantage.

He has firm ideas about the ways record companies can help their acts towards live success in Britain — not necessarily in total agreement with the way the companies see their job, and is of course, an expert in the economics of putting major tours on the road.

"Contrary to belief, it is still possible to make money on a British tour if the budget is trimmed to the

right proportions," he said. "But some new large venues are very necessary in this country."

"It is true that the stage shows bands trucking around are very lavish, and it may have got a bit out of hand. But the public is generally unaware of just how hard these groups work, and my feelings are that if they want a few luxuries on the road, they should have them."

"On the other hand, I would never over-price a show for the sake of the group's extravagances, because you just can't double up the price of a ticket for a rock concert."

"Usually the big bands with the really big road shows play here so seldom that they want to play in front of their British fans, give them a good show and don't mind losing a bit of money."

"You can double up the price of an m.o.r. show and get away with it, which I think is disgraceful, but there you have an elementary example of the law of supply and demand. It does not work that way with rock concerts."

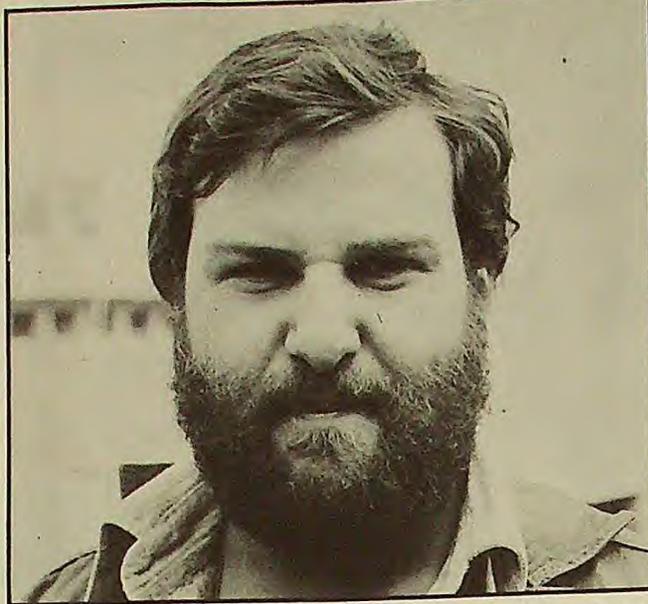
But Goldsmith does think ticket prices are low in this country, although he is certain the market could not stand any big increases.

"We have definitely pegged our prices, which have only gone up about 15 percent since we started," he agreed. "But hall rentals, poster printing, in fact almost anything to do with the show has probably increased by over 30 percent in that time."

GLC promoter talks needed

"Promoting in local authority halls used to be a joke and you could make a lot of money, but now they have got wise and it is probably cheaper to go into the commercial venues, unless you 'buy and sell' acts, acting as the presenter of the show on behalf of a council, which is something we don't do."

Increased costs are not the only bugbear making life difficult for the



14-strong Goldsmith office — a bustling basement in Welbeck Street. Last year he burst into print with a threat to cease promoting in London altogether because of the red tape of the GLC Pop Code.

"The authority was making things so bad for us last year that shows I was doing with no trouble at all in places like Stafford were being made very difficult in London, which was something I violently objected to."

"What is happening at the GLC right now is very close to censorship. I believe it is up to the people to decide what they want to pay their money to see. If there is an element of violence likely at some concerts, it has been fanned by the press, which has had a big hand in breeding that type of atmosphere around rock lately."

"The whole problem with the GLC is that they don't deal directly with promoters. Until they are prepared to involve promoters fully, they are going to make mistakes about them and their concerts. What is urgently needed now is a meeting between the Council, the promoters and other interested bodies to thrash out some compromises."

However, Goldsmith reckons the current widespread talk about a GLC blacklist of bands is probably exaggerated. Under the Council's pop code, venue operators have to inform it about any rock concerts, and the GLC then imposes a specific set of regulations that apply solely to that event.

By and large, Goldsmith thinks the code is a good idea, and has been made to work well in the past. He commends the activities of the venue operators, whom he describes as "pretty cool".

But now he thinks the attitude of the GLC is hardening. "There are now about 30 or 40 people in the council department we have to deal with," he commented. "There used to be about four. I think they are beginning to really over-reach themselves and seem to be re-writing the rule book to suit themselves. I find the whole thing obnoxious."

"We are just trying to make money in a responsible way, and at the same time make the acts some money and give the people some entertainment. Some of these councillors are living in some sort of Victorian cloud-cuckoo land. They ought to remember that entertainment is escapism and is very necessary."

"There is always going to be a demand for rock concerts — you can't just ignore them and hope they will go away."

But with the birth of the new wave this year, adverse press coverage has affected the whole touring scene. Said Goldsmith: "I am quite interested in the whole new wave trip. Providing they divest themselves of the hype they have got themselves into, some of them are going to cut loose and do very well indeed."

"If they don't get themselves out of that situation of being forced too far too quickly, they will be in trouble. They have got to deal with the authorities sooner or later, and by running up against them the whole time they have found themselves in trouble already."

"Anyway, at the end of the day, it all comes down to music, and I am in the music business."

However, Goldsmith is adamant that he sees his job as breaking new acts as well as touring the big stars. He speaks of having to wet-nurse new managers of bands but still professes a liking for the building-up process that goes into any new act.

"I like to work with them, but I don't believe in one-hit-wonders," he stated. "The record side can be fluke or lucky timing whereas promotion depends on the right act at the right time in the right venue. Then you stand a chance."

He cites recent major tours by Tom Petty and Television as big concerts coming too soon in the artists' career. "You have to take these things slowly," he went on. "The secret ingredient is to build up a grass roots following from the streets. It's nothing to do with the papers when it comes to concerts, it is the kids that keeps the tour business going."

Backers want a quick return

"The only other way I would do it would be to promote a band which had achieved a really long string of hit singles and had never worked live before. That way people are interested and curious to see them."

To Goldsmith, the temptation to put a band out on the concert circuit too soon is easy to understand. "The trouble is that it costs a lot of money to launch a new act these days, and the backers want to see a really quick return on their investment. We try to work with the biggest acts, but try to break the new bands at the same time."

Record companies have become increasingly important to the concert promotion world over the years. It was not long ago that the total support a company might put into a major concert for one of its artists was a full page advertisement in the programme pushing the latest album.

Now, tours are by and large promoted around the time of a record release and a new type of operation — the record company package tour — is beginning to make itself felt, the latest one to hit the road being the recent CBS Heat On The Streets tour.

"That was a good example of working with a record company," agreed Goldsmith. "There were three acts all needing a break, and we had a lot of problems to start with. CBS had never done anything like it before, and internal politics

meant that the budget went slightly nuts."

"When it was confirmed we only drew about 300-400 attendance on the first couple of gigs, but we had 1300 at the third because the word on the streets was that this was a good tour and now the bands have got their music in front of a whole new batch of fans."

"I believe in using the facilities of the record company to make a tour happen. They should do their job which is getting the records into the shops and setting up a good PR campaign which includes the local newspapers. Believe it or not, people in this country still read, unlike Americans, who get everything off the radio. But I don't want them to promote my shows for me."

In general Goldsmith is critical of the amount of pre-planning and general groundwork that goes on in record companies, and he strongly believes that the companies have done untold harm by signing mediocre bands who disappoint on stage.

"Everybody ought to pull together towards the common good — which is the ultimate breaking of the act. But too often the companies have this bad attitude of thinking the promoter owes them a living."

And he has strong words for the rock agents whose job it is to expose acts to new audiences. He admires American agents but said: "Agents in Britain have virtually defuncted themselves because they are not prepared to work for their money."

"If agents had more strength, acts would have more chances of being seen, but they have no power at all. If agents stopped trying to be promoters and promoters stopped trying to be agents, we would have much better live working conditions in this country."

He is also firmly in favour of the construction of two or three 10,000-seater multi-purpose venues, not just for rock concerts, but along the lines of the Empire Pool, Wembley which is used more than 200 days per year.

"The national exhibition centre near Birmingham is just a joke," he said. "It was a real waste of public money. It cost £38 million and it is useless for just about anything. I would like to see a consortium of businessmen, promoters and local councils get together and build a few big, multi-purpose centres that could be used for anything from rock to cycle racing."

Business has never been better for the Harvey Goldsmith office. He has promoted 35 tours already this year, among them the highly successful Eagles, Genesis and Pink Floyd outings, so despite the little problems thrown in his path by the GLC and the others, he is still smiling.

For the first time he is running tours through to the end of July, and he said that Autumn was looking very strong. He already has as many tours booked for end of the year as he had last Autumn. January, usually a poor month, was chock-a-block with five tours going out instead of the usual one or two.

His name is being linked with a two-day festival at Longleat in late summer and he is planning another Crystal Palace Garden Party, but he is playing both these close to the chest.

"It is just a difficult time to get acts. Almost everyone has already been in this year, so it is impossible to say who will be playing these festivals if they happen at all. I don't want to do anything half-baked — it's as simple as that."

In his forceful way, Goldsmith's immediate prosperous future seems assured. Further in the future may come a threat from instant broadcasting of live rock shows into everybody's home via the magic of the box, but he sees little to worry about just yet.

"I am not too bothered about tv or radio," he stated. "Rock on tv just doesn't work because they can't capture the excitement or the sound. I've no worries on that score."

The Goldsmith story

HARVEY GOLDSMITH is a 31-year-old Londoner who became involved with the music business while studying pharmacy at a Brighton college.

He launched a students' music club in the town and showed his organisational ability early when he took charge of a committee running the entertainments for 15 south coast colleges.

After a spell in Haight-Ashbury, San Francisco in 1966, he returned to London to start the Big O poster company and became heavily involved in the fringes of the burgeoning underground scene by printing magazines like *Oz* and *IT* and organising benefit gigs. He was responsible for the 14-Hour Technicolour Dream which raised money for a printing press for *IT*.

Soon after he teamed up with Michael Alfandary to inaugurate free festivals on Parliament Hill and later the Garden Parties at Crystal Palace which have been called the best-organised one-day events in the calendar.

Then came the consolidation of his talents with those of tour promoters John and Tony Smith, which broadened his experience into

pa hire and artists management.

He set up Harvey Goldsmith Entertainments in January 1976 after taking the decision to concentrate full time on promotion. Since then he has been the brains behind more than 1,000 concerts featuring names like The Rolling Stones, Pink Floyd and Eric Clapton.

He has gained a name for not being afraid of hard work and has been known to roll up his sleeves to pitch in with the road crew when the occasion demanded.

After a very short time in business on his own, it has got to the stage where it is most unusual to see a concert poster *without* his name in small letters at the top.

He now has a staff of 14 to help him negotiate, book and generally administer the complexities of keeping a band happy and gigging on the roads of Britain and Europe.

With his promoting business now running like a well-oiled machine, he has recently taken on management of Van Morrison — one of the toughest artists in the world to handle — and has even succeeded in tempting him into a few live performances.

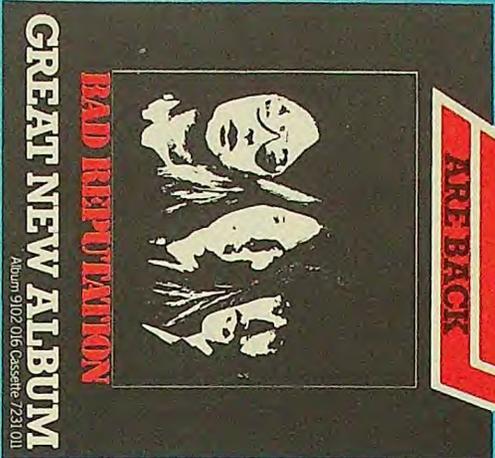
MUSIC WEEK

WEEK ENDING AUGUST 27, 1977

1	4	20 ALL TIME GREATS	Connie Francis	□	Polydor 2391 290
2	2	A STAR IS BORN	Soundtrack	•	CBS 866021
3	1	GOING FOR THE ONE	Yes	□	Atlantic K 50379
4	3	THE JOHNNY MATHIS COLLECTION	Johnny Mathis	•	CBS 10003
5	6	RUMOURS	Fleetwood Mac	□	Warner Brothers K 56344
6	8	STRANGLERS IV	The Stranglers	□	United Artists UAG 30045
7	5	I REMEMBER	YESTERDAY Donna Summer	□	GTO GTLP 025
8	19	OXYGENE	Jean Michel Jarre	□	Polydor 2310 555
9	9	HOTEL CALIFORNIA	Eagles	•	Asylum K 53051
10	12	ARRIVAL	Albha	⊕	EPIC EPC 86018
11	10	EXODUS	Bob Marley & The Wailers	□	Island ILPS 9498
12	11	NEW WAVE	Various	□	Vertigo 6300 902
13	18	LOVE FOR SALE	Boney M	□	Atlantic K 50385
14	14	MY AIM IS TRUE	Elvis Costello	□	Siff SEEZ 3
15	21	A NEW WORLD RECORD	Electric Light Orchestra	•	Jet UAG 30017
16	26	GREATEST HITS	Smoke	•	RAK SRAK 526
17	9	LOVE AT THE GREEK	Neil Diamond	•	CBS 95001
18	28	ENDLESS FLIGHT	Leo Sayer	•	Chrysalis CHR 11225
18	15	THE MUPPET SHOW	The Muppets	•	Pye NSPH 19
20	17	WORKS	Emerson, Lake & Palmer	□	Atlantic K 80009
21	24	DECEPTIVE BENDS	10cc	□	Mercury 9102 502
22	27	GREATEST HITS	Albha	⊕	Epic EPC 69218
23	13	ON STAGE	Rainbow	□	Polydor 2657 016
24	23	THEIR GREATEST HITS 1971-1975	Eagles	⊕	Asylum K 53017
25	22	IT'S A GAME	Bay City Rollers	□	Arista SPARTY 1009
26	47	I ROBOT	Alan Parsons	□	Arista SPARTY 1012
27	20	BEST OF ROD STEWART	Rod Stewart	□	Mercury 6643 030
28	34	20 GOLDEN GREATS	Shadows	⊕	EMI EMTV 3
29	37	EVEN IN THE QUIETEST	MOMENTS Supertramp	□	A&M AMLK 64634
30	16	LIVE IN THE AIR	AGE Be Bop Deluxe	□	Harvest SHVL 816
31	31	GREATEST HITS	Hot Chocolate	•	RAK SRAK 524
32	35	FLOATERS	Floater's	□	ABC ABCL 5229
33	38	ANIMALS	Pink Floyd	•	Harvest SHVL 815
34	32	STREISAND	SUPERMAN Barbra Streisand	□	CBS 86030
35	25	STEVE WINWOOD	Steve Winwood	□	Island ILPS 9494
36	43	JM THE CITY	Jam	□	Polydor 2383 447



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IN OCTOBER



TOP 60 ALBUMS

If 'EASY' is today's
smash single,



'ZOOM' is tomorrow's
smash album.
The Commodores Zoom STML2057

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



1 R O B O T .
The Extra Sensory New Album From
ALAN PARSONS



DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING AUGUST 27

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 Tony Blackburn: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
 Simon Bates: BLACK BETTY — Ram Jam (Epic EPC 5492)
 David Hamilton: BEST OF MY LOVE — Emotions (CBS 5555)

Radio 2

ALBUM OF THE WEEK

WELCOME TO MY WORLD — Elvis Presley (RCA PL 12274)

Luxembourg

HOT SHOTS

Barry Alldis: GIMMIE DAT BANANA — Black Gorilla (Response SR 502)
 Stuart Henry: THE WARRIOR — Osibisa (Bronze BRO 41)
 Tony Prince: CELEBRATE SUMMER — T. Rex (EMI MARC 18)
 Peter Powell: SUNSHINE OF YOUR LIFE — Rosetta Stone (Private Stock PVT 118)
 Mark Wesley: PIPELINE — Bruce Johnston (CBS 5514)
 Bob Stewart: OXYGENE — Jean Michael Jarre (Polydor 2001 721)

POWER PLAY: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

WOMAN OF SOUL — Rhead Brothers (EMI 2674)
 IF THAT'S THE WAY THE FEELING TAKES YOU — Trickster (Jet Up 36288)
 FLOAT ON — Floaters (ABC 4187)
 THAT'S WHAT FRIENDS ARE FOR — Deneice Williams (CBS 5432)
 I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
 DREAMER — Jacksons (Epic EPC 5458)
 EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)
 SAIL A WAY — Sam Neely (Elektra K 12269)
 SAD SONGS — Alessi (A&M AMS 7310)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 HERE I GO AGAIN — Liverpool Express (Warner Bros K 16999)
 I WOULD LIKE TO BE LIKE YOU — Alan Parsons Project (Arista 134)
 COOL OUT TONIGHT — David Essex (CBS 5495)
 WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 BEST OF MY LOVE — Emotions (CBS 5555)
 IN THE MIDDLE — Tim Moore (Polydor 2001 776)
 WHISKY VOICES — The Big Wha-koo (ABC 4190)

BRMB

BIRMINGHAM

ADD ONS

CHILD OF THE SUN — Chris White (Charisma CB 303)
 THE REAL DEAL — Johnny Guitar Watson (DJM DJS 1079)
 OXYGENE — Jean Michel Jarre (Polydor 2001 721)
 PIPELINE — Bruce Johnston (CBS 5514)
 I CAN'T BELIEVE IT'S OVER — Fortunes (Target TGT 135)
 SHE'S GOT STYLE — City Boy (Vertigo 6059 176)
 SO HERE I GO AGAIN — Liverpool Express (Warner Brothers K 16999)
 SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
 DO ANYTHING YOU WANNA DO — Rods (Island WIP 6401)
 WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 IT'S ALRIGHT WITH ME — Crystal Gayle (United Artists UP 36284)
 BEST OF MY LOVE — Emotions (CBS 5555)

Capital Radio

LONDON

CLIMBERS

I CAN'T GET YOU OUTA MY MIND — Yvonne Elliman (RSO 2090 251)
 SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)

TOP ADD ONS

- 1 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
- 2 BEST OF MY LOVE — Emotions (CBS 5555)
- 3 SAD SONGS — Alessi (A&M AMS 7310)
- 4 COOL OUT TONIGHT — David Essex (CBS 5495)
- 5 SO HERE I GO AGAIN — Liverpool Express (Warner Bros K 16999)
- 6 DON'T WISH TOO HARD — Carol Bayer Sager (Elektra K 12260)
- 7 DEEP DOWN INSIDE — Donna Summer (Casablanca CAN 111)
- 8 C'EST LA VIE — Greg Lake (Atlantic K 10990)
- 9 SAIL AWAY — Sam Neely (Elektra K 12269)
- 10* TELEPHONE MAN — Meri Wilson (Pye 7N 25747)

* Second week in Top Add Ons

Music Week research shows that of each week's Top Ten Add-Ons, on average:

- 2 will become Top 10 hits
 - 1 will become a Top 20 hit
 - 1 will become a Top 30 hit
 - 2 will become Top 50 hits
- AND
- 4 will be chart misses

I WOULDN'T WANT TO BE LIKE YOU — Alan Parsons Project (Arista 134)
 SLOW DANCIN' — Purify Brothers (Mercury 6167 535)
 DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: COOL OUT TONIGHT — David Essex (CBS 5495)
 Dave Lincoln: SAD SONGS — Alessi (A&M AMS 7310)
 Phil Easton: A NEW WAY TO SAY I LOVE YOU — Driver (A&M AMS 7308)
 Mark Joenz: BEST OF MY LOVE — Emotions (CBS 5555)
 Chris Jones: WOMAN OF SOUL — Rhead Brothers (EMI 2674)
 Brian Cullen: GO AWAY LITTLE BOY — Marlena Shaw (CBS 5550)

ADD ONS

ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 THINK I'M GONNA FALL IN LOVE — Dooleys (GTO GT 95)
 YOU'VE BEEN DOIN' ME WRONG — Delegation (State STAT 55)
 THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 AFRICAN SUMMER — Herb Alpert (A&M AMS 7307)
 DO NOTHING TILL YOU HEAR FROM ME — Rumour (Vertigo 6059 174)
 DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
 COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
 SAIL A WAY — Sam Neely (Elektra K 12269)
 DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 FUNKY MUSIC — B.T. Express (EMI International INT 537)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: SAD SONGS — Alessi (A&M AMS 7310)
 Steve Jones: KEEP TRYING — Strawbs (Polydor 2066 846)
 Richard Park: SO HERE I GO AGAIN — Liverpool Express (Warner Brothers K 16999)
 Tom Ferrie: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 Brian Ford: DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 Bill Smith: I'M ALIVE — Emporor (Private Stock PVT 112)

CURRENT CHOICE

COOL OUT TONIGHT — David Essex (CBS 5495)

ADD ONS

THINK I'M GONNA FALL IN LOVE WITH YOU — Dooleys (GTO GT 95)
 GIMMIE DAT BANANA — Black Gorilla (Response SR 502)
 SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
 DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
 BEST OF MY LOVE — Emotions (CBS 5555)
 C'EST LA VIE — Greg Lake (Atlantic K 10990)

Downtown Radio

BELFAST

HIT PICKS

John Paul: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
 Trevor Campbell: COME BACK & FINISH WHAT YOU STARTED — Linda Lewis (Arista 125)
 Candy Devine: SILVER LADY — David Soul (Private Stock PVT 115)
 Cherry McIlwaine: BEST OF MY LOVE — Emotions (CBS 5555)
 Hendi: HEART GET READY FOR LOVE — Hello (Arista 130)
 Eddie West: SEASIDE LADIES — Wales O'Regan (Mountain TOP 031)
 Lawrence John: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)

Radio Forth

EDINBURGH

ADD ONS

DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
 TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
 YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)
 EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)
 SAIL A WAY — Sam Neely (Elektra K 12269)
 SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 C'EST LA VIE — Greg Lake (Atlantic K 10990)
 EVERLASTIN' LOVE — George Hamilton IV (Anchor ANC 1042)
 SOUL COAXING — Biddu Orchestra (Epic EPC 5416)
 SAD SONGS — Alessi (A&M AMS 7310)
 SO HERE I GO AGAIN — Liverpool Express (Warner Brothers K 16999)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 Roger Moffat: SAD SONGS — Alessi (A&M AMS 7310)
 Johnny Moran: WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 Colin Slade: RED SHOES — Elvis Costello (Stiff BUY 15)
 Ray Stuart: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
 Cindy Kent: C'EST LA VIE — Greg Lake (Atlantic K 10990)
 Bill Crozier: COOL OUT TONIGHT — David Essex (CBS 5495)

Metro Radio

NEWCASTLE

ADD ONS

COOL OUT TONIGHT — David Essex (CBS 5495)
 SEASIDE LADIES — Wales O'Regan (Mountain TOP 031)
 SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
 SILVER LADY — David Soul (Private Stock PVT 115)
 DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

Radio Orwell

IPSWICH

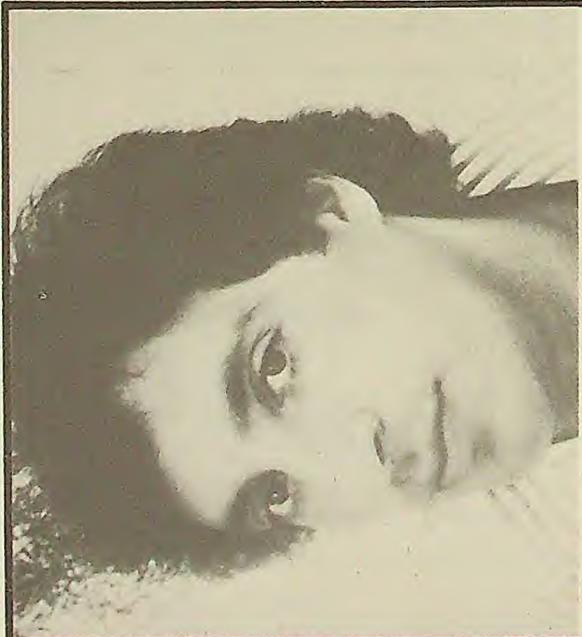
ADD ONS

CHILD OF THE SUN — Chris White (Charisma CB 303)
 BLACK BETTY — Ram Jam (Epic EPC 5492)
 I WOULD N'T WANT TO BE LIKE YOU — Alan Parsons Project (Arista 134)
 SAD SONGS — Alessi (A&M AMS 7310)
 ARE YOU DANCING — Hudson Ford (CBS 5528)
 DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
 BEST OF MY LOVE — Emotions (CBS 5555)

**TOP 60 PULL-OUT
ALBUM CHART**

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING AUGUST 27 1977



Stephen Jameson
Nothing without
your Love F13718



Chubby Boy Productions

WHEN THE
SUMMER'S THRU

Their new single.
7N46008



THEY'RE STARTING TO BITE!

1	4	FLOAT ON Floaters	ABC 4187
2	1	ANGELO Brotherhood Of Man	Pye 7N 45699
3	2	YOU GOT WHAT IT TAKES Showaddywaddy	Arista 126
4	42	WAY DOWN Elvis Presley	RCA PB 0998
5	3	I FEEL LOVE Donna Summer	GTO GT 100
6	6	THE CRUNCH Rah Band	Good Earth GD 7
7	8	WE'RE ALL ALONE Rita Coolidge	A&M AMS 7295
8	10	THAT'S WHAT FRIENDS ARE FOR Deniece Williams	CBS 5432
9	15	NIGHTS ON BROADWAY Candi Staton	Warner Brothers K 16972
10	14	NOBODY DOES IT BETTER Carly Simon	Elektra K 12261
11	7	MA BAKER Boney M	Atlantic K 10965
12	9	SOMETHING BETTER CHANGE Stranglers	United Artists UP 36277
13	5	IT'S YOUR LIFE Smokie	RAK 260
14	12	ROADRUNNER ONCE/ROADRUNNER TWICE Jonathan Richman	Beserkley BZZ1
15	11	EASY Commodores	Motown TMG 1073
16	27	MAGIC FLY Space	Pye 7N 25746
17	22	TULANE Steve Gibbons Band	Polydor 2058 889
18	13	ALL AROUND THE WORLD Jam	Polydor 2058 903
19	29	DO ANYTHING YOU WANNA DO Rods	Island WIP 6401
20	18	FEEL THE NEED Detroit Emeralds	Atlantic K 10945
21	50	DOWN DEEP INSIDE Donna Summer	Casablanca CAN 111
22	NEW	OXYGENE Jean Michel Jarre	Polydor 2001 721
23	23	DANCIN' IN THE MOONLIGHT Thin Lizzy	Vertigo 6059 177
24	25	SPANISH STROLL Mink DeVille	Capitol CLX 103
25	26	DREAMS Fleetwood Mac	Warner Brothers K 16969
26	16	SO YOU WIN AGAIN Hot Chocolate	RAK 259
27	NEW	GARY GILMOUR'S EYES The Adverts	Anchor ANG 1043

ONES TO WATCH

Eagles

'Life In The Fast Lane' K13085

Page Three

'Hold On To Love' K16976

Tramps

'I Feel Like I've Been Livin'

Van Morrison

'Joyous Sound' K16939

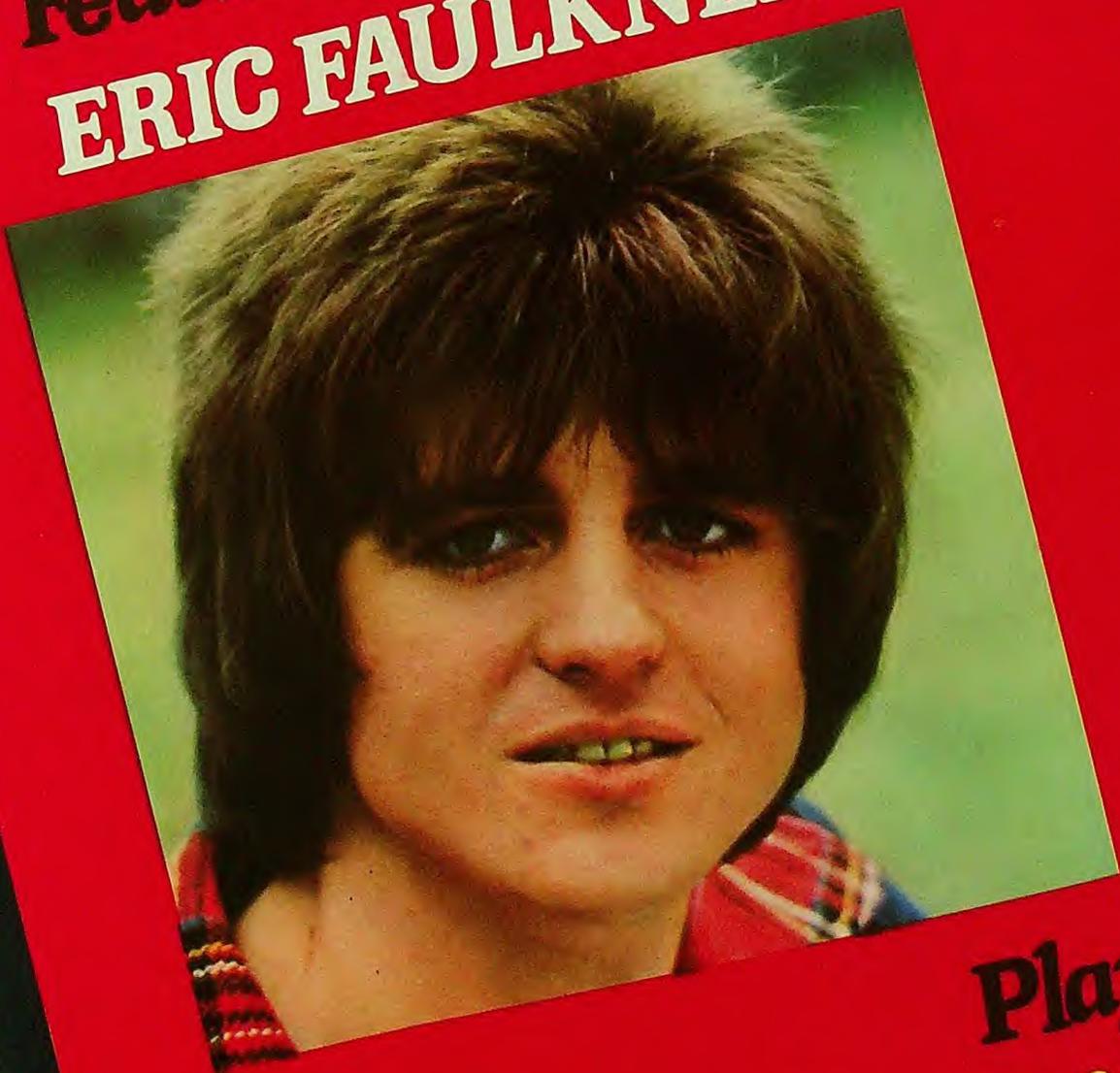
ELKIE BROOKS
her latest single

**The very fi
album featur
ERIC and
WOODY'
best song**

The Music of the

BAY ROLLERS

Featuring the 12 most popular
ERIC FAULKNER and



Played by

British Rollers

with the Art

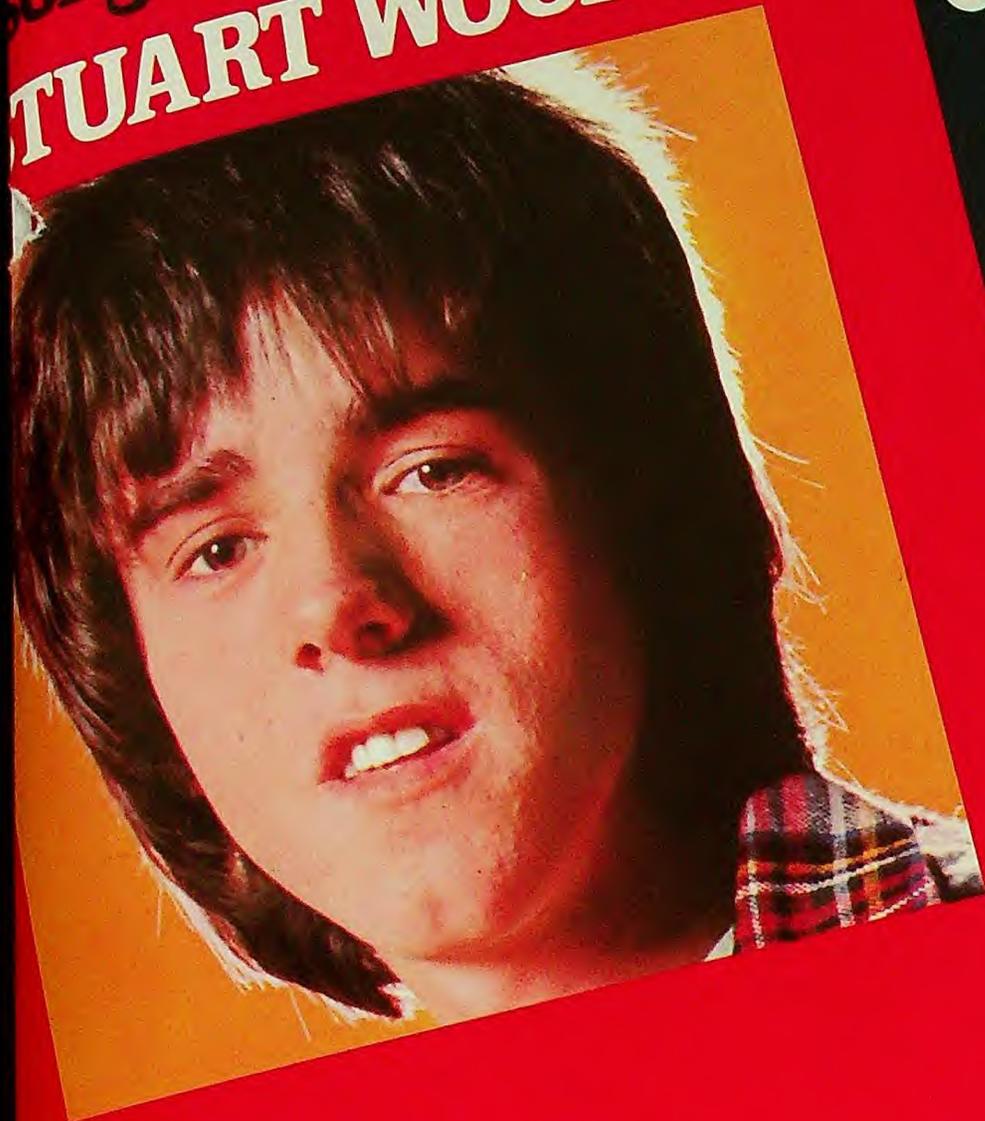
**First
ring
S
s!**

TY

- **YOU'RE A WOMAN**
- **LA BELLE JEANE**
- **MAYBE I'M A FOOL TO LOVE YOU**
- **SHANGHAI'D IN LOVE**
- **MY TEENAGE HEART**
- **ANGEL, ANGEL**
- **I ONLY WANNA DANCE WITH YOU**
- **THE DISCO KID**
- **MONEY, HONEY**
- **DON'T STOP**

STARS

Songs written by
STUART WOOD



by the
Rock Orchestra
work Singers



THE MUSIC

- **AIN'T IT STRANGE**
- **ROCK'N ROLLER**

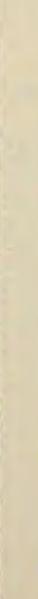


Fabulous Foodies

I'm alright Jack
Lookin' After No. 1



First 20,000 are 12" singles
with FREE cut out armband



"Sunshine After The Rain"

AMS 7306

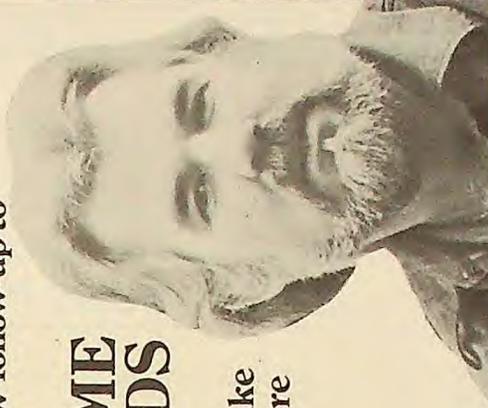


Kenny Rogers

The great new follow-up to 'Lucille'

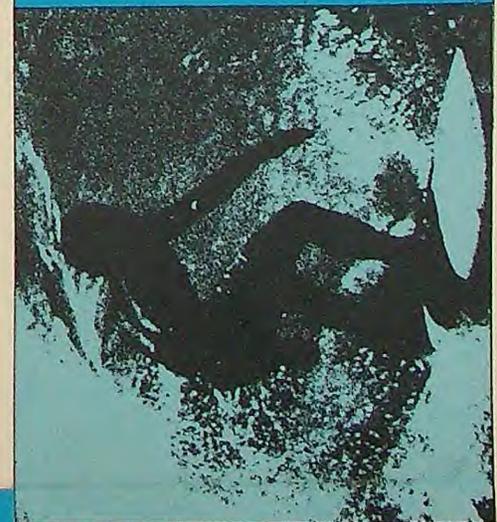
DAYTIME FRIENDS

c/w We Don't Make Love Anymore UP 36289




27	NEW GARY GILMOUR'S EYES The Adverts	Anchor ANC 1043
28	28 THING I'M GONNA FALL IN LOVE WITH YOU Dooleys	GTO GT 95
29	45 SUNSHINE AFTER THE RAIN Elkie Brooks	A&M AMS 7306
30	NEW SILVER LADY David Soul	Private Stock PVT 115
31	33 DREAMER Jacksons	Epic EPC 5458
32	30 DANCIN' EASY Danny Williams	Ensign ENY 3
33	31 I CAN'T GET YOU OUTA MY MIND Yvonne Elliman	RSO 2090 251
34	19 FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	Atlantic K 10946
35	21 PRETTY VACANT Sex Pistols	Virgin VS 184
36	37 YOU TAKE MY HEART AWAY DeEtta Little/Nelson Pigford	United Artists UP 36257
37	41 LET'S CLEAN UP THE GHETTO Philadelphia Int. All Stars	Philadelphia PIR 5451
38	24 THREE RING CIRCUS Barry Biggs	Dynamic DYN 128
39	36 IF I HAVE TO GO AWAY Jigsaw	Splash CP11
40	47 AMERICAN GIRL Tom Petty & The Heartbreakers	Island WIP 6403
41	38 YOUR SONG Billy Paul	Philadelphia PIR 5391
42	48 DOWN THE HALL Four Seasons	Warner Brothers K 16982
43	46 ALL I THINK ABOUT IS YOU Harry Nilsson	RCA PB 9104
44	43 LOVES SUCH A WONDERFUL THING Real Thing	Pye 7N 45701
45	NEW PIPELINE Bruce Johnston	CBS 5514
46	NEW TELEPHONE MAN Meri Wilson	Pye 7N 25474
47	NEW LOOKING AFTER NUMBER ONE Boom Town Rats	Ensign ENY 4
48	NEW BLACK IS BLACK La Belle Epoque	Harvest HAR 5133
49	NEW I GOT TO SING J.A.L.N. Band	Magnet MAG 97
50	NEW GIMME DAT BANANA Black Gorilla	Response SR 502

Chart compiled for Music Week and the BBC by British Market Research Bureau
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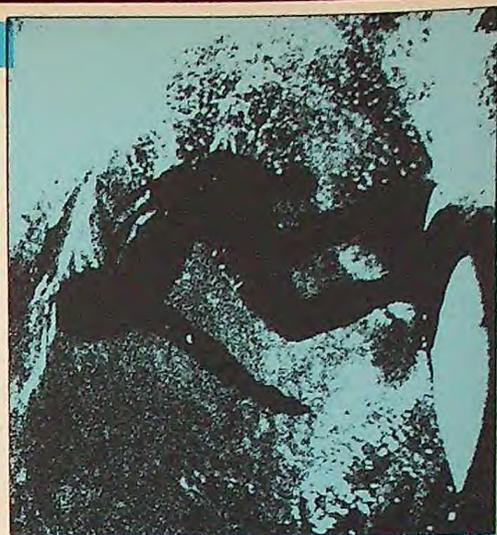


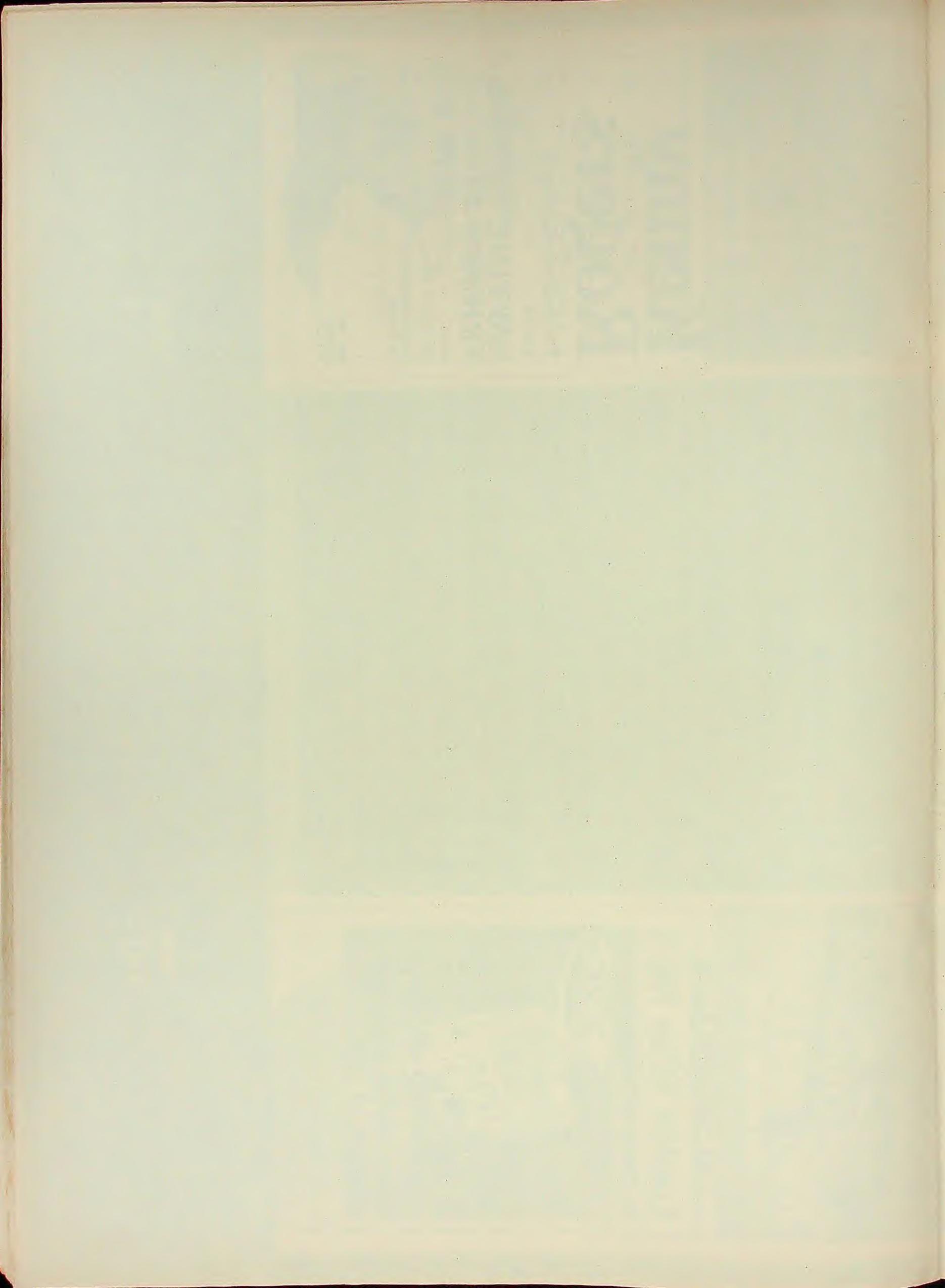
PIPPILINE

FROM

BRUCE JOHNSTON

new single



AIRPLAY ACTION

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: COOL OUT TONIGHT — David Essex (CBS 5495)
Julius K Scragg: BABY PLEASE DON'T GO — Gary Glitter (GTO GT 103)
John Drake — WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
Peter Levy: COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
Stewart Francis: I CAN BOOGIE — Baccara (RCA PB 5526)

PENNINE PICK

ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

ADD ONS

PIPELINE — Bruce Johnston (CBS 5514)
YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)
IF IT RELAXES YOUR MIND — Muscles (Big Bear BB 8)
DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
GET UP AND GO — Pilot (Arista 111)
SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16999)

Piccadilly Radio

MANCHESTER

ADD ONS

SAD SONGS — Alessi (A&M AMS 7310)
ANOTHER STAR — Stevie Wonder (Motown TMW 1083)
ARE YOU DANCING — Hudson Ford (CBS SCBS 5528)
BABY PLEASE DON'T GO — Gary Glitter (GTO 103)
C'EST LA VIE — Greg Lake (Atlantic K 10990)
BEST OF MY LOVE — Emotions (CBS SCBS 5555)
WHEN THE SUMMER'S THRU' — Fabulous Poodles (Pye 7N 46008)
!SAIL AWAY — Sam Neely (Elektra K 12269)
SO HERE I GO AGAIN — Liverpool Express (Warner Bros K 16999)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
Nicky Bennett: IF THAT'S THE WAY THE FEELING TAKES YOU — Trickster (Jet UP 36288)
A. T. Baxter: DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
Peter Greig: OXYGENE — Jean Michel Jarre (Polydor 2001 721)
FROM NEW YORK TO L.A. — Patsy Gallant (EMI 2620)
TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
Brian Day: SILVER LADY — David Soul (Private Stock PVT 115)

Swansea Sound

SWANSEA

HIT PICKS

Mike Hooper: KEEP ON TRYING — Strawbs (Polydor 2066 846)
Dave Bowen: LAY ME DOWN — Rogue (Epic EPC 5527)
Colin Mason: SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
Jon Hawkins: COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
Phil Fothergil: COOL OUT TONIGHT — David Essex (CBS 5495)

ADD ONS

I CAN'T BELIEVE IT'S OVER — Fortunes (Target TGT 135)
HEADING IN THE RIGHT DIRECTION — Rene Geyer (Polydor 2066 802)
I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)
WE BELONG TOGETHER — John Blair (CTI CTSP 010)
SAIL AWAY — Sam Neely (Elektra K 12269)
NIGHT HUSTLE — P.M.S.B. (Bulldog BD 10)
MAGIC FLY — Space (Pye 7N 25746)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: LOVE LETTERS — Frankie Miller (Chrysalis CHS 2166)
David Hoare: DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
Dave Gregory: DOIN' THAT CRAZY THING — Jeff Lynne (Jet Up 36281)
Alastair Pirrie: LOVE WILL SURVIVE — Sad Cafe (RCA PB 5052)
Ian Fisher: SMILE — Peters & Lee (Philips 6006 579)
Brian Anderson: SPRING SONG — Gryphon (Harvest HAR 5125)

ADD ONS

COME BACK AND FINISH WHAT YOU STARTED — Linda Lewis (Arista 125)
IF THAT'S THE WAY THE FEELING TAKES YOU — Trickster (Jet UP 36288)

Thames Valley

READING

ADD ONS

DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
SILVER LADY — David Soul (Private Stock PVT 115)
CHILD OF THE SUN — Chris White (Charisma CB 303)
COOL OUT TONIGHT — David Essex (CBS 5495)
HAVE YOU EVER SEEN THE RAIN — Unicorn (Harvest HAR 5131)
GO AWAY LITTLE BOY — Marlena Shaw (CBS 5550)
DEAR MATTHEW — King Harry (EMI 2652)
I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)
ALL SUMMER LONG — Vicky Silva (Bronze BRO 43)
THE COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
SEASIDE LADIES — Wales O'Regan (Mountain TOP 031)

Radio Trent

NOTTINGHAM

ADD ONS

I GOT TO SING — J.A.L.N. Band (Magnet 97)
SO HERE I GO AGAIN — Liverpool Express (Warner Brothers K 16999)
BABY PLEASE DON'T GO — Gary Glitter (GTO GT 103)
DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
BEST OF MY LOVE — Emotions (CBS 5555)
SAD SONGS — Alessi (A&M AMS 7310)
YOU TAKE MY HEART AWAY — DeEtta Little/Nelson Pigford (United Artists UP 36257)
COOL OUT TONIGHT — David Essex (CBS 5495)
THINK I'M GONNA FALL IN LOVE WITH YOU — Dooleys (GTO GT 95)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: BEST OF MY LOVE — Emotions (CBS 5555)
Chris Pollard: THAT'S WHY I LOVE YOU — Prelude (Pye 7N 46009)
Nicky Jackson: CHILD OF THE SUN — Chris White (Charisma CB 303)
Dave Christian: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
Andy Ferriss: C'EST LA VIE — Greg Lake (Atlantic K 10990)
Chris Rider: WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
Anton Darby: WOMAN OF SOUL — Rhead Brothers (EMI 2674)
Howard Pearce: DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)

ADD ONS

DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
SAD SONGS — Alessi (A&M AMS 7310)
OXYGENE — Jean Michel Jarre (Polydor 2001 721)
YOU'VE BEEN DOIN' ME WRONG — Delegation (State STAT 55)
THINK I'M GONNA FALL IN LOVE WITH YOU — Dooleys (GTO GT 95)

BBC Blackburn

HIT PICKS

Jude Bunker: OXYGENE — Jean Michel Jarre (Polydor 2001 721)
Wendy Howard: THEME FROM THE DEEP — Donna Summer (Casablanca CAN 111)
Kath Dutton: BEST OF MY LOVE — Emotions (CBS 5555)
Gerald Jackson: MAKE YOUR MIND UP — Misty (Polydor 2058 907)
Phil Scott: DA DOO RON RON — Crystals (Spector 2010 001)
Brian Dean: YOUR FEET'S TOO BIG — Sweet Substitute (Decca F13719)
Rob Salvidge: BOOGIE QUEEN — Geno Washington & The Ram Jam Band (DJM DJS 10803)
Trevor Hall: IT'S MUCH BETTER NOW — Quint (United Artists UP 36279)
Nigel Dyson: SAD SONGS — Alessi (A&M AMS 7310)

BBC Humberside

RECORDS OF THE WEEK

Pam Gillard: SILVER LADY — David Soul (Private Stock PVT 115)
Trish Williams: SO HERE I GO AGAIN — Liverpool Express (Warner Brothers K 16999)
Dave Sanders: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
Robin Fulford: VERDE — Ricky King (State STAT 59)

BBC London

PRESENTER PICKS

Paul Owens: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
Jenny Thompson: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
Jan Chester: THEME FROM 'THE DEEP' — Donna Summer (Casablanca CAN 111)
John Toogood: IF YOU WANNA GET BACK — Jean Carne (Philadelphia SPIR 5501)
Susie Barnes: DAYTIME FRIENDS — Kenny Rogers (United Artists UP 36289)

BBC Medway

PRESENTER PICKS

Bernard Mulhern: YOU GIVE ME THOSE FEELINGS — Lynsey de Paul (Polydor 2558 015)
Tony Valence: GO AWAY LITTLE BOY — Marlena Shaw (CBS 5550)
Mark Seaman: SAD SONGS — Alessi (A&M AMS 7310)

BBC Merseyside

PERSONAL PICKS

Phil Ross: LOVE AND THE SINGLE GIRL — Roogalator (Virgin VS 185)
Dave Porter: QUIET VILLAGE — Ritchie Family (Polydor 2058 912)
Terry Kennaine: DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)
John Kennedy: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)

NEW SUBSCRIPTIONS

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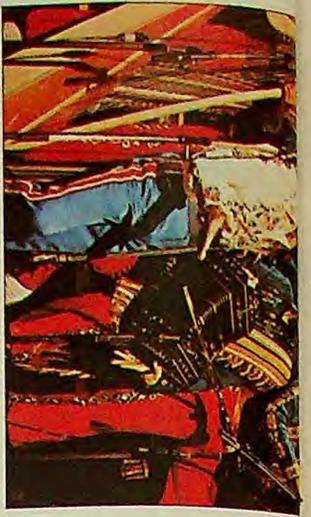
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37	44	BERNI FLINT Berni Flint	□	EMI EMC 3184
38	49	CSN Crosby, Stills & Nash		Atlantic K 50369
39	46	IN FLIGHT George Benson		Warner Brothers K 56327
40	32	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles	•	Parlophone EMTV4
41	50	WISH YOU WERE HERE Pink Floyd	•	Harvest SHVL 814
42	45	SORCERER Tangerine Dream		MCA MCF 2806
43	48	20 GOLDEN GREATS Beach Boys	⊙	Capitol EMTV 1
44	36	DARK SIDE OF THE MOON Pink Floyd	⊙	Harvest SHVL 804
45	53	SONGS IN THE KEY OF LIFE Stevie Wonder	⊙	Motown TMSP 6002
46	42	SILK DEGREES Boz Scaggs	□	CBS 81193
47	39	THE BEST OF THE MAMAS & PAPAS Mamas & Papas		Arcade ADEP 30
48	NEW	MOODY BLUE Elvis Presley		RCA PL 12428
49	29	COMING OUT Manhattan Transfer		Atlantic K 50291
50	52	TUBULAR BELLS Mike Oldfield	⊙	Virgin V 2001
51	—	THE BEATLES 1962-1966 Beatles	•	Parlophone PCSP 717
52	—	I'M IN YOU Peter Frampton	□	A&M AMLK 64704
53	NEW	ROCK AND ROLL WITH MODERN LOVERS Jonathan Richman Beserkley BSERK 9		MCA MCF 2550
54	40	HIS 12 GREATEST HITS Neil Diamond		CBS 81869
55	—	THIS IS NIECY Deniece Williams		Island ISA 5014
56	58	TOM PETTY & THE HEARTBREAKERS		CBS 69003
57	—	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	⊙	A&M AMLH 64616
58	57	ANYTIME ANYWHERE Rita Coolidge		Riva RVL P 4
59	54	ATLANTIC CROSSING Rod Stewart	⊙	EMI EMC 3192
60	NEW	MAKING A GOOD THING BETTER Olivia Newton-John		

⊙ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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SMALL FACES

PLAYMATES

SMALL FACES

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Sept 14 Apollo Manchester
Sept 16 Apollo Glasgow
Sept 17 City Hall Newcastle
Sept 18 Grand Theatre Leeds
Sept 20 Colston Hall Bristol
Sept 21 The Dome Brighton
Sept 22 The New Theatre Oxford
Sept 24 The Odeon Hammersmith London

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AMERICAN SCENE

The high risk at rock concerts

THE ROCK'n'roll world, which is forever seeking new definition of itself, has come up with another one—you are what you inhale, smoke, ingest, snort, pop, pull and whatever

A somewhat glib opening remark, perhaps, to a definitely serious problem, but helping is Dr Jack Gutman, a physician who attends rock concerts. He paid his emotional dues during the summer festival of love and freak-outs at Height Ashbury in San Francisco. Now he works the rock concerts and checks out the drug cases and traumas.

His advice to parents is that Wings, Fleetwood Mac, the Eagles, New Riders of the Purple Sage and

the Grateful Dead are probably the best concerts to send your children to. These groups draw people from the advanced age of 30 down and therefore there is no pressure from teenage peer groups to take drugs and/or alcohol.

When Johnny Winters or brother Edgar perform, Gutman can expect, out of some 40,000 fans, around 400 suffering from over influence in hallucinogens, plus some broken limbs and a certain number of O.Ds. A psyched-out crowd attends Led Zeppelin, Pink Floyd, the Who, and Aerosmith. "These dates find our clinics at the actual concerts very busy," warns Dr Gutman.

Whereas if 60,000 fans attend the

LETTER FROM LOS ANGELES

by LITA ELISCU

Doobie Brothers — usually between the ages of 12 and 15 — we can expect about 200 girls to get dead drunk."

The good doctor is also a little worried about imitation Kiss, who tend to eat fire on stage. While Dr Gutman is worried enough about what the kids put in their mouths normally (?) kerosene is one of the more unnatural highs...

Songwriters fair in L A

RUMOUR: ROBERT Stigwood is looking at Island Records with the intention of adding another label to his RSO complex... With Los Angeles moving up in the field of songwriters — more of them are living on the West Coast than ever before — it is only natural that a two-day Songwriters' Fair should be held here this month. This Songwriters' Expo is being organised by the Alternative Chorus, sponsored by BMI, and is expected to attract such singer-songwriters as Barry Manilow (who recently moved here) Seminars on such topics as "Does a controversial lyric guarantee success?" and "The kind of lyrics most programmed today" are being organised, but the real impact is that the Expo is being held at all in the city. The Alternative Chorus meets weekly and quietly in L.A. — this is their first attempt to create some noise... Roy Orbison, who maintains his popularity in England, does not exactly do so on this side of the American continent. However, he's just played San Francisco and will play Los Angeles, as well as stopping off in Las Vegas, to some considerable media attention. His Santa Monica concert is the first in a new category — the fastest mail order sale in the history of the auditorium. Actually the promoter cleverly obtained a mailing list of people who had ordered a two-LP Orbison set on TV some time ago and mailed them the concert info. The result was tremendous, but, with hindsight, not surprising.

Private show

A PERFORMANCE by singer Helen Reddy and a multimedia history of the company since its founding in the early forties will highlight Capitol Records week-long national conference in San Diego. It's closed to the press...

Rock posters sales boom

ROCK'N'ROLL posters remain profitable. Pro Arts Inc, a firm out of Ohio, recently unloaded 500,000 posters of Shaun Cassidy (who has a No 1 hit single and a very popular television show, "The Hardy Boys") inside one week. They also sold 200,000 posters of Kiss in the same time period. Pro Arts is expecting a \$1m net after taxes on \$6m

worth of sales, with 40 percent of all this taken from Farrah Fawcett Majors' poster, released last September. This poster leads the field, with 12 million of them tacked up on walls all over the country. Rock posters for Pro Arts that are selling well include Donny and Marie Osmond and John Travolta. The company makes a test run of some 20,000 posters to get a feel of the market and then a second run of up to 80,000 are printed. The break-even figure is 10,000.

Joe Smith opposes airplay fees

CHAIRMAN OF the board of Elektra-Asylum Records, Joe Smith, was one of the final witnesses called at the US Copyright Hearings in Los Angeles. He naturally opposed the establishment of performance royalties for musical artists asked by the broadcasting media.

Smith charged that radio hindered new artist development, particularly the tight playlist. "The record industry has had to find alternative ways to promote the Beatles and Elvis Presleys of tomorrow. Radio doesn't help us," he said, adding that his labels sent out 7,000 copies of all new releases to radio stations and the entire cost of this was borne by the labels. Smith cited radio stations requesting free "station identifications" and personal appearances to boost the stations popularity — all costly to the record label. "Radio plays only the winners to attract the advertisers... Major labels... have lost millions taking risks with new artists".

American Federation of Musicians executive, Cecil Read, asked the five-member panel for better protection for musicians from both radio and the record business. He said there had been a steady lessening of jobs for musicians since the Fifties. "We get little or no credit from either the radio or record industries. Many of us are not listed on album credits nor are our names mentioned over the air."

The Copyright Office will issue a report on the proceedings later this year.



Tina Turner

Good produces Tina Turner

DON KIRSHNER and Norman Lear unveiled plans for their new music industry oriented TV sit-com, A Year At The Top and also announced that Casablanca readied the cast album in a "record eight days"... Tina Turner made her solo debut, without Ike, at Caesars Palace in Las Vegas. Anglophiles were pleased to note that her producer and the man responsible for the staging of her performance was Jack Good, a TV veteran of Britain's golden days of rock'n'roll.

U.S. Top 30

SINGLES

- 1 (1) BEST OF MY LOVE Emotions
- 2 (2) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 3 (3) (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER, Rita Coolidge
- 4 (11) DON'T STOP, Fleetwood Mac
- 5 (4) I'M IN YOU, Peter Frampton
- 6 (6) WHATCHA GONNA DO, Pablo Cruise
- 7 (23) STRAWBERRY LETTER 23, Brothers Johnson
- 8 (7) DO YOU WANNA MAKE LOVE, Pete McCann
- 9 (25) ON AND ON, Stephen Bishop
- 10 (33) EDGE OF THE UNIVERSE, Bee Gees
- 11 (9) YOU AND ME, Alice Cooper
- 12 (5) EASY, Commodores
- 13 (8) JUST A SONG BEFORE I GO, Crosby Stills & Nash
- 14 (12) HANDY MAN, James Taylor
- 15 (14) BARRACUDA, Heart
- 16 (13) FLOAT ON, Floaters
- 17 (15) SMOKE FROM A DISTANT FIRE, Sam and David
- 18 (18) TELEPHONE MAN, Meri Wilson
- 19 (17) GIVE A LITTLE BIT, Supertramp
- 20 (19) HOW MUCH LOVE, Leo Sayer
- 21 (16) TELEPHONE LINE, Electric Light Orchestra
- 22 (20) BLACK BETTY, Ram Jam
- 23 (10) YOU MADE ME BELIEVE IN MAGIC Bay City Rollers
- 24 (22) COLD AS ICE Foreigner
- 25 (21) STAR WARS, London Symphony Orchestra
- 26 (26) YOU'RE MY WORLD, Helen Reddy
- 27 (37) IT'S A CRAZY WORLD, Mac McAnally
- 28 (51) BOOGIE NIGHTS, Heatwave
- 29 (27) MY HEART BELONGS TO ME, Barbra Streisand
- 30 (24) SWAYIN' TO THE MUSIC, Johnny Rivers

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) CSN, Crosby Stills & Nash
- 3 (5) JT, James Taylor
- 4 (3) SUPERMAN, Barbra Streisand
- 5 (4) STAR WARS, Soundtrack
- 6 (8) REJOICE, Emotions
- 7 (9) COMMODORES, Commodores
- 8 (7) BOOK OF DREAMS, Steve Miller Band
- 9 (6) I'M IN YOU, Peter Frampton
- 10 (18) FLOATERS, Floaters
- 11 (11) LIVE, Betty Manilow
- 12 (10) LOVE GUN, Kiss
- 13 (13) LITTLE QUEEN, Heart
- 14 (19) ANYTIME... ANYWHERE, Rita Coolidge
- 15 (12) SHAUN CASSIDY, Shaun Cassidy

Courtesy Billboard, week ending August 27, 1977.

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| 4 | FLOATERS (Float On) | 75p |
| 5 | J.G. WATSON (Real Deal) | 75p |
| 6 | NATALIE COLE (Party Lights) | 99p |
| 7 | SYLVERS (High School) | 99p |
| 8 | RUFUS (Hollywood) | 75p |
| 9 | BOBBY BLAND (The soul of a Man) | 75p |
| 10 | BOOTSYS R. BAND (Pinnocchio's Theory) | 75p |
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| 12 | CAMOURFLAGE (Bee Sting) | 75p |
| 13 | THE OLYMPIC RUNNERS There It Is | 99p |
| 14 | JOE WALSH (Rocky Mountain Way) | 99p |
| 15 | LASO (Another Star) | 75p |
| 16 | DETROIT EMERALDS (Feel the Need) | 75p |
| 17 | L.S.O. (Sailing) | 75p |
| 18 | STEVE HARLEY The best years of our lives | 80p |
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| 20 | T-CONNECTION (Do what you wanna do) | 99p |

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IRELAND

New Hawk LP from the Indians

HAWK RECORDS released Dance On With The Indians, the band's sixth album in six years.

The Indians, a leading attraction on the Irish ballroom circuit, dress to suit the name and are known as Spotted Tail (Derry), Sitting Bull Jr. (Eamon), Crazy Horse (Brian), Dull Knife (John), Big Chief Flaming Star (Noel), Little Thunder (Chris), Medicine Crow (Shay).

The new album includes three originals by Irish writers — Big Chief Flaming Star by Peter Eades of the Miami Showband, The Outlaw by Fergus McElligot, a member of Glen Curtin's band, and Redskin Rescue written by Carolyn Swift and Jim Doherty and heard on RTE Television on the Christmas Wanderly Wagon show.

The album includes pop, country rock and instrumentals. It was recorded at Lombard Sound Studios. Dance On With the Indians is on Hawk HALPX 170.

Vince Hill tour

VINCE HILL will visit Ireland for a tour during August/September, starting on August 28.

He will sing at the Rose of Tralee Festival in County Kerry, and at venues in Limerick, Longford, Dublin and Cork.

EMI offer

EMI IRELAND's sales campaign whereby retailers are required to buy 25 albums on one particular label is proving very popular around the country and it has been extended to the end of July.

The first prize is a two-week holiday for two in Spain in September, with the addition of second and third prizes of transistor radios.

AMERICAN SCENE

FROM PAGE 32

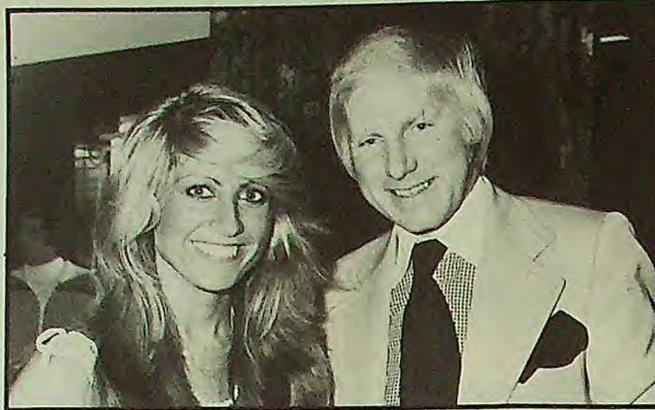
THE MUSIC business seems somewhat more than usually involved with the film world these days.

Robert Stigwood, for example, has just completed Saturday Night, is in the middle of Grease (starring Olivia Newton-John in what is called her first film, the ill fated "Toomorrow" quickie of some years ago justifiably forgotten) and is about to start on Sgt. Pepper's Lonely Hearts Club Band. Director will be Michael "Car Wash" Schultz.

The Pepper film will have a climax that is apparently going to be the ultimate in rock'n'roll logistics. One hundred — count 'em, 100 — "major rock stars" will be included, according to screenwriter, Henry Edwards, as part of a band that will march through the Culver City lot. Right now such rock heavies as agent Frank Barsalona, manager Dee Anthony, television director, Burt Sugarman and Stigwood himself are leaning heavily on all the contacts they know to get this scene to have the strongest impact.

Actually your rock'n'roll star won't have to do too much when the scene is filmed in December. Extras will stand in until the last minute when the rock caravan will be used in to do their marching. Stigwood regards this scene as a rock parallel to De Mille's filming the Red Sea parting. Ready when you are, RS.

Meanwhile Ode Records head, Lou Adler is labouring over his film of comedians Cheech and Chong and former music publicist Gary Stromberg, emerges as producer of The Fish That Saved Pittsburgh, a follow up to his very successful, Car Wash, that won two awards at the



GERALDINE'S NEW single will be promoted in Ireland by CBS. It's called Romano (CBS 5534) and it was released simultaneously in Germany, France, Belgium, Holland, Luxembourg and Italy. She represented Luxembourg two years ago in Stockholm at the Eurovision Song Contest and she sang Toi into fifth place.

Romano, another song written by Bill Martin and Phil Coulter, was performed by Geraldine in the Tokyo Song Contest — and it was second by just one point.

Before she went solo, Geraldine sang with her brothers, Donal and Delcan, in a trio with the family name, the Branagans.

In the photo, Geraldine is seen with CBS Ireland general manager David Duke.



Thin Lizzy headlines festival

THIN LIZZY will headline Dublin's first major open-air rock festival on Sunday, August 21, at Dalymount Park. The bill includes Graham Parker and the Rumour, Fairport Convention, Boomtown Rats, "a very special surprise guest," and the compere is Ken Stewart.

The festival will be from 3-10.30 p.m. Tickets are £4 in advance or £4.75 at the gate. Pat Murphy is the promoter.

Phil Lynott of Thin Lizzy pictured with the award for sales in Ireland of £50,000 for the band's Polydor product.

Dubliners LP on Ram

RAM RECORDS launched two new albums at a reception at the Shelbourne Hotel, Dublin.

The Dubliners 15 Years On (Ram RMLP 1025) is a double album with 24 tracks consisting of roughly half in half of the best known Dubliners' songs and new material. Among the songs are The Wild Rover, Black Velvet Band, Seven Drunken Nights, Weila Weila Waile, Four Green Fields, Carrickfergus, Spencil Hill, McAlpine's Fusiliers, O'Carolan's

Devotion. Recommended retail price is £4.22.

Songs of Sondheim (Ram RMLP 1026) includes 13 songs by Stephen Sondheim sung by Tony Kenny, Gemma Craven, Loreto O'Connor and Gay Byrne in Side By Side By Sondheim, which is currently running at the Shelbourne Hotel. The album was recorded at the Gaiety Theatre and was produced and edited by Jim Doherty. The recommended retail price is £2.90.

Cotton Mill Boys stay at the top

THE COTTON Mill Boys are currently splitting their appearance between the ballrooms and the cabaret scene.

"It didn't happen without a few problems," says band leader Gerry Madigan. "We developed a visual show for the cabaret scene which has proved highly successful and really is well received. However we realised that we had to be careful to change our programme for the ballrooms."

The Cotton Mill Boys' recent single was a cover version of Lucille and their album, Orange Blossom Special was number one on the best sellers for several weeks. The band don't plan to have a new album released until the late autumn.

In the autumn, BBC Northern Ireland will screen the half-hour show filmed with the Cotton Mill Boys a few weeks ago. They will be seen on the Johnny McEvoy show on August 30.

On September 20, they fly by private plane to Wick, in the North of Scotland, for a concert. The organisers have gone to a great deal of trouble to get the band, even to the extent of making sure there was an airstrip available and hiring the plane.

EDITED
by
KEN
STEWART

Butler-Dempsey 45 on CBS

CBS IRELAND issued a single by Butler-Dempsey, All Ashore, a song they wrote for a musical version of the James McKenna play, The Scatterin', set in Dublin in the Fifties, deals with the problems of unemployment.

Pearse Butler and Fran Dempsey wrote several songs for The Scatterin' and staged the musical at the Oscar Theatre in Dublin and, more recently, at the Cork Opera House.

Butler-Dempsey were the main songwriters in the now-disbanded group, Duffie. Dempsey has appeared on stage and television. He sings The Air That I Breathe in television's 'Smoking damages your health,' ad.

All Ashore is on CBS 5491.

Ready when you are, RS . . .

Cannes Film Festival this year. With Fish music will be an important part — Stromberg is trying to snare Earth Wind and Fire. "The soundtrack promotes interest in the film and vice versa," affirms Stromberg. "We found that out when we had Norman Whitfield, a proven talent, score the music for Car Wash. And we want to sell the albums in theatres where the film is being shown."

Jim Aubrey, former MGM Films president, meanwhile, is intent on setting some kind of speed record with his film-with-music, Record City. Based around the activities in a record store, using videotape techniques Aubrey shot his film in 16, 10 hour days for just under a million dollars (cheap at today's prices). With a four week editing period and a certain amount of pre-production and post production work, Aubrey's team brought in the 10 minute Record City in just over two months. Freddie Perren did the music here with Polydor getting the soundtrack. The film opens in August, and will be directed initially at the drive ins.

Denver rivals Nashville

COUNTRY MUSIC isn't all and only Nashville — Denver, recently played host city to the 15th annual Country Music Festival, Colorado. Nothing unusual here except that the

Colorado festival isn't merely a fan fair but a trade convention and this year it attracted a record 225 registrants from all over the US and Canada. Talent showcases, business discussions, award ceremonies, exhibitor booths, banquets, the Colorado Hall of Fame names and even the ubiquitous celeb. golf tournament were all part of the week long celebration. Nashville's Country Music Association was represented by executive director Jo Walker who commented that the Tennessee organisation had no regional chapters itself which was why they encouraged others "to start them".

All part of the service

LOS ANGELES may not be the centre of Captains of Industry, your basic General Motors, and the Iron and Steel Kings, but it sure is show biz. Now the city has three banks with self-contained Entertainment Division. The First Los Angeles Bank boasts that it is the "Music Industry's Bank", with a staff of five that handles everything from BMI's affairs to getting money to some rock group out on the road. Music accounts for 65 per cent of the Entertainment Division's business, with both film (20 per cent) and television (15 per cent) taking a backseat.

SOAP OPERA Records has been formed with the express purpose of cashing in on the immense soap opera business that tv does, having everybody from housewives to college students glued to daytime tv watching America's versions of Crossroads.

Albums from Soap Opera Records will have an original script dramatised from a selected soaper with the other side of the LP containing a "formal" music version of the score, either instrumental or vocal.

Rock 'n' roll news is getting vogueish. Basically these are daily five minute news and information snippets that are usually filtered into rock programmes, Earth News, a syndicated newscast — the news deals with the music and allied cultural activities — has announced that more than 400 stations across the US carry the spots, and with foreign distribution including the vitally important Armed Forces Radio affiliation, this figure swells to 750. It makes Earth News probably the biggest in its field, although several other major radiochains are eyeing the trend. Earth News has a staff of seven, with stringers and freelancers, to conduct around 40 interviews a week.

These interviews can be long (recently they finished a 10-parter with Ray Charles) or just one shot condensed profiles. Earth News president Jim Brown has also just started Hot News, which is short zippy items, read by a female

announcer, called Sally. This is syndicated to some 320 stations and will in the near future move into another field that Brown terms experimental. It will be satire and song, all tied into the current news. Earth News ships its information across the country on disc and a lot of the interviewing is done on location — in offices, backstage, recording studios, etc. Now Earth News is building its own studio operation and the network is looking towards ground lines to transmit the programme to their affiliates in the future.

Los Angeles rock promoters, Wolf and Rismuller recently estimated that 20 percent of their promotions lost money, considering this necessary to build up acts for the future. They recall they lost money on Led Zeppelin and Jethro Tull the first time the groups appeared in California. The industry — labels and promoters — is going through its usual breast beating about Talent of the Future, and where is it? It accounts for some merging between promoters and record company executives to put on non-profit concerts just to expose new talent . . . expect this not to last too long. Neil Bogart, president of Casablanca Records and Film Works is busy denying that Polydor is taking over his interests for a guesstimated 40 million dollars. Meanwhile Casablanca announced 6.3 million dollars income for June, (5.8 million dollars in May was the previous highest for the label) and his next picture will be "Thank God It's Friday" which has a disco background. Casablanca is heavily involved in the "The Deep" film, as previously reported.



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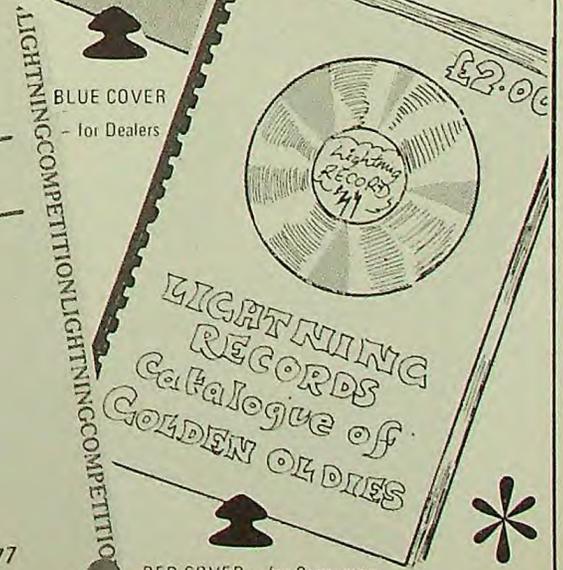
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RED COVER — for Consumers

TALENT

Motown signs Finney LP

by CHRIS WHITE

ONE OF the unlikeliest recording debuts of 1977 occurs in September when actor Albert Finney, veteran of such films as Saturday Night and Sunday Morning and no stranger to the boards of the Old Vic and the National Theatre, has his first album released in Britain. Equally unlikely is the fact that the company which is prepared to back Finney's debut on black vinyl is no less than Motown, a company whose usual type of product needs no description.

The US record company has already released Albert Finney's Album in the States, to mixed reviews, and the actor along with musical director and arranger Denis King has recently returned from a six-week promotion tour there, which included coast-to-coast appearances on such TV programmes as Tonight and the Merv Griffin Show. In addition, he visited 13 cities and numerous radio stations. Now, in preparation for the UK release of the LP, he and King are gearing up for a major promotion campaign here which includes visits to various radio stations.

Finney himself remains feet-on-the-ground about his debut as a

singer. "In fact it has taken me 15 years to make my first record — back in the early Sixties I actually appeared in a musical called The Lilywhite Boys at the Royal Court Theatre. The female lead was taken by Georgia Brown and I had several numbers to sing including a couple of duets with her. The idea was that the show would transfer to the West End eventually but our days at the Royal Court were numbered and the production closed after about five weeks."

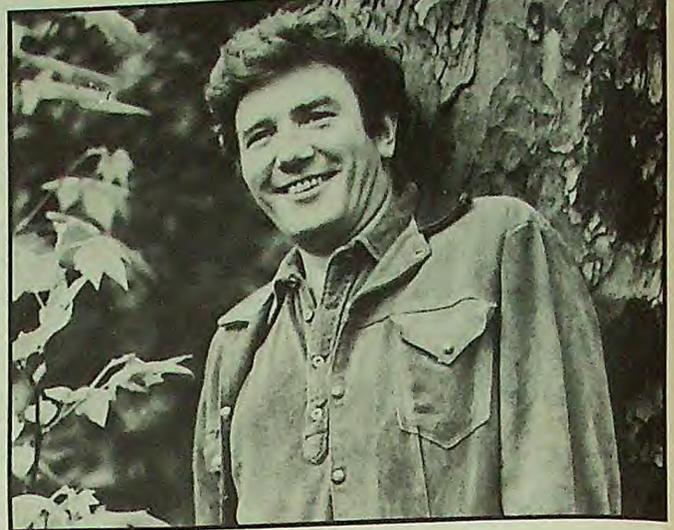
One person who did feel that Finney had singing potential was David Platz, managing director of Essex Music, who asked the actor to make a record. "I refused but years later Denis King and myself were working on some original music for a play, and while in the studios Platz again asked me to do some recordings. This time I gave it more careful thought, and I realised that the major problem involved what kind of material I should sing. Denis King and I agreed to make some demo tapes, in order that I could find my voice and what I was capable of, so we took half a dozen standards into the studio with us."

Finney adds however: "I didn't want to make an album of familiar

material, I wanted to do something that was more personal to me. After all, if I had made an album of standards there would have been the inevitable comparisons with people like Aznavour, Sinatra and Richard Harris, and the last thing I wanted was to be accused of cashing in on my name as an actor."

Instead Finney and King started collaborating on material, the actor writing the lyrics and taking them over to the musician's home, whenever they both had a spare Sunday, so that the music could be added by King. "After about eight songs we realised that there was almost enough material for an album — I asked Denis King how much it would cost to record an LP, and he said about ten grand if we knew what we were doing before we actually went into the studios."

More than 60 musicians were employed for the four three-hour recording sessions and as many as 44 of them play on some of the tracks. Both King and Finney have their own production company and they financed the album themselves. "We took the tape along to David Platz and he said that he would place it with a record company, as well as co-publish the music. The next thing



Albert Finney

we heard was that Motown had listened to the tapes, and wanted to issue the LP," Finney adds.

"I don't think that we would even have done the record if the material had not been original. I didn't want to be compared with other singers — I can't even describe myself as an untrained singer!" Finney admits. "Really the record is a very personal thing, we didn't aim it at any particular market, but if people listen to it and like it, then all the

better. The fact that Motown has shown such interest is tremendous, and there is an option on a second album, depending upon how this one sells. The lyrics I have written are all based on my own personal memories of various events and people. The original plan was that maybe I should have a concept album, but I felt that position would be too contrived — at least what we have produced has been done naturally."

Country Joe: still plenty to protest about

by JOHN HAYWARD

SEATED IN an interview room in London's decaying Denmark Street is 32-year-old man in T-shirt, jeans and sneakers. In his lap is a nine-month-old baby, sucking on a bottle of orange juice, and at his side is his young wife.

A picture of domestic bliss is conjured up as the contented family man lays back his leonine head and begins talking about his life from the time he was six years old and plucking at an old Hawaiian guitar in his father's strict Oklahoma Presbyterian household.

He is Country Joe McDonald, one of the leaders of the West Coast psychedelic movement with his band The Fish, and latterly songster of the hippie-yippie upsurge in America, protesting against Vietnam, Nixon and the ruin of the ecology.

McDonald's mercurial talent was best known for its span of everything from highly erotic songs (like Porpoise Mouth from his Electric Music For The Mind And Body album) to the heavy-handed politics of the Fixin' To Die Rag and Tricky Dicky.

He rocketed to prominence in the Woodstock movie and then broke up his band and went solo. He has been hounded round America for his left-wing stance, and only lately been able to perform there in front of large audiences.

But after lean years of living in flea-bag hotels, being sued for divorce and taking his record company to court, McDonald is back on a healthy course, able to play once again in his homeland and recently headlining his own concert here at the Queen Elizabeth Hall.

"When I was young there was no music, apart from religious music, allowed in our house," he recalled. "I had a Hawaiian guitar that you played in your lap, and then when we moved to California, I took up the trombone — that was when I was eight."

"I studied and practised on that thing, playing jazz and classical music, but at night I used to listen to the radio and picked up all my rock and roll influences from that."

His list of influences during this period was long. Black rhythm and blues, country music from the likes of the Maddox Brothers and folk music from Woodie Guthrie. "At

that time the radio played a very intimate part in my life," he said.

By the time he was 15 he was a committed rock and roller, getting together with his friends after school, playing guitar and singing as well as playing trombone and travelling into Los Angeles to see the hot jazz bands he worshipped.

"That was a very fertile period for music," he stated. "No-one these days can understand how there were no barriers between rock, folk, blues and jazz. At that time I was spending three hours per day practising trombone and also picking up guitar from chord books."

"Then my school friend Roger Bond — who went on to play with the Burrito Brothers and Country Gazette — taught me how to play folk guitar, introduced me to the work of Pete Seeger, and I was away."

As Country Joe he started performing professionally, doing a variety of folk styles and even employing his trombone until he saw Bob Dylan play in 1962.

"I decided I wanted to become like Bob Dylan," he recalled candidly. "At that time I did not have a real goal in life, but after I saw him I knew I wanted to write protest songs."

McDonald comes from a highly political family, in a country where to have any politics at all is rare. He describes his parents as working-class left wingers who were involved in union organisation, supported various peace movements and were early ecologists.

The emerging Country Joe made his first record in a duo called Goodbye Blues in 1963. He had six copies pressed, but now his new record company, Fantasy, have about 200 available for dedicated fans.

He was still playing in a skiffle band until 1965, and explained that it was not until the Byrds came along that most of the groups went electric. It was the period of Dylan's Highway 61 Revisited and the Paul Butterfield Blues Band which resulted almost overnight in the wholesale conversion of the skiffle bands to electric instruments. The Beatles had little influence in this area because Americans thought only the English bands could play electric, he says.

Around that time, folk expert Sam Charters got a job with Vanguard Records to scout for new rock talent. He was in Joe's area to see Quicksilver Messenger Service, but after passing on them, he came across the Fish and signed them immediately.

The first album cost \$3,000 to make on a four-track machine and went on to sell nearly half a million units all over the world, although legal hassles have meant that McDonald has seen few royalties from this period.

Then came the Woodstock film and the Fixin' To Die album, with its subsequent hit singles. "It was good for us, but it was also the destruction of the band," said Country Joe.

"We were small-time guys, and suddenly we had to fly around the world in aeroplanes and produce an album every six months, I ran out of material and other people got into drugs. One or two of the band quit and the energy just dissipated, so I decided to go back to my original roots with just me and my guitar, which is where I am still at today."

Ironically, a recent Fish reunion has resulted in an album, because the band was so well-drilled in its old material that it found it was able to gell quickly and easily into playing together again.

Nowadays McDonald lays on a straight singer/songwriter set combining his most popular songs from the band days like (Not So) Sweet Lorraine and the F--- Cheer as well as mixing in some strong new stuff, and one particularly good song about the new wave and fellow-travellers. He recently received a gold disc for writing Twiggy's Here I Go Again hit.

His main stand these days, now that the South-east Asian adventure is over, is against the wholesale slaughter of whales. He claims to be in contact with most of the organisations that are striving to save the giant mammals and makes heavy contributions in terms of time and energy to the cause.

He is due to play a benefit soon for convicts with the likes of Mimi Farina, Pete Seeger and Joan Baez, so his head and heart still seem to be in the right place.

"Over the past four years there is hardly a cause or concern or organisation involved in counter-



Country Joe McDonald

culture lifestyles that I have not done something for," he said. "It is harder to think of the ones I haven't worked for."

Nowadays he asks for expenses when he plays benefits — that is the only change that has come over McDonald since he started out on the protest road.

"I sacrificed a great deal because of being anti-war and the F--- cheer" he commented. "Like the Sex Pistols I was banned from every hall in the country, and that lasted for three years. My records were banned from all the Army and Navy PX stores all over the world. Love Is A Fire was the first one to be stocked there for ages."

When the war ended, Country Joe took the path of many another disenfranchised American and set up home in Paris for six months. This was in 1974 when his divorce was on the way, his contract with Vanguard was going through changes and he was exhausted.

"I was just incredibly fatigued and wanted to escape for a while," he said. "I spent most of the time staying in the cheapest hotels and touring."

Then he went back to America, signed a new deal with Fantasy Records, married his young wife Janice, regained his confidence and started to feel a little less paranoid. Since then his career has been growing stronger by the month.

He is now able to sit back in his chair and start sounding off about

Britain, a country that he acknowledges has been good to him. He even has a British manager now in NEMS agent Phil Benfield.

"What is happening to the Sex Pistols now is just like the way things went when I used to sing Tricky Dicky and the cheer," he said. "I even got jailed in Massachusetts for the F--- Cheer, under a statute of 1830, which is a lot like the recent blasphemy trial at the Old Bailey."

"When you get reactions from authority like the punk groups are getting now, you know you are pressing the right buttons. The punks are a threat to the British establishment in the same way that the hippies and yuppies were a threat to the Americans. The responses are even coming from the same place — from the emotions instead of from the intellect."

"This punk music reflects a general dissatisfaction among the working class. The new wave has become their own folk music, and the kids are refusing to go along with the packaging and consuming of rock and roll."

"In the same way that boys wearing long hair used to send people really crazy in the States, girls wearing rubbish bags as clothes and their hair dyed bright green are doing the same thing here. They are complete antithesis of Bianca Jagger."

But McDonald was worried that the protest does not stop dead as merely a style of music and clothing. He would like their impetus to be channelled into protest about world issues like pollution, ecology and politics.

"All that free driving energy ought to be put into something more positive and creative instead of just taking out their negative feelings. My generation only managed to change a little part of the world and that impetus needs to be followed up."

He feels that the current atmosphere is favourable towards his type of music. His set is full of ironic little songs and is the very opposite of a commercial rock show.

A lively mind and a committed spirit are still Country Joe McDonald's stock in trade, and he looks determined to persevere, no matter what the odds.

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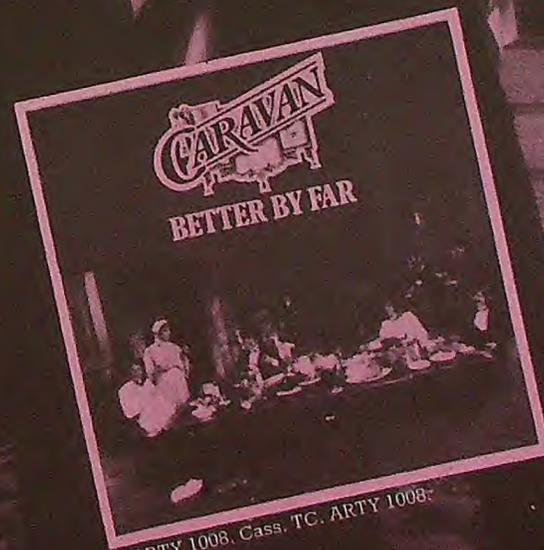


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ARISTA IN ACTION

CLASSICAL

Karl Böhm appointed new LSO president

"ABSOLUTELY DELIGHTED", was how a London Symphony Orchestra spokeswoman described players' reactions to the announcement that Karl Böhm is to become the orchestra's president. Böhm, aged 82, said that his decision to accept the invitation was "in gratitude for artistic achievements of the past and in the hope of a long and successful relationship".

The indications are that many of those behind the scenes at the LSO were as surprised at the speed with which the announcement was made as were audiences and critics. Instead of the more usual London press conference the news was broken at the Salzburg Festival, where the LSO under Böhm received an "unheard of" standing ovation from the traditionally phlegmatic patrons.

It was then that the Austrian-born conductor declared his wish of working more closely with the orchestra in future.

Böhm first conducted the orchestra at the Salzburg Festival four years ago, and again in his home country in 1975. The relationship became even closer during the summer when the LSO appeared under Böhm's baton at the Royal Festival Hall.

It is anticipated that the maestro — one of the world's most senior active conductors — will not be content to be the orchestra's president in name only, but will enjoy an increased professional link. Böhm is already engaged to give concerts with the LSO on December 10 and 11 and further bookings may be expected for the new season. There will be in addition a closer recording tie-up.



Conductor Karl Böhm, recently appointed president of the LSO

B&H sponsors new international contest

A NEW international competition for concert singers, the Benson and Hedges Gold Award, is to be held in London and Aldeburgh in September. Peter Pears, chairman of the panel of adjudicators, has already expressed his delight with the exceptionally high standard of entry. So high, in fact, that the number of candidates has been extended from 32 to 42.

Competing are 26 women and 16 men from 11 different countries. Of these, 28 are from Britain. They are competing for a first prize of £2,000. Second prize is £1,000, third £500 and fourth £250.

The competition will be held in four stages. The first two will be held at the BBC Concert Hall at Broadcasting House in London and these will find eight candidates to go forward to the semi-finals at Snape Maltings. The four finalists will perform at the Maltings on Sunday October 2 when the awards will be

**EDITED
by
NICHOLAS
WEBBER**

made.

This first Benson and Hedges Award is devoted to the chamber music of Schubert and Britten as is the Benson and Hedges Music Festival which also takes place at the Maltings from September 27 to October 2.

The panel of adjudicators includes: Nina Dorliak, Elizabeth Schwarzkopf, Hughes Cuenod, Hans Hotter, Walter Legge and Gerald Moore.

News in brief . . .

AN UNUSUAL current release on Decca's new Headline label features four pieces played on the oud — an Arab version of the lute — by a professor of the instrument at the Baghdad Institute of Fine Arts. Salman Shukur composed the music in an attempt to bridge the gap between Western and Oriental styles and describes his compositions (available for the first time on Decca HEAD 16) as tone poems.

THE CURRENT year's John Christie Award, administered by the Worshipful Company of Musicians and Glyndebourne Opera, has been won by the soprano Kate Flowers, who first sang in the Glyndebourne chorus last year and was awarded a special WCM bursary.

BERNARD KLEE, who has recorded for Deutsche Grammophon and Phonogram and who will be conducting the Royal Opera's revival of *Ariadne auf Naxos* next season, was guest conductor for the 1977 International Youth Orchestra's final concert in the Royal Albert Hall last Sunday (21).

PRIAULX RAINIER, the South African-born composer well-known to generations of pupils at the Royal Academy of Music, has recently completed her first violin concerto at the age of 74 and the work is to be premiered at the Edinburgh Festival by Yehudi Menuhin.

GERMAN-BORN Peter Ebert will become administrator of Scottish Opera from next month when Peter Hemmings takes up an appointment with Australian Opera. Ebert has produced regularly at Glyndebourne and at Edinburgh in addition to his home country and elsewhere abroad.

Richardson leaves CMW

TREVOR RICHARDSON, founder-editor of *Classical Music Weekly*, the paper launched last September, is to relinquish his post at the end of the month for personal reasons. Richardson's confirmation of the news to *Music Week* ends some months of speculation concerning both the future of *CMW* and his own association with it.

Richardson, previously editor of *Records & Recording*, said that he planned to resume his training for the priesthood after a lapse of some 15 years (he holds a degree in theology). "It is certainly not the magazine which has led to this decision," he stated. "I feel that I

have done my bit after a year and that we have earned respect and interest."

A recent change which gave rise to rumours about the magazine's viability was its acquisition from Mandabrook by an editorial collective, Rhinegold Publishing. It was suggested that the journal had not turned out in the way its funding company had anticipated; and Richardson confirmed that there were plans for a relaunch "as and when" under the direction of Robert Maycock, who becomes editor.

'Popular' Glyndebourne

THE PROGRAMME for the next two Glyndebourne opera seasons offers small comfort to contemporary composers. There will be a number of new productions, but little music that has been written since the 19th century. The chairman of Glyndebourne Productions, George Christie, described plans for the forthcoming season as "unabashedly popular".

In 1978 there will be new productions of Mozart's *Die Zauberflöte* (conductor Andrew Davis, producer John Cox, designer David Hockney) and *Così fan Tutte* (conductor Bernard Haitink, producer Peter Hall, designer John Bury). The three other operas completing the season will be *La Bohème*, *The Rake's Progress*, and *Don Giovanni*.

Accardo titles on Philips

THE SOUTH Bank Summer Music festival, which closes at the Festival Hall, London, tomorrow (28) has provided a busy season for the violinist Salvatore Accardo, who is signed to Philips.

As one of the festival's artists-in-residence Accardo has been participating in Beethoven chamber concerts devoted to violin sonata and piano trios, together with orchestral programmes featuring the composer's Violin Concerto and Triple Concerto.

Accardo, who is in his mid-thirties, established his reputation in London last May when he drew from a normally undemonstrative Festival Hall audience a spontaneous round of applause in the first movement of Paganini's Violin Concerto. His latest Philips release (6703 076) is a recording of Bach Sonatas and Partita.

ALBUMS

Prokofiev. *Cinderella and Romeo and Juliet*. Piano transcriptions played by Cristina Ortiz. Producer: John Willan. EMI HQS 1393. Ears used to full orchestral performance of these two ballets may take a while to acclimatise to the composer's transcriptions and arrangements for piano, but the process is rendered painless by Cristina Ortiz's intelligent and committed playing. She deploys a great variety of tone colour to produce on occasions an almost orchestral sound, on others a strongly percussive effect, and plays throughout with considerable dash but no loss of accuracy, negotiating the rhythmic complexities with such ease as to make them sound simple. Her empathy with the mood of each of these twenty-three pieces is remarkable: she seems equally at home with the witty elegance of the Gavotte from *Cinderella* and the violent cantankerousness of *Masks from Romeo and Juliet*; she captures the icy brilliance of *Amoroso* and the lyrical warmth of *Juliet* with equal success. Only in *Montecchi and Capuletti*, where the memorable tune forces its way upward over stalking octaves in the bass, could one wish for a slower tempo; elsewhere her judgement is impeccable. Strongly recommended.

** Kurt Weill/Bertolt Brecht. *The Seven Deadly Sins*. With Lotte Lenya and orchestra conducted by Wilhelm Bruckner-Ruggenberg. Producer: H. Gerhard Lichthorn. CBS 73657. The last and most bitter of the great Weill/Brecht collaborations, *Seven Deadly Sins* was written and first performed in Paris in 1933, and deals ironically with the adventures of two sisters in a semi-mythical America: in overcoming idleness they take to blackmail, in stifling anger they learn to suffer injustice and so on. This 1957 recording, reprocessed for stereo, features Weill's wife Lotte Lenya, whose sinister, bittersweet voice is so closely associated with his work it is hard to imagine any other. A male quartet representing the sisters' family provides striking vocal contrast, and there is a nice touch in the use of a basso profundo for the anxious mother. Weill's style shows strong generic similarities with his earlier work, though here he employs a full orchestra and some of this most complex writing, full of rhythmic elaboration. Highlights are the haunting Prologue, the lilting waltz of *Pride* with its manic edge, and *Anger*, where the strings race alongside a hubbub of conflicting voices. An invaluable recording.

** An Evening with Henry Russell. Clifford Jackson and William Bolcom. Producer: Marc Aubert and Joanna Nickrenz. Nonesuch H 71338. Russell was one of the first great popular singers, the rage of America in the 1830s, histrionic singer and skilful self-accompanist, composer of *Woodman Spare that Tree on A Life on the Ocean Wave*. Nonesuch has unearthed this material, along with some authentic between-songs monologues, and brought together baritone Clifford Jackson and pianist William Bolcom to do between them what Russell did alone and recreate the atmosphere of his concerts. This they do with great success on a most entertaining record, though of course what was in the 1830s serious melodrama is today merely risible. The piano arrangements owe much to Italian opera and run to all manner of flowery interludes: *A Life On The Ocean Wave* itself has Mozartian triplets in the accompaniment and *The Ship's On Fire* boasts a spectacular and protracted prelude, a fitting mate for Dudley Moore's famous interminable coda. The singing defers to the needs of the narrative: with diabolic laughter or whatever else is required, one minute hushed to a whisper, the next amplified to the scream of an asylum inmate. Of specialist interest.

April is almost here!



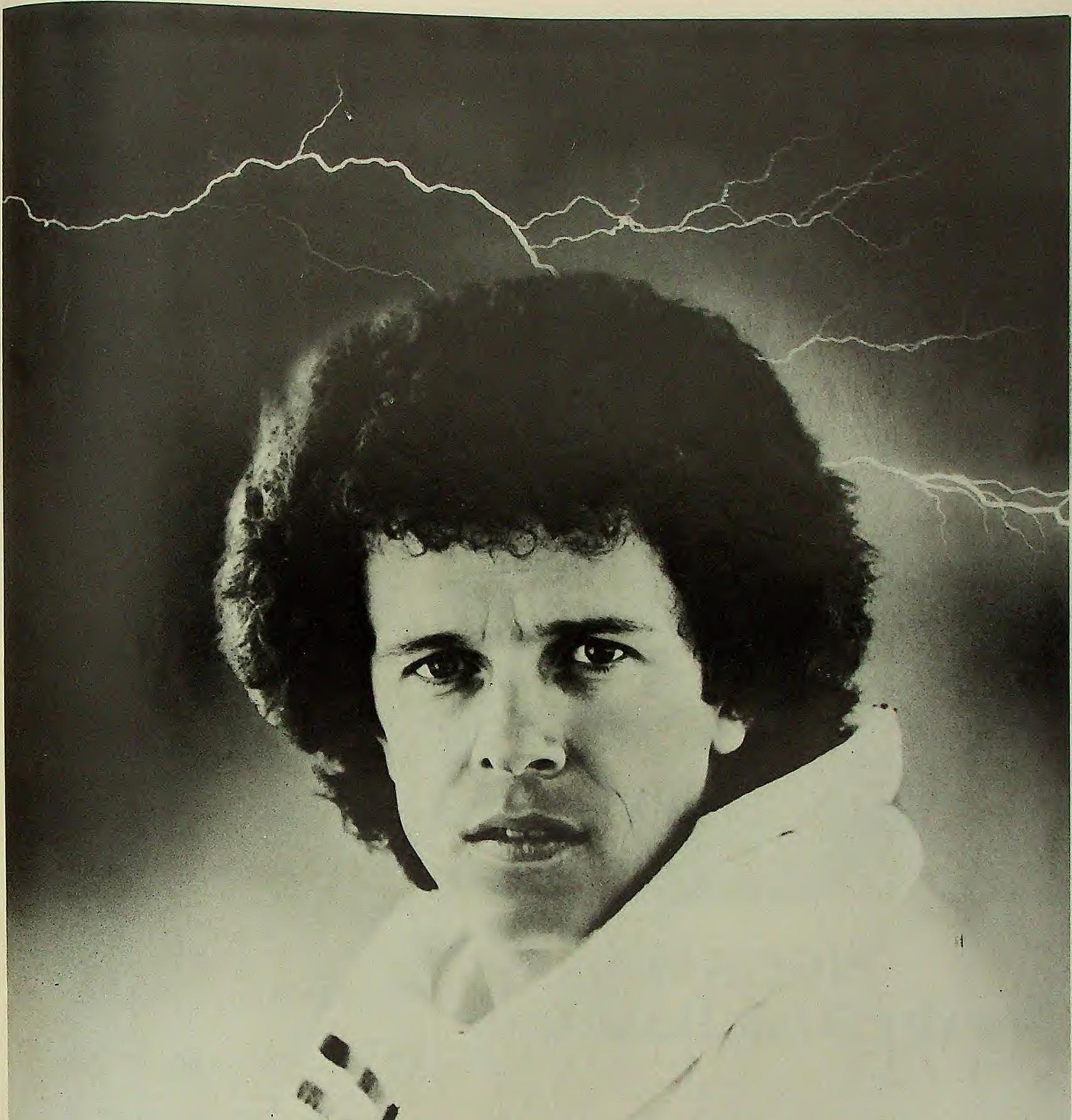
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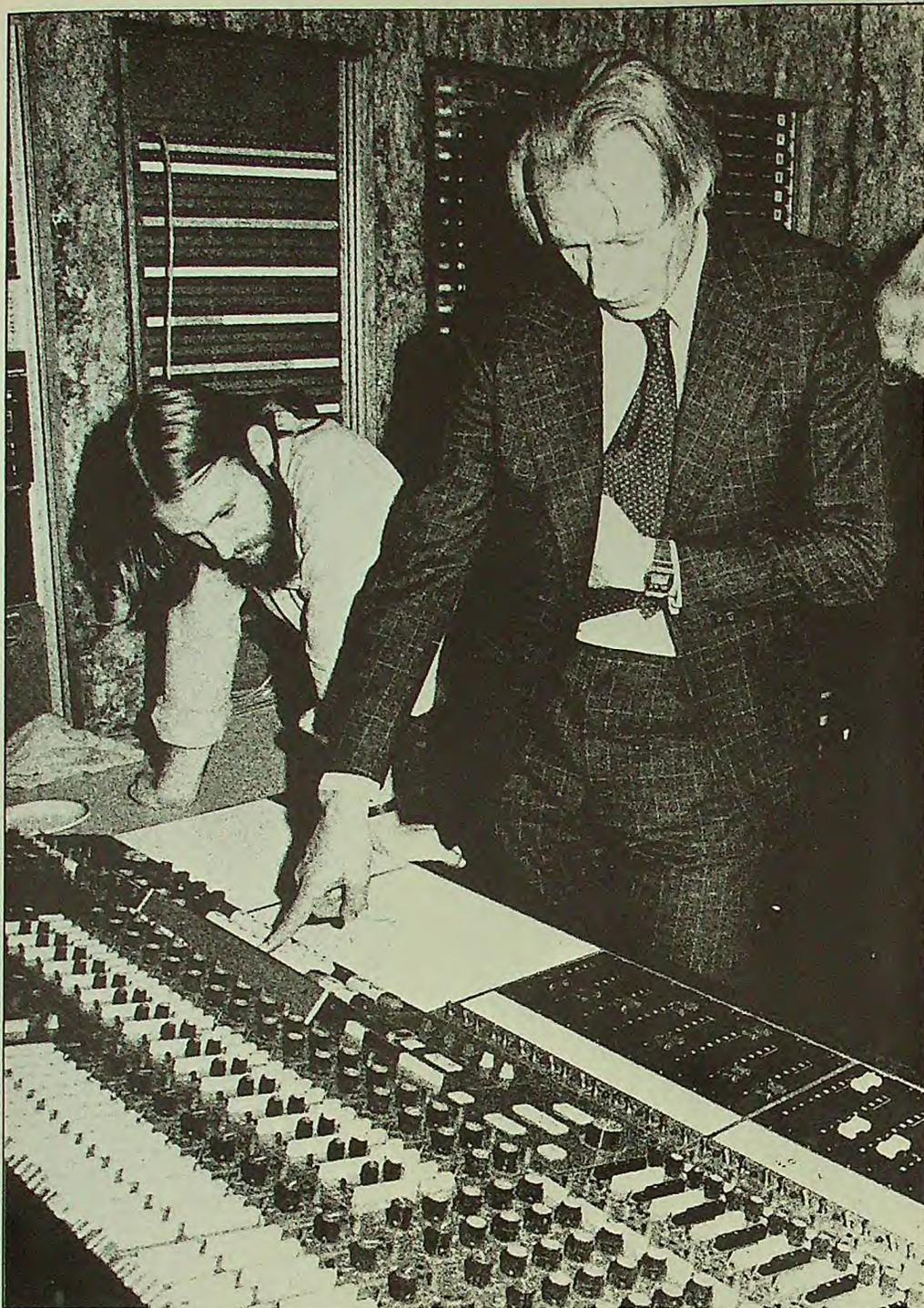
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ALBUM REVIEWS

POPULAR

ELVIS PRESLEY

Moody Blue. RCA PL12428. Producers: Elvis Presley & Felton Jarvis. What was to be the latest album from the Elvis Presley conveyor belt now, tragically, becomes the singer's first posthumous hit. This LP is hardly a suitable memorial to Presley's talents, containing as it does rather lacklustre versions of Unchained Melody (recorded live, along with several other of the numbers), If You Love Me Let Me Know, which was originally introduced by Olivia Newton-John, the title track, and Pledging My Love. The album incidentally, charted before last week's news, and will now doubtless sell in shoals.

JONATHAN RICHMAN & THE MODERN LOVERS

Rock 'n' Roll With The Modern Lovers. Beserkley BSERK 9. Producers: Matthew King Kaufman & Glen Kolotkin. With Roadrunner riding high in the singles chart, Jonathan Richman is likely to be a much sought-after artist for album buyers on curiosity value alone. Playing in an acoustic, or at the most, very lightly-electricified style, Richman and the Modern Lovers seem out to charm the listener, from the opening track – a traditional Chinese folk song called The Sweeping Wind, played on the ethnic string instrument – through to the Fifties accapella gospel feel of Angels Watching Over Me. The children's song Wheel On The Bus, The Dodge Veg-O-Matic and Rockin' Rockin' Leprechauns are all idiosyncratic examples of Richman's childlike wonder at America in all its tacky glory. The LP sounds as if it was recorded in someone's back room with all the windows open, which somehow adds to the charming off-the-wall atmosphere. The package might be destined for strong sales once the listener has adjusted to the low-key projection.

TINA CHARLES

Heart 'N' Soul. CBS 82180. Producer: Biddu. Some rather predictable performances from Miss Charles, but her singles success proves that she still has immense selling power, and the inclusion here of Rendezvous (her recent hit) and Falling In Love With Summertime, will guarantee extra sales. Also included are the Jimmy James' hit I'll Go Where Your Music Takes Me, and a Love Bug/Sweets For My Sweet medley.

OLIVIA NEWTON JOHN

Making A Good Thing Better. EMI EMC 3192. Producer: John Farrar. Following her recent single success with Sam, there is renewed UK interest in Miss Newton John, and this album must benefit accordingly. The whole set is dominated by the beautiful Don't Cry For Me Argentina which, perhaps surprisingly to those people who doubt the singer's vocal talents, equals the performance of Julie Covington. She also revives Johnny Cash's Ring Of Fire, and adds compositions by the Alessi Brothers, Pete Wingfield and Randy Edelman. Good pop and m-o-r listening.

BRENDA & THE TABULATIONS

I Keep Coming Back For More. Casablanca CAL 2016. Producers: Various. Making their Casablanca debut, Brenda & The Tabs display disco tendencies rather removed from their ten years of American r&b hits, which have been mainly ballads. Fortunately, Brenda Payton's vocals are versatile, coping as well with the speedy (Let's Go All The Way, I Keep Coming Back For More, I'm A Superstar) as she does with the slow (Leave Me Alone, Take It Or Leave It). Instrumentally, the Philadelphia

sound is much in evidence – sometimes on disco automatic, exemplified by Everybody's Fool, on other occasions lending sympathetic support to the group, as on their soulful reading of Melissa Manchester and Carole Bayer Sager's Home To Myself. Stock if you've a strong soul clientele.

NANCY WILSON

I've Never Been To Me. Capitol E-ST-11659. Producers: Various. As a stylist back in the Sixties and early Seventies, Nancy Wilson had few peers, and even now she remains a great exponent of love songs. Unfortunately with most of her recent albums she has been badly let down by material, often choosing very obscure work which has no immediate identification. Judging from her recent record sales it would appear that her fans prefer the old-style Wilson. Nevertheless, this LP has some highlights, including Lamont Dozier's Flying High, Love Is Alive by Gary Wright, and the self-penned, Patience My Child. But it would be good to hear her get to grips with more commercial material generally.

CAMEO

Cardiac Arrest. Casablanca CAL 2015. Producer: Larry Blackmon. "If you believe in us, you will be blessed with funk", proclaims Cameo front man, Tomi Jenkins. Well, black music buyers have already demonstrated their belief in the band's Rigor Mortis, a disco delight, and there should be solid interest amongst those same folks for this long-player. The eight-man band is a cross between the Fatbacks and the Ohio Players, with a hint of Funkadelic, and especially tight in the brass, rhythm and percussion departments. Top tracks include Funk Funk (self-descriptive), Find My Way (more in the soul vocal mainstream) and Stay By My Side (an old-fashioned ballad). An arresting album.

LIFESTYLE

Lifestyle. MCA MCF 2809. Producer: Billy Jackson. Lifestyle is a fresh five-man outfit from New York (part of MCA's move into the soul market via the Rollers production deal) which falls into the music's mainstream. Their style is a cross between the Detroit Spinners and the Tymes, the latter connection no surprise with that Philadelphia group's mentor, Billy Jackson, in charge of production here. The sound is smooth – Lifestyle are equally good on ballads such as Love Can Make You Cry and This Dream as they are on ballads like Katrina and Trying to Make It Up – and the harmonies mellow. Difficult to see how MCA can expect much UK sales action, however, without benefit of a hit single or some other promotion aid. But the group, able to write much of its own material, should be eyed closely on future recordings.

MISCELLANEOUS

RICHARD TAUBER

The Great Richard Tauber. Music For Pleasure MFP 50333. Part of MFP's vintage series, and this album first time round sold more than 100,000 copies. There is always a market for Tauber's kind of music, and the Austrian-born tenor performs here such evergreens as Plaisir D'Amour, The Blue Danube, If You Could Care, and Without A Song. A welcome reissue for his many admirers.

JOSEF LOCKE

Hear My Song. Music For Pleasure MFP 50336. Reissued for the second time, and bound to pick up new sales all over again. This repackaged album includes Come Back To Sorrento, The Holy City, I'll Take You Home Again Kathleen, Goodbye and The Drinking Song.

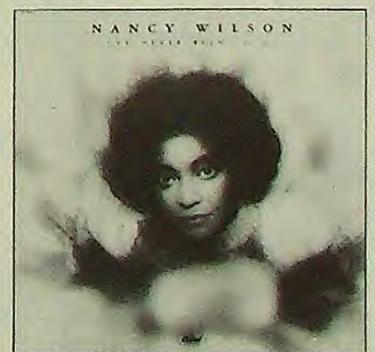
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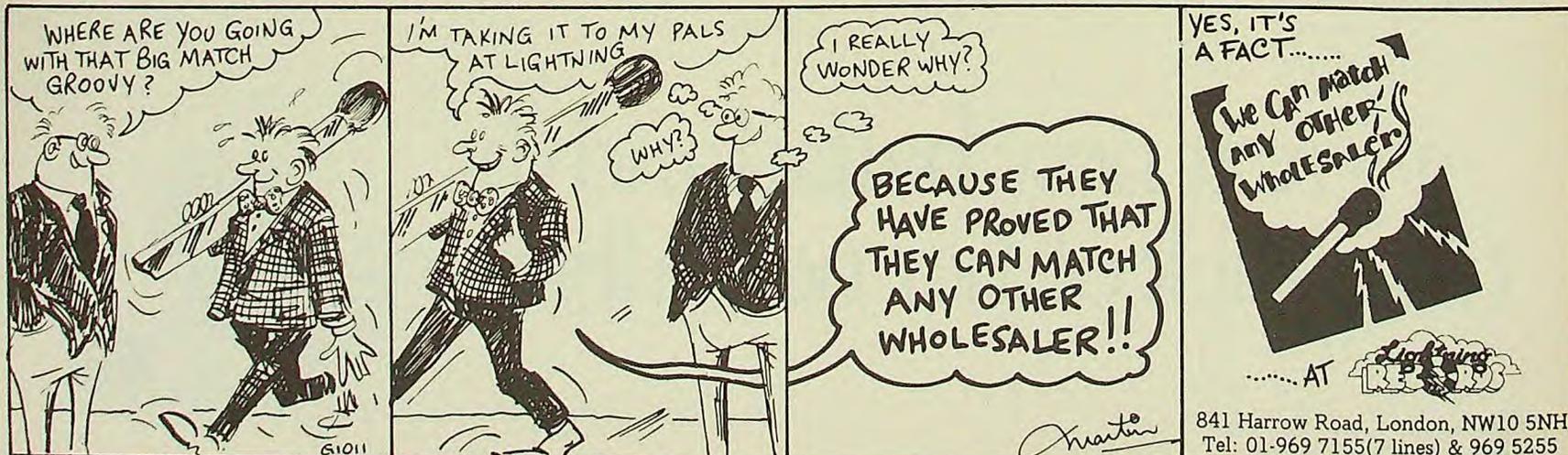
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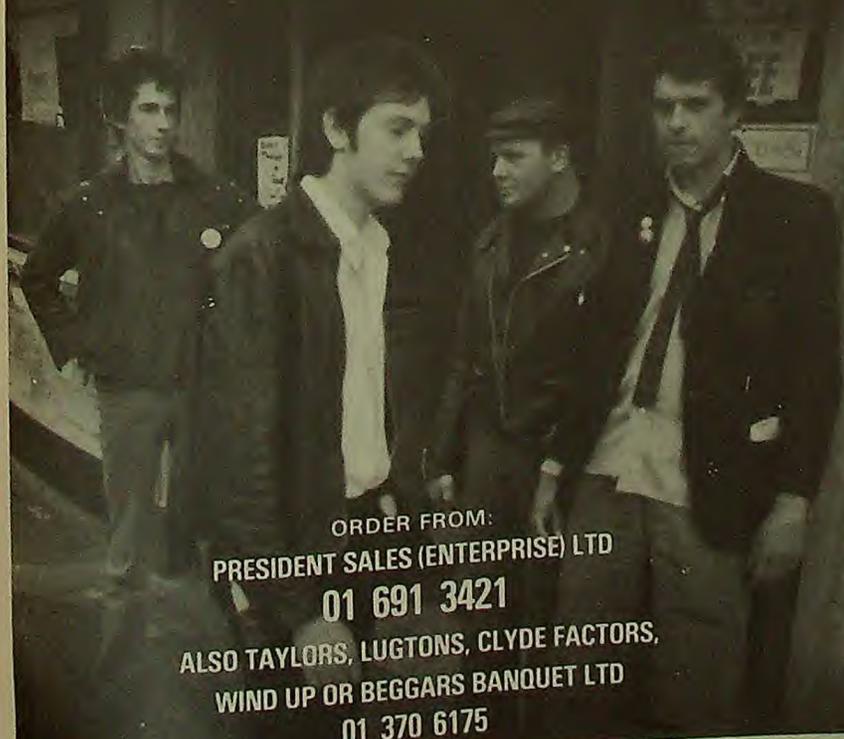
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RELEASES MUSIC WEEK

INDEX

ASHTON, Leigh T
 BLUEBEARD C
 BUTLER, Jerry C
 CELI BEE & THE BUZZY O
 BUNCH O
 CERRONE R
 CHICKADEES C
 COLLINS, Judy S
 DAVIES, Paul M
 DICTATORS S
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 DOYLE, Peter S
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 Z.Z. HILL L

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, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream, V - Virgin.

F
 FOR YOU, Tapioca Boy, DEL PARROTT, Target TGT 137 (E).

G
 GOLD MEDALLION, Superboy Rock 'n' Roller, TUCKY BUZZARD, Purple PUR 134 (E).

H
 HEAVEN'S DOOR, Dance Your Life Away, MARTIN JAY, DJM DJs 10804 (C).
 HELLO MARY-LOU, Oh You Beautiful Creature, OAKIE, Comet U 6311 (HR/W/L/T/G).

I
 I BELONG TO YOU, The Gallop, MILTON WRIGHT & THE TERRA SHIRMA STRINGS, Grapevine GRP 103 (R).
 I DON'T WANNA GO, Oh I Could Have Loved You, MOMENTS, All Platinum 6146 325 (F).

IF I HAD WINGS, Tonight We Dance, HARRISON JONES, Gull GULS 50 (A).
 I GOT YOU, YOU GOT ME, The Woman You Love, THEO VANESS, EMI 2675 (E).

I THINK WE'RE ALONE NOW, As Long As I'm With You, RUBINOOS, Berserkey XBZZ 3 (S).
 I'M GONNA CHANGE, Don't Pity Me, THE VELOURS, MGM 2006 603 (F).

IN THE MIDDLE, To Cry For Love, TIM MOORE, Polydor 2001 726 (F).
 IT WAS ALMOST LIKE A SONG, It Don't Hurt To Dream, RONNIE MILSAP, RCA PB 0976 (E).

I WANNA BUMP, Disco Rabbit, BOBBY MARCHAN, Mercury 6167 522 (F).
 I WANNA TESTIFY, Turn On The Tv, ROGER TAYLOR, EMI 2679 (E).

J
 JUST A LITTLE TIME, Time To Hide, RUBY STARR, Harvest HAR 5134 (E).

L
 LET THE HEARTACHES BEGIN, Better By Far, TONY MONOPOLY, EMI International INT 538 (E).

LITTLE DARLING, Loosin' End, DOOBIE BROTHERS, Warner Brothers K 16989 (W).
 LOVE IS SO GOOD WHEN YOU'RE STEERING IT, Need You By My Side, Z.Z. HILL, CBS 5553 (C).

M
 MEDICINE WOMAN, One Night Lovers, PAUL DAVIS, Bang 009 (F).
 MOTORBIKE KID, Big Jump At Picket's Lock, EDDIE KIDD, Decca FR 13722 (S).

N
 NICE AND SLOW, Hello Africa, KALYAN, MCA 317 (E).

O
 O-H-I-O, Can You Still Love Me, OHIO PLAYERS, Mercury 6167 549 (F).
 ONE LOVE, Hunt Me, CELI BEE & THE BUZZY BUNCH, TK XC 9145 (R).
 ON THE RUN, Time Bomb, LAKE, CBS 4865 (C).

R
 RACING CARS, Running From The Law, JOHN OTWAY & WILD WILLY BARRETT, Polydor 2058 916 (F).
 ROLLIN' WITH THE FLOW, To Sing A Love Song, CHARLIE RICH, Epic EPC 5551 (C).
 RUM AND COLA COLA, We Like Music, CHICKADEES, Gull GULS 52 (A).

S
 SCHOOL DAYS/ON A LINE, I'm Stranded/No Time, STANLEY FRANK/THE SAINTS, Power Exchange PXE 101 (S).
 SEARCH AND DESTROY, Sleeping With The TV On, DICTATORS, Asylum K 13091 (W).
 SEND IN THE CLOWNS EP, JUDY COLLINS, Elektra K 12270 (W).
 SEX AND DRUGS ROCK 'N' ROLL, Razzle In My Pocket, IAN DURY, Stiff BUY 18 (I).
 SHE'S GOT YOU, That Lady That Lived Here Before, LORETTA LYNN, MCA 316 (E).
 SHOWROOM DUMMIES, Europe Endless, KRAFTWERK, Capitol CLX 104 (E).

SKIN DEEP, We Behave In Lovin', PETER DOYLE, RCA PB 5051 (R).
 SPANGLES, Opus 304, LIEUTENANT PIGEON, Comet U 6313 (HR/W/L/T/G).
 SPRING HIGH, The Messenger, RAMSEY LEWIS, CBS 5515 (C).
 SUCH A NIGHT What Do You Want To Make Those Eyes At Me For, EMILE FORD, Unigram U 6310 (HR/W/L/T/G).

T
 TANYA, When Will You Believe, LEIGH ASHTON, Response SR 503 (A).
 THE MONSTER MASH, The Bard's Own Recipe, VINCENT PRICE, EMI 2659 (E).

U
 UTOPIA - ME GIORGIO, Too Hot To Handle, GIORGIO, Oasis 1 (C).

W
 WANTING YOU, Falling In Love Again, APRIL STEVENS, MGM 2006 586 (F).

Y
 YOU'RE THE SINGER, As Time Goes On, BERNIE LEADON, Asylum K 13092 (W).

TOTAL ISSUED

SINGLES NOTIFIED BY MAJOR MANUFACTURERS FOR WEEK ENDING AUGUST 26th, 1977

	This Week	This Month	This Year
EMI	12 (10)	32 (25)	335 (212)
Decca	1 (2)	6 (3)	67 (93)
Pye	- (2)	9 (12)	99 (163)
Polydor	4 (5)	22 (21)	161 (198)
CBS	6 (5)	19 (25)	184 (161)
Phonogram	4 (2)	16 (8)	113 (98)
RCA	4 (2)	7 (4)	130 (115)
WEA	7 (2)	23 (8)	155 (103)
Others	15 (15)	53 (41)	530 (638)
Total	53 (45)	187 (147)	1774 (1781)

LISTINGS

A
 ANGEL DANCIN', Boy Meets Girl, PARKER MCGEE, Big Tree K 10996 (W).
 ANGEL OF THE MORNING (ANYWAY YOU WANT ME), Stuff Dreams Are Made Of, MARY MASON, Epic EPC 5552 (C).
 ARIANA, Sunday Morning, STARDUST, Satril SAT 120 (A).

B
 BABY BLUE EYES, Big Band Baby Blondie, STAVELY MAKEPEACE, Unigram U 6312 (HR/W/L/T/G).
 BABY PLEASE DON'T GO, The Wanderer, GARY GLITTER, GTO GT 103 (C).

C
 CAPTAIN MORGAN, Pick A Bale, BLUEBEARD, Gull GULS 51 (A).
 CERRONE'S PARADISE, Take Me, CERRONE, Atlantic K 10961 (W).
 C'EST LA VIE, Jeremy Butler, GREG LAKE & ELP, Atlantic K 10990 (W).
 CHALK IT UP, I Don't Want Nobody To Know, JERRY BUTLER, Motown TMG 1082 (E).

D
 DOWN BY THE DOCKS, Put Your Mouth Where The Money Is, SAILOR, Epic EPC 5566 (C).

E
 EASY LOVIN', Can You Feel It, BO KIRLAND/RUTH DAVIS, EMI International INT 536 (E).

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING AUGUST 27

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E August 20)	PROMOTION	COMMENTS by TONY JASPER
B. J. THOMAS Don't Worry Baby MCA 313 (EMI)	August 6	Raindrops Keep Fallin' On My Head (42, 1970)	No. 34	Basic company attention. Intelligently picked up by John Drake at Pennine two weeks ago.	US revival of Beach Boys song, following closely on the heels of Briton Chris White's version, which did not happen. Customers wanting original, refer to Endless Summer (EA-ST 11307) or 20 Golden Greats (EMTV 1). This recording, from US-issued album, B.J. Thomas, is very good.
THE RUBINOOS I Think We're Alone Now Berserkey XB223, first 15,000 BZZ3, after first 15,000 (Selecta)	August 26	None	Top 40, 1977	First 15,000 at 49p or, as printed but crossed out on picture bag, 9/11d. Financial experts should note 49 1/2p is correct translation.	Lovely simplistic Sixties-styled pop, reviving Tommy James & The Shondells' hit. Airplay before release by John Peel. From LP, The Rubinoos (PSERK 10), set for September 19 release. Berserkey becoming cult label, should aid sales.
JOHN OTWAY & WILD WILLY BARRETT Racing Cars Polydor 2058 914 (Phonodisc)	August 19	None	None	Record enclosed in special bag. Considerable media attention on album. Extensive music paper coverage. Touring nation end of August into September.	From super-produced Pete Townshend album titled after duo (Polydor Super 2383 453). Catchy, laid-back cut. Right DJ could make it big hit.
SANFORD-TOWNSHEND BAND Smoke From A Distant Fire Warners K 16995 (WEA)	August 12	None	No. 15	Particular concentration on radio stations.	From unreleased US album of some months back Sanford-Townshend Band (Warners BS 2966). Worth some dealer effort towards sales. No plans for UK LP release.
DONNA SUMMER Down Deep Inside CAN 111 (Pye)	August 12	I Feel Love (No. 1), on GTO	Not released as a 45.	Awaiting initial movement.	Brand new 1977 recording, licensing deal via Casablanca-Pye. Current GTO product is company's last Donna Summer material and it will be interesting who wins, Pye or GTO with. I Remember Yesterday (Sept 2) Lyric spicy. Groans evident. B-side is instrumental version by John Barry, joint composer of A side.
OHIO PLAYERS O-H-I-O Mercury 6167549 (Phonodisc)	August 26	Who'd She Coo (43, 1976)	No. 55	Special attention to disco market.	Cut from American gold LP Angel (9100037), issued here April. Consistent single, albums selling outfit, in spite of one small UK hit. May not be too late for big things. Pity group not here, as dynamic on stage.
STEVE MILLER Jungle Love Mercury 6078812 (Phonodisc)	Sept 2	Rock 'n' Me (11, 1976)	No. 49	First 20,000 in picture sleeve. Special dealer browser boxes. 1000 T-shirts plus badges in a consumer competition with questions on record bag. Advert in press and mentioning competition.	2nd from Book Of Dreams (9286 455). More rock riff and less euphonious than usual. Miller sells without charting. Best LP cut as 45 would be Swingtown. Artist is legendary. Miller over years - The Best Of Steve Miller 1968-1973 (E-ST 24058) which recently replaced The Legend (VMP 1008).
THEME FROM STAR WARS (i) London Symphony Orchestra BTC 2345 (Pye)	July 29	No. 21	No. 21	Publicity from file, although not issued here until December via newspaper-magazine coverage.	Hit for someone or some. (i) from album, LTD 541. (ii) Disco version produced and arranged by Ernie Freeman (of Raunchy fame, US charts, 1957). (iii) RCA deal with US Millennium. RCA says it will defeat Pye. Prodigal (UK, Motown) merely fancy themselves. Could be like old times with competing versions.
THEME FROM STAR WARS (ii) Graffiti Orchestra Prodigal PROD 5 (EMI)	August 19				
STAR WARS THEME (iii) Meco RCA Victor XB 1028 (RCA)	August 19		No. 43		

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KUDU 935

CHART FOR PERIOD AUGUST 6-12

TOP 60 ALBUMS

* = NEW ENTRY
 ☆ = PLATINUM LP (E million sales)
 ● = GOLD LP (E300,000 on or after 1st Jan. '77)
 □ = SILVER LP (E150,000 on or after 1st Jan. '77)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	4	11	□ 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	31	31	7	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (E)
2	2	21	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	32	35	2	□ FLOATERS Floaters (J. Mitchell/M. Willis)	ABC ABCL 5229 (C)
3	1	4	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	33	38	26	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
4	3	11	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	34	32	6	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
5	6	27	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)	35	25	8	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)
6	8	17	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	36	43	14	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
7	5	10	□ I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	37	44	3	□ BERNI FLINT Berni Flint (Hal Shaper/Mike Berry)	EMI EMC 3184 (E)
8	19	2	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	38	49	7	CSN Crosby, Stills & Nash (CSN/R&H Albert)	Atlantic K 50369 (W)
9	9	35	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	39	46	14	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
10	12	39	☆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	40	32	15	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
11	10	12	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	41	50	8	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
12	11	4	NEW WAVE Various	Vertigo 6300 902 (F)	42	45	6	SORCERER Tangerine Dream (Tangerine Dream)	MCA MCF 2806 (E)
13	18	4	LOVE FOR SALE Boney M (Frank Farjan)	Atlantic K 50385 (W)	43	48	5	☆ 20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
14	14	4	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)	44	36	32	☆ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
15	21	36	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	45	53	44	☆ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
16	26	16	● GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	46	42	13	□ SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)
17	9	23	● LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	47	39	10	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)
18	28	31	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)	48	—	—	MOODY BLUE Elvis Presley	RCA PL 12428 (R)
19	15	12	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	49	29	4	COMING OUT Manhattan Transfer (Richard Perry)	Atlantic K 50291 (W)
20	17	12	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	50	52	11	☆ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
21	24	16	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	51	—	1	● THE BEATLES 1962-1966 Beatles (George Martin)	Parlophone PCSP 717 (E)
22	27	75	☆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	52	—	1	□ I'M IN YOU Peter Frampton (Peter Frampton)	A&M AMLK 64704 (C)
23	13	5	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)	53	—	—	ROCK AND ROLL WITH MODERN LOVERS Jonathan Richman (Kaufman/Kolotkin)	Beserkley BSEK 9 (S)
24	23	38	☆ THEIR GREATEST HITS 1971-1975 Eagles (—)	Asylum K 53017 (W)	54	40	4	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550 (E)
25	22	3	IT'S A GAME Bay City Rollers (Harry Maslin)	Arista SPARTY 1009 (F)	55	—	1	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (C)
26	47	3	I ROBOT Alan Parsons	Arista SPARTY 1012 (F)	56	58	2	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
27	20	7	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	57	—	1	☆ SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon & Garfunkel)	CBS 69003 (C)
28	34	29	☆ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	58	57	2	ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
29	37	18	□ EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)	59	54	2	☆ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Riva RVLP 4 (W)
30	16	3	LIVE IN THE AIR AGE Be Bop Deluxe (Bill Nelson)	Harvest SHVL 816 (E)	60	—	—	MAKING A GOOD THING BETTER Olivia Newton-John (John Farrar)	EMI EMC 3192 (E)

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
ABBA	10,22	FLEETWOOD MAC	5	NEW WAVE	12
BAY CITY ROLLERS	25	FLINT, Berni	37	OLDFIELD, Mike	50
BEACH BOYS	43	FLOATERS	32	PARSONS, Alan	26
BEATLES	40,51	FRANCIS, Connie	1	PETTY & THE HEARTBREAKERS, Tom	56
BENSON, George	39	FRAMPTON, Peter	52	PINK FLOYD	33,41,44
BE BOP DELUXE	30	HOT CHOCOLATE	31	PRESLY, Elvis	48
BONEY M	13	JAM	36	RAINBOW	23
COOLIDGE, Rita	58	JARRE, Jean Michel	8	RICHMAN, Jonathan	53
COSTELLO, Elvis	14	MAMAS & PAPAS	47	SAYER, Leo	18
CROSBY STILLS & NASH	38	MANHATTAN TRANSFER	49	SCAGGS, Boz	46
DIAMOND, Neil	17,54	MARLEY, Bob & The Wailers	11	SHADOWS	28
EAGLES	9,24	MATHIS, Johnny	4	SIMON & GARFUNKEL	57
ELECTRIC LIGHT ORCHESTRA	15	MUPPETS	19	SMOKIE	16
EMERSON LAKE & PALMER	20	NEWTON-JOHN, Olivia	60		

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 OVER LAST WEEK
 MUSIC WEEK, AUGUST 27

DISTRIBUTORS CODE
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	4	6	FLOAT ON	Floater's	ABC 4187	Anchor	Woody Wilson/Fee Records	HOLD ON TO LOVE, Page Three, Warner Brothers K 16978
2	1	8	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	HANDY MAN, James Taylor, CBS 5363
3	2	6	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst	YOU'VE BEEN DOIN' ME WRONG, Delegation, State STAT 55
4	42	3	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley	SOUL COAXING, Biddu Orchestra, Epic EPC 5416
5	3	8	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte	I NEED YOU, Joe Dolan, Pye 7N 45702
6	6	8	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid	PINOCCHIO THEORY, Bootsy's Rubber Band, Warner Brothers K 16964
7	8	10	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle	THE WARRIOR, Osibisa, Bronze BRO 41
8	10	5	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba	B. Monaco/Rampro	IT'S NOW OR NEVER, Elvis Presley, RCA PB 2698
9	15	6	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro	JAILHOUSE ROCK, Elvis Presley, RCA PB 2695
10	14	4	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry	CRYING IN THE CHAPEL, Elvis Presley, RCA PB 2708
11	7	10	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	
12	9	5	SOMETHING BETTER CHANGE/STRAIGHTEN OUT	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent	
13	5	7	IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	Mike Chapman	
14	12	7	ROADRUNNER	Jonathan Richman	Beserkley BZZ1	Modern Lovesongs/Warner	Kaufman/Kolotkin	
15	11	9	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores	
16	27	3	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco	
17	22	4	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk	
18	13	6	ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith	
19	29	3	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis	
20	18	11	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.	
21	50	2	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry	
22	NEW ENTRY		OXYGENE	Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre	
23	23	3	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177	Pippin The Friendly Ranger	Tony Visconti	
24	25	4	SPANISH STROLL	Mink DeVille	Capitol CLX 103	EMI	Jack Nitzsche	
25	26	8	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Intersong	Fleetwood Mac/Dashut/Caillat	
26	16	11	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most	
27	NEW ENTRY		GARY GILMOUR'S EYES	The Adverts	Anchor ANC 1043	Anchor/Adverse Noise	Adverts/L. Wallis	
28	28	3	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon	
29	45	2	SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller	
30	NEW ENTRY		SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay	
31	33	3	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff	
32	30	5	DANCIN' EASY	Danny Williams	Ensign ENY 3	Air Edel/Hensley	Tony Evers	
33	37	3	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren	
34	19	13	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	
35	21	8	PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas	
36	37	3	YOU TAKE MY HEART AWAY	DeEtta Little/Nelson Pigford	United Artists UP 36257	United Artists	Bill Conti	
37	41	3	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia PIR 5451	Carlin	Gamble/Huff	
38	24	8	THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee	
39	36	4	IF I HAVE TO GO AWAY	Jigsaw	Splash CP11	Belsize	Peate/Scott/Pyer	
40	47	3	AMERICAN GIRL	Tom Petty & The Heartbreakers	Island WIP 6403	ATV Music	Denny Cordell	
41	38	7	YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff	
42	48	2	DOWN THE HALL	Four Seasons	Warner Brothers K 16982	ATV Music	Bob Gaudio	
43	46	2	ALL I THINK ABOUT IS YOU	Harry Nilsson	RCA PB 9104	Golden Syrup/Eaton	Robin Cable	
44	43	5	LOVE'S SUCH A WONDERFUL THING	Real Thing	Pye 7N 45701	Open Choice/Peterman	Chris & Eddie Amoo	
45	NEW ENTRY		PIPELINE	Bruce Johnston	CBS 5514	Peter Maurice	Gary Usher	
46	NEW ENTRY		TELEPHONE MAN	Meri Wilson	Pye 7N 25474	Campbell Connelly	B. Castleman/J. Rutledge	
47	NEW ENTRY		LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Sair Hits	R. J. Langer	
48	NEW ENTRY		BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea	
49	NEW ENTRY		I GOT TO SING	J.A.L.N. Band	Magnet MAG 97	Pathway/MCPS	Finesilver/Whitehouse	
50	NEW ENTRY		GIMME DAT BANANA	Black Gorilla	Response SR 502	Response	Holm/Pietsch/Stein/Dietrich	

DISTRIBUTORS A-Z

All I Think About Is You	43R
American Girl	40E
All Around The World	18F
Angelo	2A
Dancin' In The Moonlight	23F
Dancin' Easy	32F
Black Is Black	48E
Do Anything You Wanna Do	19A
Down Deep Inside	21A
Down The Hall	42W
Dreamer	31C
Dreams	25W
Easy	15E
Fanfare For The Common Man	34W
Feel The Need	20W
Float On	1C
Gary Gilmour's Eyes	27C
Gimme Dat Banana	50A
I Feel Love	5C
If I Have To Go Away	39E
It's Your Life	13E
I Can't Get You Outa My Mind	33F
I Got To Sing	49C
Let's Clean Up The Ghetto	37C
Looking After Number One	47F
Love's Such A Wonderful Thing	44A
Ma Baker	11W
Magic Fly	16A
Nights On Broadway	9W
Nobody Does It Better	10W
Oxygene	22F
Pipeline	45C
Roadrunner Once Roadrunner	14S
Twice	30E
Silver Day	12E
Something Better Change	12E
So You Wish Again	26E
Spanish Stroll	24E
Sunshine After The Rain	29C
Telephone Man	46A
That's What Friends Are For	8C
The Crunch	6R
Think I'm Gonna Fall In Love With You	28C
Three Ring Circus	38E
Tulane	28F
Way Down	4R
We're All Alone	7C
You Got What It Takes	3F
You Take My Heart Away	36E
Your Song	41C

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TOP WRITERS

1 M. Willis/A. Ingram/S. Mitchell, 2 Tony Hiller/Lee Sheridan/Martin Lee, 3 Gordy/Davis, 4 L. Martin/J. Kennedy, 5 Summer/Bellotte/Moroder, 6 Richard Hewson, 7 Boz Scaggs, 8 D. Williams/C. MacDonaid, 9 Gibb Brothers, 10 Carole Bayer Sager, 11 Farlan/Reyam, 12 Stranglers, 13 Mike Chapman/Nicky Chinn, 14 Jonathan Richman, 15 Ritchie, 16 Ecama, 17 Chuck Berry, 18 Paul Weller, 19 G. Douglas/E. Hollis, 20 Tilman, 21 John Barry/Donna Summer, 22 Jean Michel Jarr, 23 Phil Lynott, 24 Mink DeVille, 25 Steve Nicks, 26 Russ Ballard, 27 T. V. Smith, 28 Ben Findon/M. Myers, 29 Ellie Greenwich, 30 Tony Macaulay/Geoff Stephens, 31 Gamble/Huff, 32 Dunning/Eyers/Hill/Grainge, 33 J. Verdi/C. Yarian, 34 Copland, 35 Jones/Matlocke/Cook/Rotten, 36 Conti/C. Connors/A. Robbin, 37 Gamble/Huff/Gilbert, 38 E. Ell/V. Barrett, 39 Sutin Hayashi, 40 Tom Petty, 41 Elton John/Berni Taupin, 42 Gaudio/Parker, 43 Harry Nilsson, 44 Chris & Eddie Amoo, 45 Spickard/Carman, 46 Meri Wilson, 47 Geldof, 48 Grainger/Hayes/Wadey, 49 Finesilver, 50 Pietsch/Stein/Dietrich.

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Ashra in Regent's Park

REGENT'S PARK Open Air Theatre is a lovely setting, as anyone will confirm who has ever managed to find the way in. The prospect of a rock concert there featuring the German electronic band Ashra and incorporating one of the first outdoor laser shows seemed on the face of it an exciting one, sufficiently so to entice a large crowd, mostly young tourists, to the park last Sunday evening. But considering the amount of hardware collected on stage to delight the audience's eyes and ears, the performance was quite remarkably low-key, the most uneventful of events.

The laser show might have been designed specially to demonstrate its own limitations. The light was monochrome: a cold and unattractive green. Projected from behind the stage, the single beam shone through clouds of smoke in a flat triangle of light. This triangle could be opened and closed,

raised and lowered, split into sections, rotated at varying speeds to produce an illusion of three dimensions, bounced off the rain clouds and shot through the trees. Having done all these things in the first few minutes, the beam swung disconsolately about the sky for the remainder of the performance at a loss what to do next. Nature is said to dislike straight lines, and looking at this light show one could understand why.

Not that the band gave it much inspiration. Ashra is a three-piece led by Manuel Gottsching which specialises in the most banal kind of synthesiser music, so impoverished in content that Twinkle Twinkle Little Star by comparison seems almost symphonic in complexity. Each piece began with the establishment of a bass figure, locked on the synthesiser so that the unlucky listener knows he is doomed to hear it without the slightest variation for the next fifteen minutes or so. Harmonies of quite mind-numbing simplicity are then added, commonly a see-saw movement up and down a tone, and last a tune appears, sweet-toned and gentle, utterly without distinction.

Synthesiser music seems to have little flexibility: it digs itself into such deep ruts that change is a great effort. The pace of musical development within a piece is funereal, and the music itself is fantastically conservative as composition. The real question is whether these shortcomings are intrinsic or arise simply because no musicians of real imagination have tackled the problem. The lukewarm response that greeted the end of this altogether soporific evening showed clearly that Ashra are not such musicians.

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Blue

DEEP in the heart of teenage Glasgow burns a seemingly eternal flame for all its rock and roll sons wherever they may be. Like seagoing engineers in the merchant navy, Glaswegians are everywhere in the rock business, but they seem to save their best performances for their dedicated worshippers back home.

If the Apollo is a shrine to Alex Harvey and the Average White Band, then Tiffany's in Sauchiehall Street is the popsters temple, and on Sunday night new Rocket hopes Blue burst back onto its home territory for all that is best in Scottish music.

The band's appeal is based around the highly melodic pen of Hughie Nicholson and the tight harmonies of the whole four-man line-up. They are clean-cut, good-looking and perform in a West Coast style that may be slightly unfashionable in these new wave times, but is still going to sell a lot of records while the Eagles and Fleetwood Mac are still cleaning up.

The audience — ages ranging from nine to 17 — had come along for the popular Radio Clyde Back To School Roadshow and packed the ornate building to the proverbial gills. But when the disco finished and Blue was announced, scarcely a soul left the floor.

In front of this partisan crowd, the band could do no wrong and opening with a truly rocking guitar number it quickly had the place in its pocket. From there on in, the songs flowed with a surprising amount of punch, with the front line of Hughie Nicholson, younger brother David, and Ian McMillan swapping lead roles between pianos, guitars and bass with ease and efficiency that has come from an exhausting American promotional tour.

The material came mainly from the debut album on Rocket Another Nighttime Flight, and one number from it — Bring Back The Love deserves to be singled out for a mention. Apart from the recent hit Capture Your Heart, it drew the biggest applause of the night. It now seems certain to become the next single in edited form.

Other songs that worked well on stage were The Shepherd with its introspective feel and emotive delivery from the elder Nicholson and the title track from Nighttime Flight. The sound mix by producer Clive Franks should be praised too.

If Blue can keep on coming up with strong songs — and there is no reason why not as Nicholson has been writing hits since his days with Marmalade — the future looks good. An Autumn of hard work on a couple on big tours is already set up and should bring the band to a lot more people's attention.

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ALBUM REVIEWS

MISCELLANEOUS

GLENN MILLER
Legendary Performer, Vol. 2. RCA PL12080. The most commendable aspect of this release is that it does try to get away from the usual over-worked Miller titles, and features instead rather more obscure recordings such as Fools Rush In, Blueberry Hill, Moonlight Sonata, and Don't Sit Under The Apple Tree. The content is still commercial enough to warrant consistent sales, and the attractive album packaging should stimulate consumer interest.

ORIGINAL SOUNDTRACK
Scott Joplin. MCA MCF 2801. Producer: Ettore Stratta. The soundtrack from a yet-to-be-seen (in Britain) movie about the famous composer — Motown's male cheesecake, Billy Dee Williams, is in the title ole — this album could pick up some useful sales from casual buyers as much as from cinema-goers seeking a souvenir. It features many of Joplin's best-known works, performed in authentic style by Dick Hyman, including, of course, The Entertainer. Other top titles are Maple Leaf Rag, Wall Street Rag and Peacherine Rag. Stock in the soundtrack browser, but don't forget the m-o-r-racks, too.

VARIOUS
South America In Super Stereo. Polydor Special 2418 215. This LP is part of an easy listening series on the Polydor Special label, and features recordings by Roberto Delago and His Orchestra. Other LP titles include Vocals In Super Stereo (Special 2418 216) featuring the Kai Warner Singers, Sounds In Super Stereo (24182418 217), featuring the Peter Thomas Sound Orchestra, and Movie Themes In Super Stereo by Cyril Ornadel and His Orchestra. The repertoire is all very familiar, and the series should appeal to the middle-aged consumer market. These LPs are all good stock items.

GEORGE FORMBY
George Formby. MFP 50335. The toothy Lancashire comedian has always been a firm favourite, and 17 years after his death his recordings still receive a lot of airplay, as well as frequent exposure with the tv repeats of his films. This budget album is truly a collection of the best, including such saucy songs as Leaning On A Lamp Post, Mother What'll I Do Now? The Window Cleaner, Auntie Maggie's Remedy and the Lancashire Toreador.

ORIGINAL SOUNDTRACK
STAR WARS. 20th Century BTD 541. Producer: George Lucas. The film is already the rage of America, racing towards the title of the biggest grossing movie of all time. As yet it has yet to be screened to the public here, but its reputation has preceded it and import copies of the album have already been in demand. The album is a Top Ten entry and the Main Title theme is climbing the American Top 100 (giving the London Symphony Orchestra its first chart entry) and an alternative version is also moving. John Williams' music is brilliant, a satisfying experience in its own right, exciting, heroic, menacing, tender, romantic as the plot demands. Princess Leia's Theme, the Desert and the weird galactic jazz of the Cantina Band particularly catch the ear. Pye's decision to release now is undoubtedly to prevent importers making a killing, but the real demand for this 2LP set and poster will come at Christmas when the film is on general release.

LARRY CORYELL/ALPHONSE MOUZON
Back Together Again. Atlantic K 50382. Producer: Coryell and Mouzon. Recorded reunion of guitarist Coryell and drummer Mouzon, founders of Eleventh House in 1974, and both major jazz-rock figures in their own right. Coryell has recently been touring as an acoustic duo with Philip Catherine, who plays second guitar here, and the line-up is completed by bassist John Lee, another Eleventh House alumnus. The music glitters with the instrumental virtuosity of the main protagonists, but may prove too rock-oriented for some tastes. Get On Up, for instance, opens in a style that the heaviest of heavy rock bands would be happy to emulate. Elsewhere riff-based funk is the order of the day, as a vehicle for Coryell's spectacular solos, which almost invariably use a harsh electric tone and many note-bending rock effects. The album suffers from lack of really strong material, and it's significant that the best track is Transvested Express, Catherine's one contribution. The fame of the participants should ensure good sales.

ELEANOR BRON
Carnival Of The Animals. Bronze BRNA 502. Producer: Gerry Bron. Miss Bron, the actress and comedienne, has written her own words for Saint-Saens' music, and is here given support by the Vesuvius Ensemble, and Susan Bradshaw on piano. An entertaining album, but maybe one that will have rather restricted appeal.

Who is the top dj in '77?



MUSIC WEEK intends to find out.

Music Week is sponsoring a nationwide search for the No. 1 dj of tomorrow. In association with Top Rank teams of judges will visit Top Rank Suites from September 20th in Aberdeen, then Sunderland, September 22nd; Blackpool, October 5th; Sheffield, October 18th; Leicester, October 19th; Birmingham, October 26th; Reading, November 2nd; Swansea, November 9th; London, November 16th; Southampton, November 23rd, and the Music Week dj '77 finals in Brighton on November 30th. These judges will see the 80 selected contestants perform and choose the final 8 who play for the No. 1 dj spot of 1977.

win £1,000 and a gold dj '77 disc.



To enter dj '77 complete the coupon on this page and send the entry to: The Organisers, Sound Relations, with a cassette on which is recorded 3 minutes of your programme introduction, followed by a dedication and a sign off. Then try your skill at compiling a list of records for 30 minutes of commercial broadcasting. These cassette entries will be judged for their quality of composition, diction and microphone style. The 80 successful contestants will be invited to perform at their nearest Top Rank Suite. To give each 'live' competitor an equal chance he or she will be required to perform on a standard Deltec 200 Stereo Mark II rig, using their own records for a 12 minute performance.

For anyone wishing to attend these heats to support their local dj advance tickets will soon be available from the appropriate Top Rank Suites.

Rules to enter the Music Week National dj Competition.

1. Contestants must complete this form or the form issued by the Disc Jockey Federation of Great Britain no correspondence will be entertained
2. It will be accompanied by a 3 minute recording of a programme introduction, a dedication and a sign off
3. The entry should be accompanied by a photograph of the contestant
4. The opinion of the judges is final in the pre-selection and the live shows
5. Eight successful entries will be invited to the nearest of the 10 Top Rank Suites, and the final eight will appear in the final on November 30th, 1977 in Brighton. No expenses will be paid to any contestant
6. The first prize is £1,000 and a gold record plaque, the second prize is £350 and the third £150, each receiving a silver disc
7. The overall winner will be auditioned for resident work
8. Closing date for entries is September 5th, 1977 which should be sent to: The Organisers, Sound Relations, 12 York Way, London N1 9AA

JUDGES NOTES

My choice for 30 minutes Commercial Radio

	1	10
	2	11
	3	12
	4	13
Name	5	14
Address	6	15
	7	16
Club	8	17
	9	18

MUSIC WEEK

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

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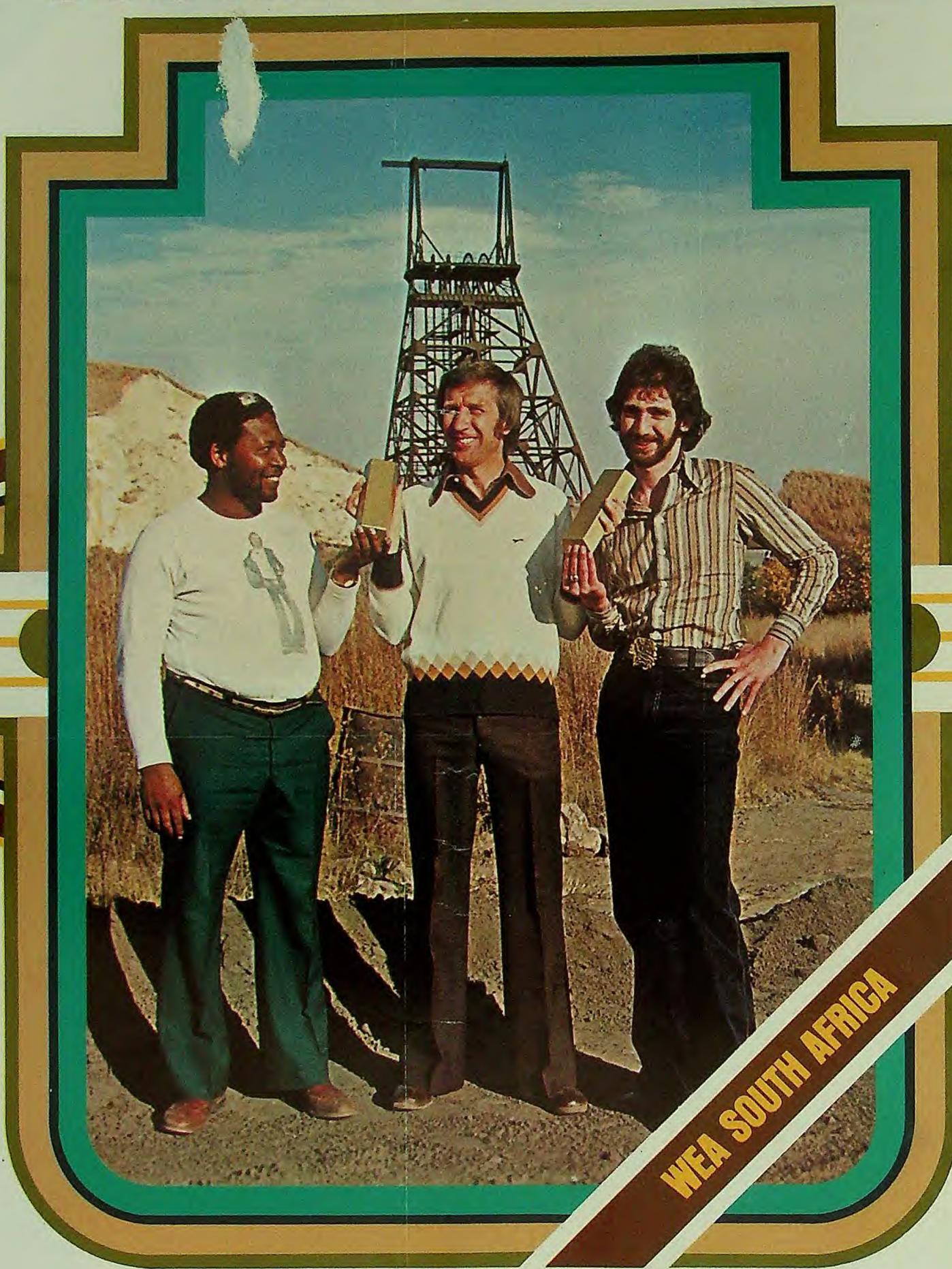
Published by Music Week Limited,
 40 Long Acre, London, WC2
 and printed for the Publishers
 by Pensord Press Ltd., Gwent
 Registered at the Post Office as
 a newspaper.

Member of Periodical Publishers Assoc. Ltd., & Audit Bureau of Circulation

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A new team is bringing new enthusiasms to the South African record scene. Derek Hannan (center) was born in London and has worked in the U.K., Germany, Africa and the U.S.A. He's known the business as a record buyer for a major retail chain. Been a hit producer. A promotion man and marketing manager whose expertise covers half the world. Now, as WEA South Africa's manager, he's assembled an equally astute crew of associates.

With Richard Sasoon, marketing manager (right) and Almon Memela, A&R chief (left) he directs a company of multinational personnel whose record of gold and platinum awards is **unequaled** in that growing market.

Derek Hannan was there at WEA's birth in South Africa. He's another WEA internationalist. Part of an elite group of professionals, part of the most dynamic international sales organization growing today.

