

MUSIC WEEK



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Retailers link in discounts chain

by **TERRI ANDERSON**
OVER TWENTY independent retailers, with outlets totalling twice that number, have joined a new scheme set up by South Eastern dealer, Steve Melhuish of Bonaparte Records, to organise group discounting on selected product and to promote this and the stores via advertising in the national music press.

Melhuish claims that he has been prompted by the failure of previous independent dealers' associations to get past the initial discussion stages. He has formed Noise Box Promotions Ltd. to implement the scheme, including the purchase of joint full-page or double-page advertisements in the music papers.

The first promotion involves Island product, and sales manager, John Knowles, commented: "I think it is an excellent idea. The sort of shops which are getting involved in the scheme are the go-ahead ones which really want to get behind new product — they play it and they sell it, and we are a company with a lot of new bands and a lot of new releases coming up. But the promotions will also involve catalogue. I will be liaising closely with Steve Melhuish, and anything that those dealers need in the way of stock we will back them up with." Knowles confirmed that Island would also be making a contribution to the cost of the advertisements.

Melhuish, a director of Bonaparte Records of Croydon and Bromley, told *Music Week* that he had the idea some months ago, and talked to

a few other dealers about it. They were enthusiastic and, he says, "I decided to cut through the discussion stage which caused past proposed dealers' associations to fail. Independent dealers are independent — they are not used to working or making decisions together. So I went straight ahead and set up a separate company, and put a full-time member of staff on the job."

He has so far paid out of his own funds for the stationery, logo design giveaway badges, and the special Noise Box "£1 Off" stickers which shops buying into any of the Noise Box promotions can use to make up in-store displays to back up the press announcements.

Although the first promotion involves Island, Melhuish has approached several other record companies and reports: "They thought it was a very good idea; in fact, everyone was asking why nobody had done it before." He believes that, with a plan of promoting different companies' product on a rotation basis, they will all be willing to help with the advertising costs. "After all, we are prepared to put ourselves out for them, and we independents are the dealers who care enough about their product not to treat it like baked beans. Our scheme is simple, but the promotion possibilities are virtually endless, for new releases and catalogue."

The albums featured in the first

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ONE OF the high spots of last week's Phonogram sales conference was the presentation of platinum discs to Status Quo in recognition of selling more than a million album units in the UK as well as a special silver medallion award from the record company to commemorate the band's 15 years together. Pictured with the band are Bob Young, Quo's 'fifth member', Polygram chief Steve Gottleib (third left), Phonogram managing director-designate Ken Maliphant (third right), Quo manager Colin Johnson (second right) and Phonogram managing director Tony Morris (extreme right).

Phonogram tags 3LP 'Gizmo' pack at £11

by **JOHN HAYWARD**
PHONOGRAM IS to break all previous pop price barriers with a triple album boxed set from Lol Creme and Kevin Godley called Consequences which will retail at £11.

The set will form the spearhead of the company's Autumn sales push, announced at its sales conference in Ascot last week, and is the first product to come from the duo since they split from 10cc to concentrate on their revolutionary guitar attachment, the Gizmo.

The big campaign, known as the Phonogram Accumulator starts this week and runs for the next 15 weeks

through to December 9, including all back catalogue.

It offers extra dealer discount on both full and mid-price product and rewards like gifts and holidays are available in a performance awards catalogue as alternatives to straight percentage points.

Dealer discounts vary from five percent on orders of 50 up to 12½ percent on 400 or over on full price catalogue while on mid-price product the discount starts at four percent on 50 going up to 12½ percent on 375 or more.

The sales conference was a

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Block buys Classic Concerts

AGENT AND promoter Derek Block expanded his live appearance empire this week when he acquired promoter John Martin's Classic Concerts company.

As part of the agreement, Martin is to join the Derek Block Concert Promotions group and will continue to work on all the projects in which he is currently involved. He and his staff will move to Block's offices at 16, Oxford Circus Avenue from September.

Martin has had a varied and successful career that has embraced agency, management and promotion. He was responsible with the late Sir Stanley Baker for the formation of Great Western Festivals and as an agent he represented Yes, Black Sabbath and Rod Stewart. He also managed Spencer Davis for a while.

Recently his Classic Concerts firm has presented international stars at London's Theatre Royal, Drury Lane every Sunday in addition to concerts at the Royal Albert Hall and a regular series of Sunday shows in the open air at Regent's Park.

Block (35) took over British personal appearance representation of the William Morris agency roster recently. He told *Music Week*: "With the advent of the William Morris situation and our increasing volume of business here, we got talking and the deal came about."

"John Martin's experience and know-how will be an invaluable asset to my team because we have been working together in this business for about 15 years and we were running along parallel lines."

Arcade Elvis LP renewal refused

ELVIS PRESLEY'S 40 Greatest Hits, the Arcade double LP of tracks licensed from RCA for almost the past four years, has entered the chart at number five this week on the crest of the demand for Presley back catalogue. But in the same week, RCA has revealed that it has turned down Arcade's request for extension of the licence on that material, so when present (very low) stocks held by Arcade are exhausted, there will

be no more pressings of that particular collection.

Supported by his senior management's view that continuation of the Arcade licence would cut across RCA's own revitalised Presley catalogue sales, managing director Ken Glancy made his decision known to Arcade director Laurence Myers when both were in New York last week, although the decision does not involve the US management. Lee Taylor, Arcade general manager, told *Music Week* that the double album had become "a standard" and had sold steadily throughout the period the Arcade has had the tracks under licence. The two million mark — for sales here and in France and Germany — was passed recently, and Arcade was hoping that the annual renewal of the licence would be allowed to go through again, giving the company a chance to press up new stocks in time for the Christmas demand. He confirmed that Arcade has pressed as many as were allowed under the current agreement, and stocks were "almost out".

Both Arcade and RCA have denied that any special arrangements have been made to press extra stocks of the 40 Greatest 2LP for sale exclusively through any of the major multiples.

Meanwhile, on the singles front,

Presley activity is frenetic as Way Down tops the charts and a further eight discs enter the top 50, including It's Now Or Never, All Shook Up and Jailhouse Rock.

In other developments, Charly

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RCA presses for factory settlement

URGENT EFFORTS are being made by RCA to settle union disputes at its pressing plant so that the massive surge in demand for Elvis Presley product can be fulfilled.

The sudden death of the rock star has robbed the company of its biggest name artist, but at the same time promises a welcome financial breathing space to its new UK chief Ken Glancy and his trimmed, reshuffled, management team. However, production is down and some presses are idle at the Washington, Co. Durham, factory. Dealers attempting to place the unusually large orders, which could

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Publication of Music Week, postponed by one day due to the Bank Holiday has been further delayed by a printing breakdown.

"show some emotion" is the new album from

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NEWS

Bruce's recovers and launches punk label

by IAN McFADDEN

THE BRUCE'S chain of Scottish record stores, only a year ago in severe financial difficulties, has apparently made a complete recovery since its takeover last year by multiple chemists, R. Gordon Drummond, a Guinness-owned company. This, despite the recent downturn in retail business generally.

Bruce's always in the vanguard of modern music, is now catering strongly for the new wave market, and the company's newsletter — started last year, but abandoned during the crisis — has been revived as a kind of free fanzine with price lists and offers appended. Called *Cripes*, the format is very much that of the punk fanzine, but demand has been such that the letter has come out almost weekly.

Director Bruce Findlay, who compiles *Cripes*, says that it will be given away "as long as we can afford it." Despite record company demand, he is being very selective about allowing advertising, but will

consider this move if the circulation continues to expand at current rates.

Another sign of Bruce's health is its plan to launch an own label, Zoom. The first band signed are Central Scotland punks, the Valves, a four-piece, with what is being described not as a double A side, but a "two-sided record," For Adults Only c/w Robot Love.

Bruce's is also distributing the first disc from NRG, a Dundee-based label. Called Jerkin', the single has already caused a local controversy over its explicit lyrics; artists are Dundee band, Drive.

Bruce Findlay's reaction to the punk explosion in his shops is entirely positive. He says: "For too long, people of my age has been in control. There haven't been any teenage heroes, except the Bay City Rollers, for years. They were unique, but didn't lead a movement. This is exciting, energetic, more relevant — anarchy has nothing to do with politics, it's about a big shake-up in the music business".

Kingston sets up RK music group

AFTER QUITTING Southern Music, and its affiliated record label Spark, as managing director in February this year because of disputes over the financing of the record company side of the operation, Bob Kingston is back in business with publishing house Boosey and Hawkes as a partner.

The long-established, classically-slanted company is putting up the finance for three years for Robert Kingston (Music), Robert Kingston (Productions) and the setting-up of RK Records, which will be distributed through Pye.

Offices are being set up in Windmill Street, London W1, including a studio with 16-track equipment and with both publishing and production centred in the same unit.

At the time of leaving Southern, Kingston said: "I felt things could not work when it was decided the record company should be kept on the sidelines. If you are going to have a record company, then you have to have a real company. I believe firmly in a major publishing company having a label of its own to attract new talent and copyrights to

the company. I'm now looking for a company which wants to finance properly a label."

Of the Boosey and Hawkes deal, Kingston said: "I was approached through David Adams, the company chairman until the end of last year, and a fellow director of the Performing Right Society. For some reason, Boosey and Hawkes has never been able to succeed in the pop field and virtually all its previous success has been in classics and musical instruments. We talked out plans whereby they will finance our undertaking for three years."

Both Kingston's son, Barry, and former Spark northern promotions manager, Mike Walker, are involved in the new set-up. "Barry will continue as producer and Walker will head up the promotion division, using the same team of girls who did

well for Spark. Professional manager is Geoff Wilkins.

"I feel I have all the best and most talented people coming over with me and on the artist side we are taking Tommy Hunt, Wigan's Ovation, the Romantics, the Band Of The Black Watch, plus a new wave band, the Spitfire Boys."

An immediate signing on the publishing side is representation of Gale Music, the Tremeloes' publishing outlet, which include strong copyrights such as Yellow River, the old Christie hit.

Said Kingston: "First release on RK is in September and we hope to have the offices habitable by the end of August. The companies involved are wholly-owned, with Boosey and Hawkes receiving 50 percent of income for three years, with a further option for four."

Bus Stop label puts brake on operations

by CHRIS WHITE

BUS STOP, label outlet for Intune Productions, the company owned by songwriters Peter Callander and Mitch Murray, is winding up operations from this week. Main reason given for the closedown is that both Callander and Murray are now permanently resident in Holland, and there is now "no real justification" for them to have a permanent London office.

Ronald Cole, a director of Bus Stop and also general manager, joins the Dick James Organisation from the beginning of October; he will have overall responsibility for the publishing division there, reporting direct to Dick James. Three other people are affected by the closure of Bus Stop — press and promotions manager Gary James, Paul Myserson, responsible for finance, and Sandra Swann, personal assistant to Cole.

The Bus Stop label was started five years ago, and its most successful act during that time was Paper Lace, who had three consecutive top ten hits with Billy Don't Be A Hero, The Night

Chicago Died and The Black Eyed Boys (the former was a chart-topper in the US also). More recently, the company had another major hit with Opportunity Knocks' winners, The Brothers, and their Sing Me. Other artists on the roster included Freddy Garrity, Peter Noone, Johnny Silvo and David, and Tony Burrows. The company had a distribution deal with EMI.

Ronald Cole explained: "So far as Bus Stop is concerned, the label will be phased out from this week. Currently we are promoting a record called James Dean by the Kevyn Braun Band, and we shall continue with that record while we still think that there is a chance of it being a hit. Peter Callander and Mitch Murray will continue with their songwriting and production work in Holland, but they feel that there is no more justification for having an office in London than there would be in Paris or Milan."

He added that future Callander/Murray product would be licensed to major record companies; so far as Bus Stop's existing back-catalogue is concerned, the rights have been bought by DJM.

Polydor signs second new wave band

POLYDOR HAS signed its second new wave band, the Jolt, a three-piece from Lanarkshire, Scotland. Comprising Robert Collins (lead guitar, vocals), Jim Doak (bass) and Iain Shedden (drums), they have been together only six months, and first came to the attention of Polydor when supporting the Jam on a series of Scottish dates earlier this year.

Their first single, All I Can Do, is released on September 30. The band is currently appearing at various London venues.

CBS HAS signed Sparks for the UK. The pair, Ron and Russell Mael, were signed to CBS US last year. First album under the deal will be available in October, and entitled Introducing Sparks. It includes their debut CBS single, A Big Surprise, issued next Friday (9).

SWAN SONG has signed Metropolis, featuring four former members of the Pretty Things: Gordon Edwards (keyboards), Jack Green (bass), Peter Tolson (guitar) and Skip Alan (drums). Their debut album for the WEA-handled label is currently in the planning stages, and

a producer will be announced soon. A UK tour is being set to coincide with the LP's release; Metropolis' agent is Nick Leigh, at the Derek Block agency.

UNITED ARTISTS has signed the Buzzcocks, new wave band from Manchester, to a worldwide deal. They enter the studios immediately to start work on a new single, possibly Orgasm Addict, and recording of a debut album will follow.

Buzzcocks will continue to be based in Manchester, and its steady-selling Spiral Scratch EP will stay available on their own New Hormones label.

PRESIDENT RECORDS has acquired distribution rights for the first release on the Beggars Banquet label, owned by the directors of the London-based chain of new and second-hand record shops of the same name. The single Shadow by a new punk band The Lurkers (BEG 1), sold 8,000 in its first week of release. A distribution deal has also been concluded with Mr Superbad, and first releases on the label are expected this month.

the new album and single

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MCPS steps up imports battle

by TERRI ANDERSON

FACED WITH an increase in illegal imports of product from the US, by companies and individuals who appear to be "thumbing their noses" at royalties regulations (*Music Week*, July 1), the Mechanical Copyright Protection Society is urgently increasing efforts to warn retailers of the situation.

For the first time in its long campaign to extract the due royalties on imported American records, the MCPS is taking advertising in this newspaper to tackle the problem, dealers being easier to reach than the many, often anonymous, importers themselves. Retailers who are offered imports which do not carry the Mecolico stamp indicating that royalties have been paid are warned not to accept and re-sell them. They are, the MCPS is emphasising, liable to a summons for selling the records, as the importers can be summoned for bringing them illegally into the country.

Griff Rigby, the Society's chief investigator, said last week that the number of writs being taken out against both importers and retailers is increasing — he has taken out nine in the past fortnight. Of these one was a company which imported 70,000 US deletions in one consignment, another was an Oxford Street retailer and a third was a company which used to buy royalty stamps but recently ceased to do so. While conceding that there might still be some dealers who traded in illegal imports through ignorance, Rigby was convinced that many acted knowingly, but possibly without realising that the MCPS would take them to court if necessary.

Of the importers who the Society is constantly attempting to reach, commented Rigby, the most difficult to trace are the individuals who cash in on the fact that they can buy US cut-outs for as little as 20p and who bring them in in reasonably small quantities to re-sell for £1-plus here. Other importers were adopting a policy of buying 100 Mecolico

stamps when they were bringing in 100 records, and putting them on only one disc in 10.

As reported earlier, the MCPS is pressing Customs and Excise to inform them of companies or individuals who have paid duty on records, so that the Society can follow up and collect the royalties due. So far Customs has been unco-operative, but another move — which would make the task of taking offenders to court easier, and give the MCPS the weight Rigby feels it lacks in the mind of many importers — is in the hands of the publishers. "If they would assign us their catalogue for prosecution purposes only", he said, "we could act immediately we noted an infringement, rather than wasting time by having to find out who held the copyright to the imported music and asking that publisher or sub-publisher's permission to take out a writ."

NUS social conference set for November

FOR THE first time, the National Union Of Students' bi-annual social secretaries' conference will be spread over three days at London's City University over the weekend of November 4-6.

Around 400 delegates from colleges all over the country will meet to discuss all aspects of the music industry, into which colleges pour up to £3 million per year in bringing entertainments to the NUS's 800,000 members.

In the past the conference has lasted just two days, but recently there have been complaints that there has not been enough time to undertake training of social secretaries in addition to discussing business and seeing new talent.

The new three-day format is an attempt to accomplish all aspects of the social secretaries' job.

As in past years there will be an exhibition area where agents and record companies, together with film distributors who will be there for the first time, can show their wares and meet the students.



FOUR-PIECE punk band from Essex, the New Hearts, have signed a long-term, worldwide deal with CBS. Recording plans have yet to be finalised, but their first release is expected shortly. Intimidating CBS managing director Maurice Oberstein, pen in hand, are, from left, New Hearts Ian Pain (lead vocals), Mat MacIntyre (drums), Dave Cairns (lead guitar) and John Hartly (bass).

Virgin drive for Motors discs

VIRGIN RECORDS is planning a complex launch for its new signing, The Motors, to coincide with a national tour of clubs and colleges. The band's debut album, entitled *Motors 1*, is released on September 9, while on September 2 Virgin releases simultaneously a seven-inch three minute and 12-inch five minute version of the group's first single, *Dancing The Night Away*. The full six-and-a-half minute version of the song is included on the LP.

The 22-date tour goes out on September 18 and takes the band through to October 15, and immediately prior to the tour the Motors record a session for John Peel's BBC Radio One show.

EMI is supplementing its television and press advertising for its latest EMTV package, Diana Ross & The Supremes' 20 Golden Greats, with a national poster campaign.

A total of 19 sites have been booked in London, including billboards in Kensington, Hammersmith, Euston, Chelsea and Victoria. A further 20 sites (five in

CAMPAIGNS

each city) are taken in Glasgow, Birmingham, Manchester and Liverpool. The posters are up for one month.

The promotion brings EMI's expenditure for the album, which draws from the group's Sixties recordings for Motown, to £227,000.

WEA is expanding its tv promotion for the new Yes album, *Going For The One*, into the Midlands area (ATV) from September 2 for two weeks. A full schedule has still to be finalised, although the commercials will be slotted into high rating shows, as they were for the record's successful test market spell in the Granada region during late July and early August.

It is also possible that WEA will roll the campaign into other areas to coincide with Yes' concert dates in October and November.

Meanwhile, the company is releasing a 12-inch single by the band next Friday (9) featuring two tracks from *Going For The One*, *Wonderous Stories* and *Parallels*. The disc will appear first in limited edition blue vinyl, with a special colour bag promoting the album; it will eventually revert to seven-inch.

STARTLING RED is Anchor's own description for the coloured vinyl limited edition of 1,000 for the new Billy Davis Jr. and Marilyn McCoo single, *Look What You've Done To My Heart* (ABC 4191). This duo's pattern of sales in the UK has been one of steady build-up — the first 45 made no impression on the market, and the second took six months to work its way into the charts but was then a worthwhile hit. The promotion campaign for this third release is planned to give it time to start selling before the artists appear in the UK in November to do promotion, publicity and a few concerts. In-store displays and selective advertising will support the red vinyl promotion.

The duo's new album, *The Two Of Us* (ABCL 5230) is scheduled for release on September 2.

CBS is mounting a promotion campaign for David Essex's next album, *Gold And Ivory* (CBS 86038), released September 16. In addition to nationwide press and radio advertisements, there will also be point-of-sale material for the trade, and window displays will be arranged in major cities and towns. The LP coincides with Essex' first tv series, which he has just completed recording to the BBC. The first of the six programmes will be screened next Tuesday (6).

DOOLEY

FIRST NUMBER one for Anchor, *Float On*, almost coincided with the company's third birthday in August as EMTV5 campaign (*The Supremes*) gets under way, company already sending out invitations to EMTV6 presentation and could **Cliff Richard** be the subject, as the 18th anniversary of his first hit, *Move It*, falls due soon? ATV House evacuated one day last week when smoke started seeping from under an office door — **Lord Grade** lighting up? meanwhile, after seeing latest advertisement in current WEA meet-our-men-abroad press campaign, **Louis Benjamin** sent "distinguished" **John Fruin** a telegram which read: "Great picture, now can I have my Rolls back?"

BRIGHTON ROCK department: no sooner will RCA vacate the seaside town's Hotel Metropole after its September 1/2 sales conference than WEA moves in for its three-day (4/6) meeting British entry for Yamaha-sponsored World Song Festival, taking place this November in Tokyo, penned by **Richard Gillinson** and **David Hayes**, and performed by **Rak's Rags** enlisted for **Mike Mansfield**-produced promotion film for new Decca signing, **Slaughter & The Dogs**: famous Sixties BBC-TV newscaster, **Corbet Woodall** Capitol UK pleased that **Bob Seger** tour, many times on-off, now virtually certain a son, **Jamie**, for **Peter Walsh** and wife **Iona**, born last week leaving **Wilde Rock Promotions** to become more involved in video promotion, managing director **Bruce Wilde**.

CHANGES AT Billboard UK office, with **Andre De Vekey**, regional publishing director and founder of magazine's UK operation in 1963, becoming European sales consultant, departure of group advertising director **Barry Hatcher** and promotion from advertising executive to sales manager of **Alan Mayhew** Report in one US trade journal discloses that **Chrysalis** act, the **Babys**, turned down naming their new album *Golden Mile* because another British group, "The Castle Flies", had already used it industry winners at recent Robert Stace/Clout & Baker annual golf meeting: MFP's **Richard Baldwin** and Phonogram's **Vin Gowland**. Tournament attracted a record entry, and among the prizes was a Golden Disc trophy from RCA for the best scratch score, won by **Wally Ball** of *Eden Colours*. Despite swamp conditions, **Island** m.d. **Tim Clark** squatted in the mud to see **Ultravox** go down well at Reading Festival. Also seen were Phonogram stalwarts **Lon Goddard** and **Brian Harrigan** pressteam, **Laura Beggs** from **Rocket** and **Elton John**, who jammed with **Blue** on stage and was credited as **Russ Conway** by laconic **John Peel**. Phonogram's m.d. **A. J. Morris**, Mountain's **Derek Nicol** and Charisma's **T. Stratton Smith** all seen squelching through the bog. Phonogram's **Sandy Meikle** took a trip in the record company's very own hot air balloon and enjoyed it despite the morbid fear of heights.

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Including THE HIT SINGLE 'ALL I THINK ABOUT IS YOU'

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CHAIRS
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Logo Records names new department heads

AS THE newly-constituted Transatlantic/Logo operation begins its pressing, sales and distribution link with Selecta (*Music Week*, August 27), the company announces its recruitment of heads for the marketing and press

departments. In charge of the former is Keith Peacock, who joins from EMI's licensed label division, and looking after the latter is Rex Anderson, who was also last with EMI as label manager.

With these appointments, joint managing directors Olav Wyper and Geoff Hannington now oversee a team comprising Roger Dew as finance director, Peter Misson as sales manager, John Briley as a&R manager, and Rob Gold as publishing general manager, plus Peacock and Anderson. Looking after promotion are Malcolm Fisher and Donna Thomson, creative services Colin Dresner and product co-ordinator Alan Hovell. Chief accountant is Ian Henson.

Arcade renewal refused by RCA

FROM PAGE 1

Records is rush-releasing an album comprising interviews with the late singer and excerpts from his early Sun and RCA recordings, while Spark has hurried a "tribute" single on to the market.

The Charly package originates from the company's deal with the US Shelby Singleton organisation. Entitled Elvis Presley: The Sun Years, it will be on a reproduction of the original Sun label (designated SUN LP 1001) and sell for £2.99. Copies should be available through Pye in the next two or three weeks.

The two sides of the disc are tagged Interviews and Memories & Interviews respectively, drawing from radio and television broadcasts of the Fifties such as Louisiana Hayride and the Ed Sullivan Show. Excerpts from various Presley records of the time — including Mystery Train, Good Rocking Tonight and Love Me Tender — are included, too, and Charly claims this material has been legally cleared.

The Spark 45 (SRL 1157) is entitled Elvis, and performed by Jenny Nicholas. It was composed by Rick Sims and John Dendy over the night of the singer's death, and offered to Southern Music the following day. A recording session, mastering and label printing were arranged in Germany.

Peer-Southern head of special products, Gene Nash, who also produced the disc, set its simultaneous release in nine European countries, plus Australasia, Japan, Africa and the US.

Dealers link in discount chain

FROM PAGE 1

advertisement will be Cat Stevens' Greatest Hits, Tom Petty and the Heartbreakers, Stevie Winwood, and Bob Marley's Exodus — all on Island — and probably Elvis Costello's My Aim Is True and Johnathan Richman's Rock 'N' Roll, which are on Stiff and Beserkely labels, sold or distributed through Island. Pictures of these LPs will fill half the advertisement, with the £1 Off and Free Badge announcements below, followed by the wording "Only available from the shops listed below". The names and addresses of the dealers will fill the remainder of the space. Each promotion will commence on the first of the month and run for two or three weeks. All the organisation, promotional material, space booking and administration will be handled by Noise Box, which will take a commission.

Melhuish promises that dealers can count on paying no more than about three percent of what it would cost them to take a page advertisement on their own. Once the company is running the promotions on a regular basis, the surplus from each month's income and the record companies' contributions could mean, he adds, that some promotions could cost the dealers nothing at all. Noise Box will ensure that the dealers involved in any promotion are geographically separate from each other to avoid competition, and new entrants to the scheme will be admitted "at the discretion of the founder members only." These founder members, after only three weeks of the company's existence, have around 40 outlets.

Other types of promotion being considered for the future could involve cassettes, accessories or cut-outs. "We are not asking the record companies for extra discount or anticipating any strong arm tactics, however large the number of dealers eventually becomes. The business had gone through turmoil in the last year, and even efficient dealers are finding things difficult. We don't want to take over the world, we just want to be able to compete with the multiples." Noise Box is based at 101 George Street, Croydon, and

can be reached on 01-681 1490.

Cinema advertising for Consequences set

FROM PAGE 1

relatively low key affair compared to previous years, and the last to be chaired by managing director Tony Morris before he hands over to Ken Maliphant at the end of the year.

The utilitarian nature of the convention was summed up early in the proceedings in Morris's keynote speech when he told the conference that there would be "no funny hats" this year.

"The company is in no position to declare a half-year dividend," he stated. "But assets of the company have never been greater in the form of talent."

He said a greater effort than ever was going to be needed this year to push the company into a good position by the final quarter and remarked that in the race for success, CBS and Warner Brothers starts at events favourites while Phonogram and the rest of the field were at 5-1 against odds.

"All I can promise you this year is hard work in a soft market, said Morris, "But we have a much improved catalogue and a plethora of promotable, purchaseworthy product."

He stressed that the strongest competition was to come from the US-based companies and compared the present situation in the record business to the wartime saying that the Americans were: "Oversexed, overpaid and over here".

Apart from Consequences, for which a giant campaign is being mounted, much new Phonogram product was unveiled, including double live albums from 10cc, Black Sabbath, Streetwalkers, and Genesis.

The Consequences boxed set will come complete with a libretto and a diary of events leading up to the recording of the venture, and the album — it has a mystical theme based around the number 17 — is to be launched in a 17th Century Amsterdam Church at 17 minutes and 17 seconds past five on October 17.

The campaign accompanying world-wide release is aimed at the intelligent record buyer in late teens

and twenties who watches little tv but goes to the cinema. Phonogram is to take cinema slots in 400 venues for a month, choosing programmes compatible with the target audience.

10cc itself has a double live album entitled I Concert containing 15 tracks due out in November. It will retail at £4.99 and will utilise tv advertising in the promotion campaign.

A compilation album in support of the Sports Aid Foundation is to be handled by Phonogram including material from Yes, Rick Wakeman, Jethro Tull, Rod Stewart, Led Zeppelin, Pink Floyd and Monty Python. All royalties are to be donated to the charity which aids British sportsmen and women, and to kick the effort off, Maliphant presented a £20,000 cheque to committee member Alan Weekes at the conference.

Due out in October is Tony Visconti's first album as a solo performer under a new deal with his Good Earth company. Entitled Inventory, a major campaign will be mounted around it, and the single pulled from it, which will be issued in a picture bag.

Around the same period, Mercury is coming up with a Best Of Rod Stewart Volume 2 double set.

Nigel Grainge made his first presentation as Ensign Records chief. He was occupied mainly with Boomtown Rats' first album, but he also revealed plans for a rush-release follow-up to Danny Williams' Dancin' Easy success and a £2.45 budget album called Anytime, Anyplace, Anywhere.

Mountain Records, which recently signed a licence agreement with Phonogram has five albums lined up for the Autumn with Wales O'Regan, Crazy Kat and a new Alex Harvey offering Rock Drill scheduled for October and Martyn Ford and Nazareth with an LP entitled Expect No Mercy in November.

Tape man Roy Wilkins revealed a determined push for the children's market with tapes of Enid Blyton stories to be presented in a special counter browser box.

Presley priority for RCA factory

FROM PAGE 1

give their own slack end of the trade a boost, are reportedly finding that most of the titles they want are out of stock.

Return to full production at the factory hinges on talks now going on between the unions and RCA personnel manager Stan White. The disputes centres on the fact that, until Presley's death completely changed the situation, pressing requirements were so low that a redundancy notice for around 90 factory staff had been served. This was due to come into operation within the next fortnight, but, as White pointed out, the present inflated demand meant that the only course RCA had was immediately to cancel that notice and ask all machine and clerical workers to stay on, and to work overtime to fulfil orders. While the cancellation of the notice was accepted, two unions — the Association of Scientific, Technical and Managerial Staffs and the General and Municipal Workers Union, which embrace technicians and supervisors and semi-skilled staff respectively — refused the overtime request. GMWU members are, in fact, working to rule.

"The problem", White explained, "is mainly with the GMWU, and it is all the harder because both sides can see each other's point of view.

We can recognise that having a few weeks ago to give redundancy notices did nothing to improve morale, but after this stroke of fate, we have done the only logical thing. Even working a seven-day week we could not fulfil all orders, but we cannot criticise people on the factory floor from thinking that, if they work overtime, they will be working themselves out of a job, because by January or February the factory might be back to not having enough work." The union is demanding a 12-month guarantee of work for its members, and improved redundancy terms for those who may eventually have to leave. White has offered a six month guarantee and an improvement on terms which were "already very good".

As *Music Week* went to press, White was at Washington, trying to bring about a settlement through informal talks. He was "cautiously optimistic" about the outcome, and felt that the ready agreement of the union to have such informal talks was itself a hopeful sign. Matters are, however, further complicated by the fact that normal renegotiation of wage agreements at the factory is imminent.

RCA marketing manager Julian Moore confirmed that, during the recent slack period, the factory had pressed as much of its inventory of

product as was possible "without having it coming out of the doors" but that recent orders had all but wiped out these large stocks.

Of the 36 Presley albums in the RCA catalogue, 16 have moved into top 200 best sellers — with the latest release, Moody Blue now at 6.

In an attempt to fulfil orders for the Way Down single, all the presses were turned over to this one title last week. Albums are being pressed up proportionate to demand indicated — and this is spread across all the Presley titles — but problems with the union work-to-rule are compounded in the case of some older titles by the fact that the master discs are so old they are having to be remade. Moore stressed that the factory dispute has "wider implications" than the Presley demand. Other albums which were already doing well (such as the Hall & Oates LP) or can soon be expected to sell (such as the new Bowie offering) are being affected.

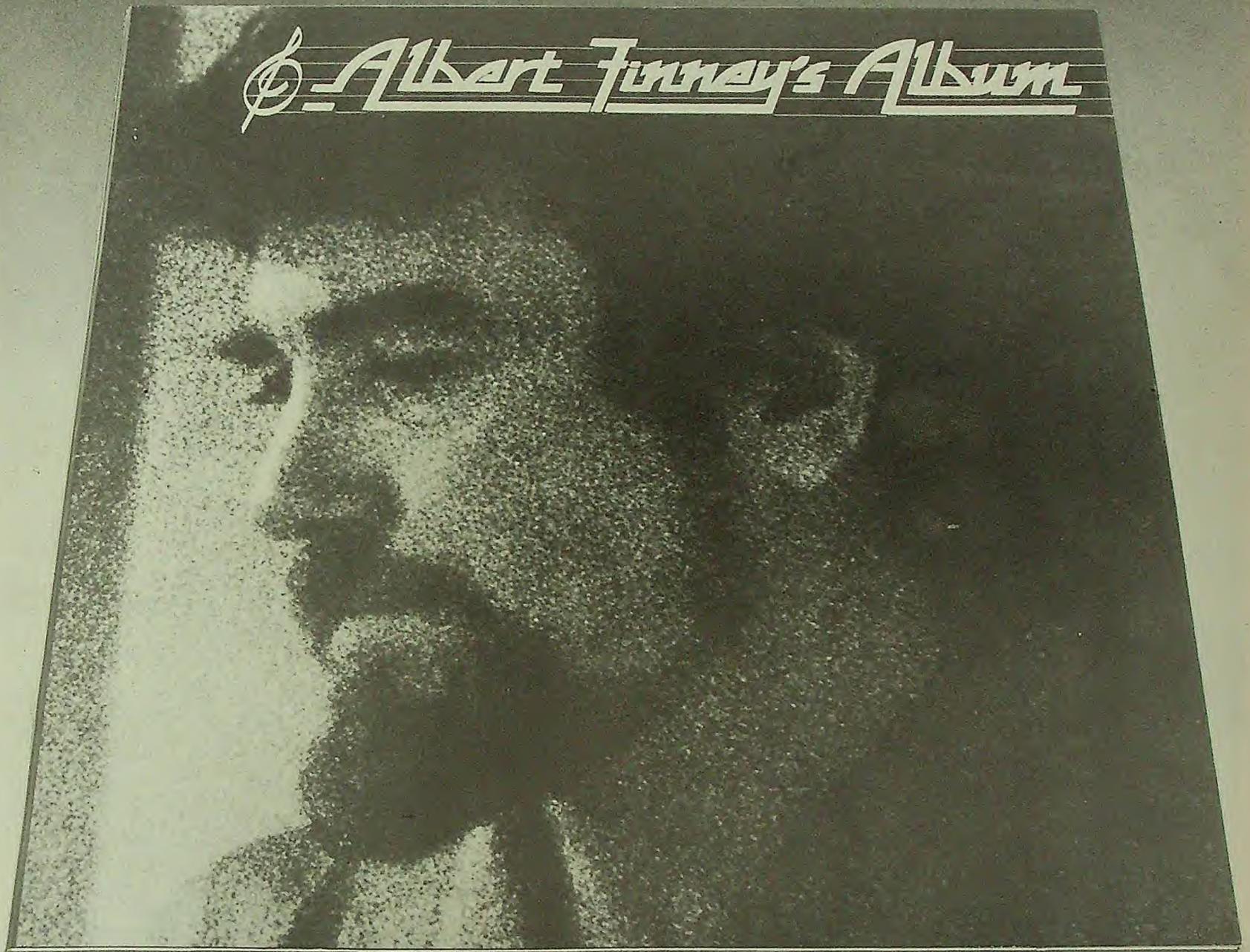
His advice to dealers is "keep on ordering". The telephone sales staff can tell dealers who call immediately if any title they want is out of stock, but none are being extended except Moody Blue. Dealers should persistently re-order titles which cannot be supplied immediately and the orders will be filled as soon as stocks are pressed up.



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Andy Warhol

Albert Finney's first album is the last thing you'd expect.



It's good.

The latest challenging role for Albert Finney actor is Albert Finney singer/songwriter, a part he plays with considerably more feeling and success than some other recent excursions by actors with an urge to sing.

Not that this is the first time he's exercised his vocal chords. Remember how he sang and danced his way through "Scrooge," the highly successful musical version of Dickens' "A Christmas Carol"? Now, one of the most brilliant actors of stage and screen presents his first solo album. An album that's so much more than just an interesting exercise in a new medium. It's a thoughtful, and poetic statement that ranges from mature love

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We will of course be playing our part to the full by putting this vast potential market in the picture with advertisements in Film Review, Photoplay, Films & Filming, Films Illustrated, Plays and Players, posters, advertising in West End Theatre programmes and special in-store displays. Albert will also be appearing in a number of important T.V. and radio shows.

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Cassette: TC STMA 8030

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EMI

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MOTOWN®

NEWS

Mike Hales to head Barn Records

MIKE HALES has been appointed managing director of Barn by Chas Chandler, chairman of the Barn Group. Hales was previously label manager for Elektra, representing amongst others, the Doors, Judy Collins, and Bread. He later moved to Polydor, eventually becoming marketing manager, and was involved with the early success of Slade. In early 1973 he went to New York, where he was concerned with the US representation of Polydor International; the following year he moved to Hamburg and became director of popular music for Polydor Int. Amongst the Polydor artist acquisitions for which Hales had been responsible are Ringo Starr, Crosby and Nash, and, most recently, Jean Michel Jarre.

JOHN BENNET, DJM southern area manager, has been promoted to national accounts manager, responsible for liaison with all multiples, wholesale accounts and record merchandisers. Brian Whitby, formerly northern area manager, has been appointed field sales manager, responsible for the implementation of sales policy through the sales force. Both report to marketing manager Graham Moon.

CLIFF FRASER, who has been with the Kassner group of companies as sales manager of President Records for the last ten years, has been appointed managing director of the group's pressing plant, British Homophone, at New Cross. George Grant remains factory manager, reporting directly to Fraser.

MUSICAL CHAIRS

Paul Ellis, who joined the company at the time of the takeover of Enterprise Records four years ago, has been appointed general sales manager of President. His duties with Enterprise continue, and he will liaise with other distributors for the sales of all President labels.

NANCY STEEL has joined the newly-formed Shaboodle Promotions company, headed by former DJM press officer Trish O'Keefe, as a director with responsibility for regional press and radio. She previously worked on the *Harrow & Wembley Observer*. Shaboodle has now obtained a telephone number for itself, on 01-836 0108.

ALAN MCGEE has been appointed national promotions executive for A&M Records, with particular responsibility for the BBC national radio network, Radio Luxembourg, the BBC World Service, Radio London, plus Capital Radio and LBC. He was formerly field promotions representative for the southern area, and has been with A&M for the past three years.

DAVID YEATS has joined Pye as US product manager. This is a new post and does not include management of the Casablanca product. Yeats was previously with DJM as international repertoire manager.

NICK FLEMING has joined the promotion department of United Artists Records, replacing Graham Piggott. Fleming, son of CBS' Paddy Fleming, has worked for Phonogram and DJM.

GAIL CLARK has joined A&M Records as assistant to marketing director, John Cokell. She was previously production and marketing manager for Bronze Records.

LETTER

IT IS an amusing idea to try to show which DJs and Stations are most successful at picking hits (*MW*, August 27) and as Godfrey Rust points out, it is easy to rate highly if you play safe — certainly not what the Radio 1 DJs do. They attempt to widen the interest and add variety to programming when selecting records of the week. Paul Burnett intentionally chooses unusual and often very different discs for his lunch time show.

If you are going to produce a "chart" of Station Picks then you certainly cannot compare Radio 1 DJ's records of the week with, for instance, Capital climbers. The former may only be played five times a week where as the latter are "singled out for special attention". The only fair comparison is with those records added each week to the Radio 1 daytime playlist. In the period in question there were 90 of which 70 made the top 50 and this only includes items picked up in the first week of release. Many more were picked up in the second or third week of release which subsequently charted.

One last point, Radio 1 was playing Kenny Rogers' Lucille six weeks before it entered the chart, it had its first play on Monday 21st March. Do we get points for this?

DEREK CHINNERY, Head of Radio 1, BBC, London W.1

• *Godfrey Rust replies:* Derek Chinnery's example would score Radio 1 eight points! Unfortunately, we are unable to make the fair comparison suggested because the station does not at present publish its daytime playlist.

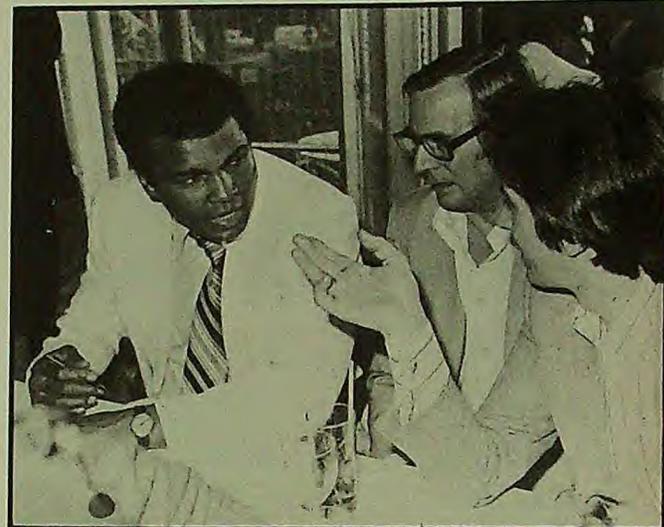


Welcoming the Greatest to London

A RING of celebrities and Arista staff surrounded Mohammad Ali during the record company's recent reception for the champ at Mortons (Arista has the movie soundtrack of *The Greatest*). *Top*, left to right, is Arista UK managing director Bob Buziak, producer of *The Greatest*, John Marshall, and Ali. *Above right*, Ali, Radio 1 chief Derek Chinnery and Arista's John Cooper. *Right*, the champ, his daughter Hana and Elton John. *Below*, standing left to right, Mike van Praag (Phonodisc), Tony Myatt (Capital Radio), Annie Benson (Arista), Wilf Price (Boots), Chris Morgan (Radio 2), David Buckley (Record Merchandisers), Angela Bond (Radio 1), Mike Fay (Tandem), Muhammad Ali, Bob White (Arista), John Begg (Phonodisc), Nicola Joss (Arista), Derek Chinnery, Bob Buziak, Teddy Warwick (Radio 1), John Cooper, Aidan Day (Capital) and Nik Powell (Virgin). *Left to right*, seated, Howard Harding, Janet Thomas, Alison Short and Arthur Sheriff, all from Arista.

As a special gesture to the guest of honour, Arista had a custom-made jumpsuit made for the champion's daughter Hana bearing the legend "My Dad Is The Greatest on Arista".

The Greatest, the biographical movie starring Ali as himself, has just opened in London.



JUKE BOX TOP 20

- 1 (13) WAY DOWN, Elvis Presley, RCA
- 2 (8) DOWN DEEP INSIDE, Donna Summer, Casablanca
- 3 (6) SUNSHINE AFTER THE RAIN, Elkie Brooks, A&M
- 4 (4) MAGIC FLY, Space, Pye
- 5 (15) SILVER LADY, David Soul, Private Stock
- 6 (-) OXYGENE, Jean Michel Jarre, Polydor
- 7 (1) DANCING IN THE MOONLIGHT, Thin Lizzy, Vertigo
- 8 (9) TULANE, Steve Gibbons, Polydor
- 9 (-) TELEPHONE MAN, Meri Wilson, Pye
- 10 (-) DOWN THE HALL, Four Seasons, WB
- 11 (12) SPANISH STROLL, Mink Deville, Capitol
- 12 (14) CAN'T GET YOU OUTA MY MIND, Yvonne Elliman, RSO
- 13 (2) NOBODY DOES IT BETTER, Carly Simon, Elektra
- 14 (-) THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, CBS
- 15 (10) DREAMER, Jacksons, Epic
- 16 (5) YOU TAKE MY HEART AWAY, Little/Pigford, UA
- 17 (17) FLOAT ON, Floaters, ABC
- 18 (-) DAYTIME FRIENDS, Kenny Rogers, UA
- 19 (16) NIGHTS ON BROADWAY, Candi Staton, WB
- 20 (19) THE CRUNCH, Rah Band, Good Earth

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the hit single
'Magic Fly.'

Original
Version

magic fly

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FROM SPACE. THE ULTIMATE ALBUM OF SYNTHESIZED MUSIC.

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EUROPE

'Official piracy' hit Greek market

ATHENS — Another kind of piracy in Greek records and cassettes has appeared in the local market-place and it is given the wry title "the official piracy".

Normal piracy deals to date have inevitably meant that no invoices change hands. But now store-owners get supplies of discs and tapes with "official" invoices, but from dealers who have no connection with official record companies. The merchandise itself comes from small workshops, spread out all over the country.

The reason that store-keepers prefer illegal merchandise is the low price, which is less than half the official cost. But it means that record companies now have to face not only the numerous illegal street-vendors but also the big stores and supermarkets.

One record shop owner, asked why he deals with the illegal merchants at the same time being aware of their status, said: "I make more profit. I don't care about the origin of the merchandise. Furthermore I'm not always in a position to know if the goods offered to me by unknown dealers are legal or illegal if they are selling

it with invoices duly acknowledged by the state authorities."

One industry observer said: "This problem exists all over the world, but some countries, Greece included, suffer more than others. Let's hope the new law, passed a month ago, will eventually wipe out piracy in the record business altogether."

The pirates are interested in selling either the big international names or popular Greek folk singers. It is estimated that 80 percent of the cassettes sold in the Greek territory come from illegal "workshops".



PETER DE Rougement has been appointed Senior Vice President of European Operations for CBS International. De Rougement (pictured) was appointed Vice President of the group when CBI was formed in 1963 and was previously in charge of South American operations for Columbia.

Rights revenue reflects cutback

VIENNA — AKM, the authorized copyright society for authors, composers and publishers in Austria, last year collected a total revenue of over £5 million, a 6.1 percent increase over the previous year.

The unexpectedly small increase is due to a slump in royalty income from public performances compared with previous years and one AKM theory is that it reflects tourists here cutting back on their spending.

And due to the general economic recession, royalties from advertising time on Austrian Radio and TV did not improve. However royalties collected from abroad, showed a 10 percent improvement on 1975.

The society believes this is partly due to the transfer of records and tape production back to Austria, mainly by Ariola. But more than 60 percent of record and tape turnover is still imported, so that most royalties are sent abroad.

MfP dominates cartridge sales

BRUSSELS — More than a half of the total number of 8-track cartridges sold in Belgium are from Music for Pleasure. Each year the company shows roughly a 10 percent sales increase in this field, whereas most other organizations show a consistent dip in cartridge sales.

Current best-sellers for MFP are rock classics, including a compilation by the Shadows, and accordian music. Henri Heymans, marketing manager, says 8-track equipment is still being sold in Belgium and the market still exists for substantial sales.

And in a summer campaign, MFP upped its cassette sales by more than 100,000 units. In September, the company is planning a "training seminary" to present a new Prestige for Pleasure series, including product by Frank Sinatra and Herbert von Karajan (in a version of

Peter And The Wolf and some re-packaging of hits from the Sixties.

Own TV show for Beaucarne

BRUSSELS — Julos Beaucarne, an outstanding Belgian folk-singer, is to have his own television show on the French RTB network. Transmitted October 22, it will be titled De Bric Et De Brow and will feature guest appearances by some of his friends.

He also films a television special for Belgium, linked with the Walloon Festival, for September 18. Then, in the first half of October he performs in Lausanne, Switzerland, then moves on to a series of venues in France up to the end of November, followed by three weeks in the Theatre Royal de la Monnaie in Brussels in December.

Polydor disco push

BRUSSELS — Polydor has started a new promotion campaign here for a new series of seven albums The Best Of Disco And Soul, with product from Gloria Gaynor, Millie Jackson, the Sad-Back Band, Joe Simon, two from James Brown and one general compilation LP. The albums are presented in luxury style but sell at normal prices.

Another special Polydor promotion is on new recordings by

Herbert von Karajan and the Berlin Philharmonic of the nine Beethoven symphonies, on DGG. From September 15, they are released in a new cassette configuration. The conductor, plus the Berlin Philharmonic, visits Brussels for two concerts within the framework of Europalia, in October.

Polydor also plans a special Pablo jazz promotion campaign for September.

MORE EUROPEAN NEWS PAGE 10

DANNY MIRROR

I REMEMBER

ELVIS PRESLEY

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FROM YOUR PYE SALESMAN

LOVE IT OR LEAVE IT DISPLAY IT - YOU'LL SELL IT!

"Yesterday's Music." Get it today.



If you've ever seen Meal Ticket live, you'll know that "Yesterday's Music" is a very special number. It's almost their anthem, with the fans usually taking over the vocals from the band.

Now it's a single, a very special single and this is the first time it's ever been recorded. It's a single Meal Ticket fans will want, and there are a lot of Meal Ticket fans to want it. First 5,000 in special bags.

"Yesterday's Music." The new single from Meal Ticket.

INT 539

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EUROPE

Government considers 'cultural' disc support

PARIS—Michel d'Ornano, French minister of cultural affairs, has said he will do what he can to help the country's record companies. His response came when he was asked whether it was right that discs should carry the same punitive 33 1/3 percent Value Added Tax rate as, say, printed product.

But though he agreed the rate was too high, he said there was little he could do in that direction. French economic problems ruled out a tax reduction. Though his ministry could not help at industrial level, he

felt it could help them financially at cultural level.

He said he hoped to talk with the companies and assure them he could dig into the cultural coffers to help discs with a cultural value but not necessarily a wide audience. These could be bought, then distributed to schools and clubs where music is part of the activity. He said he also hoped to help the recording of works which otherwise would not be recorded.

The minister said this help would not stretch, for instance, to chart pop records. Yet the 'largesse' would not necessarily be confined to string quartets. Companies showing interest in young composers in folk music, or country music or new trends could be hopeful of aid.



HAMBURG — Chrysalis Records, the company with a one per cent market share in West Germany, has re-signed with Phonogram Germany for representation, so extending a pact which has already run for six years. Oskar Drechsler (right), pictured with Chrysalis chief Chris Wright, said he believes the Chrysalis repertoire policy was one of the most successful in the world. An immediate policy extension is that Chrysalis product will in future be released two weeks earlier in Germany than the rest of the world as part of the determined fight against parallel imports into the country.

New IBS deal for Big Bear

BRUSSELS — The International Best Seller Company here has just negotiated the license to represent Big Bear Records here, with promising sales by Cousin Joe Pleasant, Muscles and Garbo already coming through.

Henri Heymans, IBS marketing manager, has planned a promotional device, the IBS Profit Tour, which is new to the record industry in Belgium. Under this plan, the company rents a hall in the 10 most important Belgian cities, such as Brussels, Antwerp, Ghent, to display of catalogue and new-release records.

This is backed up by video presentations of the various artists concerned. Turnover figures for IBC for the month of July this year were 83 percent higher than in the corresponding month of 1976.

Majors plan joint depot

VIENNA — Ariola, CBS and WEA want to build their own operational centre here, with a common-to-all-three record depot. A contract has already been signed with a construction company and it is hoped the new centre will be completed by July next year.

Starting January 1 next year, WEA splits from Ariola and becomes a self-supporting company under its own name in Austria. Heading up the operation as manager will be Gunther Zitha, currently in a similar position with Bellaphon.

New HQ for Finnlevy

HELSINKI — The Finnlevy Group of Companies, which represents some 50 percent of sales inside the local IFPI area and includes three record companies, Finnlevy, Scandia Musiikki and Finndisc, will soon be located in one block along Takomontie in the Pitajamaki industrial area of Helsinki.

The move, which completes a final leg of a major relocation and modernization process, means that the three companies will become part of a most modern operational centre.

The complex also houses a mutual order and dispatch section, Levypiste rackjobbing operation

and recording studios.

Nevertheless it is emphasized that all companies will retain specific and individual identities.

A housewarming party was held (Aug. 17), including a special Finnlevy train for guests arriving from the Helsinki metropolitan area. The new address: Takomontie 1-2, 00380 Helsinki 38.

Pentagon goes to CNR

LEIDEN — CNR has captured exclusive Benelux distribution of Pentagon Records of the UK. The Dutch company is currently riding high in the chart with three singles

Shop record thefts on the increase

PARIS — Theft from record stores here is so widespread and acute that when six retailers, from various areas of France, were asked to estimate their actual losses, they were unable to do so.

One immediate answer would seem to be to display only empty sleeves but virtually all traders reject it for a variety of reasons, saying they prefer the threat of theft to the complications of such a system.

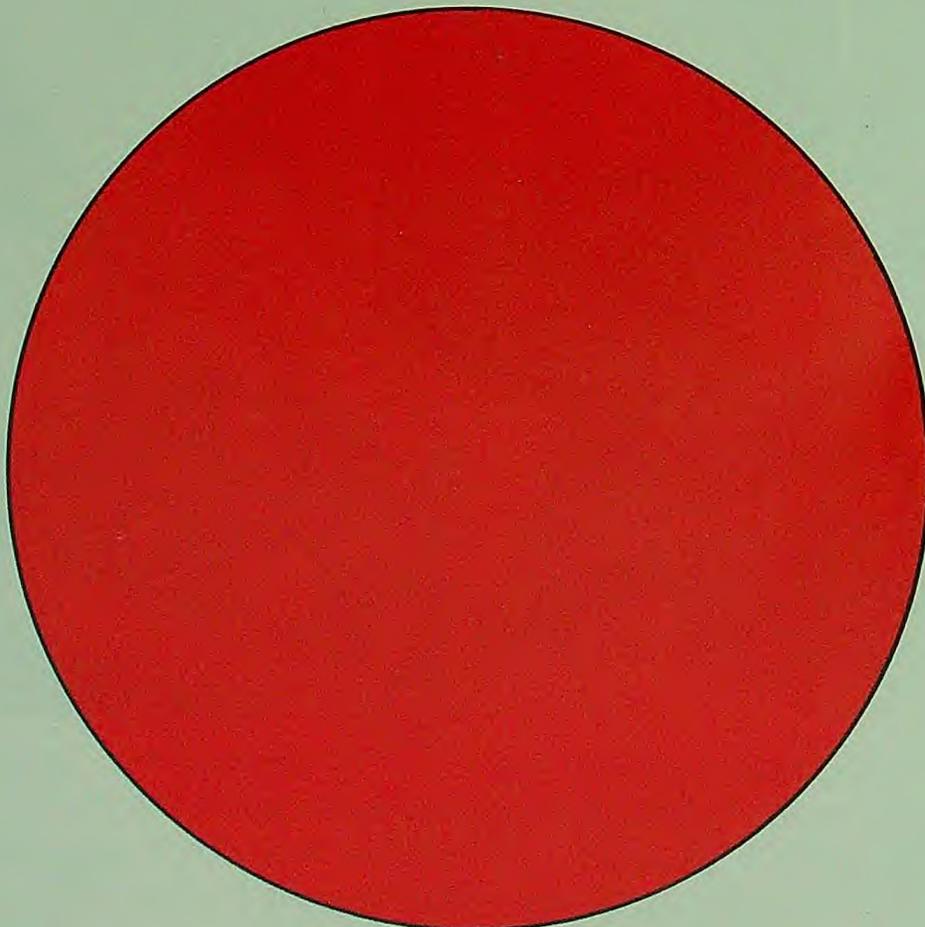
Electronic devices are generally too expensive for the average trader. With an exact calculation of loss so hard to make, it is hard for them to decide if such an investment is worthwhile.

Some retailers keep special watch on chart records, finding that thieves do not snatch and grab but choose with commercial care. Some employ staff exclusively employed in stock-watching and stock-checking, on perhaps a twice-weekly basis. These retailers believe they can trace a drop in theft because of the greater risk to thieves.

However there are other retailers who do not like special "watchdogs", believing their presence can anger honest customers. But there is agreement that losses from theft of singles are highest of all and that cassettes are the "safest" configuration because of special show-cases.

and first Pentagon releases are likely to be A Good Friend Of Mine by Ann Gallant and What's A Nice Girl Like You by Child. Issue dates will be announced shortly.

BEEBOPDELUXE



TAPPAAN

OUT NOW — NEW SINGLE HAR5135



WE'VE STARTED TO TAKE THE CHARTS APART

THE ADVERTS

... I think I'll just get the lawyers to call that doctor and ah, you tell him simply, "You got 'em" Gary Gilmore? Or maybe he can give him a lesson.

... eve of his execution, debate by demanding h

... One rural school in Georgia even sent me a thank you note. They

... I don't think the heart will be usable. (Laughs)

... Translating eyes, man—that's an act of aggression. It takes a genius to do it. And this doctor, he don't want no attention. He just wants eyes.

GARY GILMORE'S EYES BORED TEENAGERS

HIT SINGLE ANC 1043



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SCOTLAND

Surprise move of top men Scottish sales reflect broad buying pattern

THE SCOTTISH music business, not usually the victim of the kind of wholesale reshuffle of personnel which happens in London each

MacPherson to Goldsmith

KENNY MACPHERSON, who has been with Unicorn Leisure for almost three years, is leaving this month to take up an appointment with Harvey Goldsmith.

MacPherson, who joined Unicorn as an assistant to Jan Tomasik and later to managing director Frank Lynch, was previously the entertainments secretary at Glasgow College of Technology. His most recent assignment for Unicorn was as tour/personal manager on Billy Connolly's recent, and massive, tour of the UK.

He will be working in the Harvey Goldsmith Offices in Welbeck Street from the beginning of September.

Barker Foss launch agency

CITY STEWARDS, the Glasgow firm which supplies stewards to the licensed trade, has moved into the agency field following their move to new premises at 170 Hope Street (041-332 9515).

Managing Director Brian Foss, and Entertainments Manager Robin Barker claim to have over 300 acts on their books available for pubs and clubs throughout Scotland.

Says Barker: "We have been in a unique position with the licensed trade, and found that people were asking for our help in getting entertainment; so we decided to go into it professionally. For one thing, we actually pay a band and a couple of other entertainers just to sit about, waiting for someone to call to say that someone else has let them down. It always happens. We have never advertised, the acts on our books came to us. But with our contacts actually in the premises every week, we know what the clientele want."

Brian Foss adds: "We decided to create a service which, as far as we know, does not exist on this scale in Glasgow. The fact that everyone is coming to us means that we are supplying a need."

UNICEF gala in Glasgow

UNICEF is to stage its first gala concert in Glasgow on Sunday September 11.

The organisation, the United Nations Children's Fund, is hoping to use the event to draw attention to the work of UNICEF in Scotland as much as to raise funds.

summer, has been shocked by some unexpected moves this year.

First was the departure of Ronnie Simpson from Lion Leisure, the company in which he was a partner. Lion has one of the city centre's most popular discotheques, as well as a more chic one on the South Side and a pub in Ibrox among its other interests, and is also the manager of the Dead End Kids, new CBS signing Nails, and many other local bands. It also runs one of the largest agencies in the country, specialising in pop, but veering into cabaret.

The company was set up by Simpson and Colin Robertson when they both quit Unicorn Leisure in 1974. Robertson had been manager of the Apollo, where Simpson had been booker as well as running the agency side of Unicorn. Previously Simpson had for many years been a partner in Music And Cabaret (MAC), certainly the seminal agency in pop music in Scotland.

Last week he would not commit himself to a definite direction although he includes agency and management in his future plans.

Edited by
IAN MACFADDEN
Readers with items
of interest should
contact:
48 Otago Street
Glasgow G12 8PG
041 339 9616

Stranglers for Apollo

THE STRANGLERS are to play Glasgow. Despite the outburst from city councillor and convenor of the licensing committee, Bill Aitken, the group is to be allowed to play the Apollo centre later this year.

It was following an appearance by the Stranglers at City Halls, that Conservative councillor Aitken told *Music Week* that he would see to it that all punk rock was kept out of District Council halls, and would "do his best to keep it out of the city".

Since then, only the Jam have played Glasgow, without incident; and a planned concert by a number of local punk bands was cancelled following the refusal of the council officials to grant a licence.

The concert will feature The Royal Philharmonic Orchestra with Clifford Curzon and Walter Susskind at the Theatre Royal. It is the first time an orchestra has appeared at the opera house, "in concert" rather than accompanying opera, since it opened.

"I've got a number of projects which I was unable to bring to fruition within the restrictions of Lion Leisure, and I hope to be able to get some of them under way now. I know too much about agency to throw it away, but I shall be coming back into that cautiously."

Ronnie Simpson is now based at 52 Ballochmyle, Calderwood, East Kilbride, telephone East Kilbride 30206.

Tomasik to leave Unicorn

JAN TOMASIK, General Manager of Unicorn Leisure, is leaving the company to go out on his own.

Tomasik, who has been with Unicorn for four years has set up his own firm J. T. Management Enterprises Ltd, a holding company which will also operate as a consultancy in the catering, licensed and hotel trades. There are also two subsidiary companies — Earth Station Productions and Restenneth Promotions, both of which will be operating in the promotion fields in records and concerts. Earth Station will concentrate on rock, while Restenneth will be working in m-o-r. The latter's first venture will be agency work for Ethna Campbell including a Scottish tour, and back up record promotion.

Jan Tomasik has become particularly well known to promoters and bands alike as the manager of the Apollo Centre, part of his responsibility at Unicorn.

He told *Music Week* "What has prompted me is the demand I have had, particularly from the South, for assistance with promotional work, and I think there is now a definite demand for total involvement at that end of the spectrum."

"There's absolutely no strain on my relationship with Unicorn. I have a tremendous admiration for Frank (Lynch, Managing Director) and he always allowed me to do things my way."

"I am not going in with 20 executives and a limited amount of work. I'm wanting to crawl before I walk, but I can see expansion soon and I already have marked down the people I want to work with me."

"Nobody's picking up on the future, there has to be a perpetual challenge."

Tomasik will be working from his home from September 1, 40 Melville Gardens, Bishopbriggs, Glasgow. (Telephone 041-772 2649).

The new General Manager at the Apollo is Russell Gilchrist who has been with Unicorn for 18 months. A qualified chartered accountant, he joined the firm as a management accountant and has since worked in all spheres of the company — pubs, discos, and the Apollo.

Scottish sales reflect broad buying pattern

THE GLASGOW retail trade has been reasonably good this year, according to retailers visited this week; even the post-holiday period has not been as bad as expected and tourist and holiday traffic into Glasgow is undoubtedly a factor in this. As elsewhere in Scotland, tourist trade is patchy and happens erratically; but when it does, it appears to be substantial. What is most interesting to learn is that some Scottish oldies are selling well with the Glasgow Orpheus Choir as an example; that goes back 40 years and will be unknown to most of the present-day record buyers but in its day it was a best seller.

Overseas shoppers are among the enthusiasts here, but it is not only nostalgia; quality had a lot to do with the success of these records in their day, and explains why they are still among the top sellers in Glasgow. Scottish material apart, the big thing this week has been Connie Francis; in every shop visited the story was the same, of day-long crowds asking for the LP. Apart from that album, it is difficult to itemise current winners. The old problem applies here that two shops in the same area, even at different ends of the same street, sell entirely different types of material to different customers. It is clear that punk is moving in Glasgow but in certain outlets only and is not even looked at elsewhere; the pattern from Glasgow is thus one of broad buying of everything, with a lot of Scotch moving to the visitors.

Managements generally commented that things had not been too bad, and in these days that is good. But as elsewhere the promotion pattern is dominated by discounts; typical signs say "60p off LPs" "Top Twenty Singles only 65p" and "10 per cent off all tapes and records and 15 per cent off accessories".

The Sauchiehall Street stretch, once the Great White Way of bright light theatre entertainment is less so these days, a bit seedy in parts, but reviving in the centre where the old Fraser stores are being replaced by modern units. Surprisingly, many of the oldies continue to trade on this street, which has had its share of newcomers in more recent times. Alexander Biggar Limited who began here in 1867 has moved the records, cassettes and greetings card section round the corner to 123 Douglas Street.

Another old timer, Cuthberts in

RETAILING NEWS FROM ROBIN WALKER

Cambridge Street, looks as magnificent as ever with the record section centrally in a huge hall; nothing could be more opposite than the Listen shop across the way in Cambridge Street, small, loud, plastered with posters and stickers and doing its own thing; this merely demonstrates the variety.

The Glasgow Music Centre at the Buchanan Street end has been affected by the current renewal work on the subways and the closure of that system, which brought thousands into the area each day; the diggers are still at work and traffic in Buchanan Street is affected and likely to be so for some time. Bruce's has gone from the end of Sauchiehall Street down to the city centre at Union Street; but there are still a number of excellent units, at Precinct Tapes and Symphony One, at Contrast, and at 23rd Precinct all at the east end of Bath Street. Contrast is the most recent and reports a sound reception since opening a record section a month or two back handling only albums and cassettes, no singles. They are running a "Contrast Top Buy" programme featuring selected albums and find that these move very steadily. Connie Francis was also big business here and still is; the Beatles are also doing nicely and it is interesting to learn that there is a chain reaction following issue of a specific item, in that all the other recordings by the successful and promoted artist get a boost from the featured one; so all the Beatles material is getting a fresh look and fresh sales. 23rd Precinct has an interesting method of selling Scottish recordings with a browser which has a moving sign saying "Hoots mon its oor Scottish browser Hae a wee look here".

This all adds up to a fairly lively scene even if Sauchiehall Street is no longer the music, entertainment and amusement heart of Scotland — as it was in the great days of its theatres, dance halls and native Glasgow dives. It is much more international these days and nothing emphasises more the Chinese, Pakistani and Indian aspects of the city than the sections in the record shops featuring Asian artistes.

Make Believin'

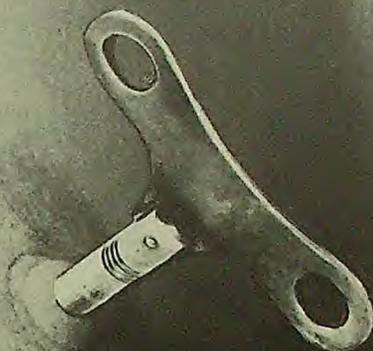
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CLASSICAL

NPO: back to its roots, and set for growth

WALTER LEGGE, founder of the Philharmonia, has a long history in the recording industry. During the war he was with ENSA and it was then that he harboured his ambition to form an orchestra. He wanted to create a truly international orchestra, something London had never had before, and one which would be geared towards the needs of the record industry. After the war he was put in charge of EMI's Columbia label. He signed several great artists, and combed Europe for some of the emerging young talent. Furthermore it gave him the chance of guaranteeing work. It was definitely his orchestra, which he employed on behalf of EMI. Burtwangler was one of the first conductors, and almost immediately Legge began to build the career of Herbert von Karajan, the first Principal Conductor.

The debut in 1945 was at Kingsway Hall, still used by The Philharmonia today, and the conductor was Sir Thomas Beecham. After the first rehearsal, Beecham said "... the privilege of conducting this magnificent concert of musicians would be that much diminished if I accept a fee. However I will accept a cigar". He was given a box of cigars. Beecham, having returned from America, was looking for his own orchestra, and he thought that with Walter Legge's remarkable acumen and his own incomparable reputation, that he had found what he had been seeking. The Royal Philharmonic Society had been trying to re-establish concerts, and Beecham had come to an agreement with them to secure the name Royal Philharmonic Orchestra. He proposed to Legge

On September 1 the New Philharmonia reverted back to the original, chosen by founder Walter Legge, name of The Philharmonia Orchestra. Here Shirley Harris looks at the history of the NPO, and talks to general manager Gavin Henderson about the reasons for the change of name, which is part of the orchestra's re-affirmation of its "old" reputation at a time of its growth in stature.

that they should adopt this noble title since he said that Philharmonia was a "silly name and no-one would remember it". But Legge had definite ideas about where he was going with his orchestra, and would not entertain Beecham's proposals. Beecham thereupon formed The Royal Philharmonic Orchestra, and made several attempts to woo players away from The Philharmonia. For a time the horn section was the same for both orchestras. Beecham had the greatest affection for Dennis Brain, the brilliant horn player, but when he discovered that Brain had been at a Philharmonia recording session instead of an RPO rehearsal, he refused to have him back, an anecdote which underlines the intense rivalry that existed between the two.

The Philharmonia was now enormously successful, and it was undertaking foreign tours. Toscanini heard a radio broadcast of the orchestra playing at La Scala. Though he had refused to conduct in London, what he heard changed his mind, and he cabled Legge, asking if

he might have the pleasure of conducting The Philharmonia.

During the 18 years of Legge's reign the international reputation in concert and on record about which he had dreamed became a reality. Otto Klemperer took over from von Karajan as Principal Conductor. But because of rising costs Legge decided that he could no longer afford to run the orchestra. It would mean compromise, support from the LCC and the Arts Council, an intolerable prospect. Players were given one week's notice, and some even heard their fate on the nine o'clock news. It was Otto Klemperer who spearheaded the attempts to save the orchestra, and within one week it had reconstituted itself under the chairmanship of Bernard Walton, the then principal clarinettist. There was strong support for the orchestra, now called The New Philharmonia. The first recording under the new name was with Britten conducting his own Sinfonia da Requiem (SXL 6641).

After proving their ability to survive the NPO went through a long bad patch. It was impossible to concede that this would be the end of the road; no-one could quite accept the death of Klemperer, and his spirit was still very much present. Fortunately, phoenix-like, the NPO rose again with the appointment of Riccardo Muti as Principal Conductor.

Muti is a man of great integrity and well loved by the players. He in turn is genuinely concerned for the welfare of each individual player. This mutual respect and loyalty no doubt contributes to Muti's rapid growth in musical stature, and the high esteem in which he is held

today. Muti recordings with The Philharmonia Orchestra for EMI include Mendelssohn's Symphony No. 4 (Italian) coupled with Schumann's Symphony No. 4 ASD 3365. (This record won the 1977 Deutsche Schallplatten Prize for the best orchestral record.) The Verdi operas Aida, Ballo in Maschera, and Macbeth; and there are Verdi overtures to be released in September.

Lorin Maazel is Principal Guest Conductor. He has an amazing intellectual capacity, and insists on infinite preparation, sometimes irksome to players, but always rewarding, as is demonstrated on his recordings of Puccini's Suor Angelica with The Philharmonia, Renata Scotti, Marilyn Horne, and Ileana Contrabas 76570. Also for CBS is Brahms's A German Requiem with Contrabas, and Hermann Prey and Alto Rhapsody with Yvonne Minton, a two record set 79211.

Associate Conductor Andrew Davis, who is much in demand, has recorded Greig's Peer Gynt Suites 1 & 2 and Five Songs sung by Elizabeth Soderstrom (76527). The Durufle Requiem with Kiri Te Kanawa is issued this month (7663) and planned releases include the Faure Requiem and Janáček's Glagolitic Mass.

The Philharmonia has expressed considerable pleasure in welcoming back Giulini after a rift of six years. His association with the orchestra goes back 25 years, and under the new agreement he will conduct the last concert of The New Philharmonia Orchestra in Edinburgh, and start the new season of The Philharmonia. Decca has a special Jubilee issue of Giulini and The Philharmonia playing Mozart's symphonies No. 40 & 41.

Apart from the normal activities the Philharmonia Trust manages the Martin Musical Scholarship Fund and it has always embraced the tradition of encouraging young talent. Through this Trust, Marius Kay made his RFH debut, and the coming season will see Nigel Kennedy making his debut in the Mendelssohn Violin Concerto.

Every orchestra has its own special character and sound. Gavin Henderson, The Philharmonia's



Riccardo Muti, Principal Conductor of the NPO.

General Manager describes his orchestra as being fundamentally Viennese, playing with a certain warmth, especially in the strings. It does not have the razor-edged abrasiveness of the virtuoso orchestra, but is nevertheless dedicated to excellence. The wind section has always been known as "The Royal family". The orchestra is passionately opposed to co-principals, the growing trend in some other orchestras, where co-principals do an "all change" mid-concert. The players themselves govern the orchestra.

The turnover has doubled in the last year, which reflects a new approach to management under Gavin Henderson and his assistant Fiona Grant. It is recognized that the old Viennese tradition under Klemperer set high standards, particularly with the marvellous Bruckner and Mahler concerts. The standard must of course continue, but the orchestra is aware of the danger of resting on a past reputation. Gavin Henderson feels that they must cultivate a more outgoing attitude and he thinks the answer is to regard the orchestra as a national one, instead of thinking in terms of being one of the London orchestras. This is possible, but it poses the obvious problems of Where? and how? Fortunately there is altruistic financial support, and although the Philharmonia will be inviting sponsorship, it will be for development rather than survival.

First EMT Europe tour

TWO OPERAS by the late Benjamin Britten are to be taken abroad by an English company during September. The English Music Theatre's first tour out of the country will include The Burning Fiery Furnace (Brussels, September 19) and Curlew River (Leuven, September 21).

The newly-established company — which reports average

attendances at medium-scale theatres this year of 73 per cent capacity — will on its return be taking both operas to the Windsor Festival and to Horsham.

Future plans include performances of Britten's Paul Bunyan at the Schwetzingen Festival and the composer's Death In Venice in association with Covent Garden. But, a spokesman for the English Music Theatre Company says, the scale of Arts Council grants will not be enough for a comparable tour in the 1978-79 season.

Opera season by Handel Society

WHAT IS claimed to be the first performance of Handel's Ezio in this country since the composer's death is to be given during the Handel Opera Society's two-week season in November. The new production includes Kenneth Bowen, Anne Collins, Ian Comboy, Hannah Francis, Anne Wilkens (as Ezio) and John York Skinner. Direction is by Tom Hawkes, with designs by Steven Gregory.

During its appearance at Sadler's Wells the society is also to present Handel's Acis and Galatea, which is to be preceded by Rameau's Prologue to Les Fêtes d'Hébe in its entirety.

Korean dancers in London

SADLER'S WELLS Theatre in London is currently bridging the East-West gap with a short "season" until next Saturday (10) featuring the Korean National Dance Company — a company of 50 musicians and dancers on a three-month European tour.

The company performs the most traditional and sacred of Korea's dances, many of them formulated over 2000 years ago, and the versatility of the performers is shown in such set-pieces as the Farmer's Dance where everyone is required to play a percussion instrument.

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FEATURE

by CHRIS WHITE

FEW INDUSTRY spectators can deny the success of WEA's own distribution operation since it swung into action last April, after the expiry of the company's long-standing distribution association with CBS. Apart from actually winning rare plaudits from dealers throughout the country, praising the "speed and efficiency" of the new set-up, WEA's own increased shares in the singles and albums market during the April-June period — 15.1 percent and 13.3 percent respectively — can only reflect, to a great extent, the success of the new distribution company.

Plans for the operation were first revealed just over 12 months ago when Tony Muxlow, previously managing director of Phonodisc, was brought in to head the new company, which was to operate as a separate division of WEA. At the time, Nesuhi Ertegun, president of WEA International, said that UK record company's growth had been so great that its own distribution outlet was inevitable. An in-depth study of the British record market, he added, had revealed that WEA could best achieve penetration by being fully independent in all aspects of marketing and distribution. Nevertheless, there was still industry speculation that the company had chosen the wrong time to go into such a full-scale commitment, and the suggestion was that WEA should remain within the security of its association with CBS.

Four months after the official launch, the critics have been confounded. In the words of Tony Muxlow: "I came to WEA faced with the task of launching and building-up the distribution operation, but I arrived with a feeling of hopefulness knowing what had to be done. To keep ahead in this business it is important to be fairly innovative, and to have the right team. I believe at WEA we have managed to get these necessary ingredients."

Muxlow freely admits that until he joined WEA, he had never really considered the company as a serious contender in the UK singles market. "That was my opinion looking from outside of the company, then I met Nesuhi Ertegun — it took him just three minutes to persuade me otherwise! I realised that WEA was to be taken seriously. When I looked carefully at its situation, I saw that there was an enormous untapped source of wealth, so far as product was concerned in the US, and it was beginning to break very strongly in the UK too."

He adds: "It was quite clear, however, that when this happened, WEA would run into problems with its existing distribution deal with CBS. That company had done a tremendous job in the past, but the position was that it and WEA were the two fastest growing record companies in Britain. WEA particularly was growing at such a speed that it would soon seriously

The WEA dealer centre-going it alone was the right decision

rival CBS. There had to be fundamental problems.

"Also, CBS obviously had to make some sort of a profit from their distribution deal with us, but it was soon apparent that the amount was going to be so substantial that we might as well have it ourselves. But it did make sense to remain with CBS for manufacturing."

After the initial decision to go it alone, WEA was then faced with several questions. One particular problem was measuring the record business and estimating its growth. "However, we estimated that it was going to be on the high side, despite the economic recession," Muxlow says. "There were talks with people like Richard Robinson (then joint-managing director of WEA with Derek Taylor) and we made assessments. The result was that plans were drawn up to open the new distribution centre in Alpert, West London."

The siting of the centre was in itself an important part of the overall strategy. Muxlow points out that its location is ideal because North West London is the best area for communications. There is good access into the West End (a 15-minute car drive outside rush hour), where WEA's head office is situated; Alpert is in the right direction for the CBS manufacturing plant at Aylesbury, and there is a spin-off value in the fact that Heathrow Airport is easily accessible. The A40 and North Circular roads also enable good communication with other parts of the country. "If communication is bad, then it makes life very difficult and just adds to everyone's costs," Muxlow points out.

He adds: "We had to persuade WEA in the US of our intentions and how much we expected it to cost. In June of last year it was necessary to forecast the number of people we were going to employ and our expenses in relation to turnover. We were given the go-ahead very quickly by America, and we signed the lease for the Alpert building last August. I'm proud to say that we kept within our original capital forecast made in the master plan in July 1976, at a time when we had no

idea just how business would be in the future."

After the thumbs-up sign from the US, WEA Distribution was launched by Muxlow as managing director, personnel manager David Horton, distribution manager Clive Hudson, and Dave Malthouse, manager of telephone sales. Priority during July and August 1976 was looking for a strong management team. "You can't just go out and pick anyone, you have to think carefully what jobs are going to be done and work out the specifications for every one," Muxlow says. "We were rather fortunate in that last autumn, Island Records decided to close their distribution set-up, and they were very helpful, allowing us to meet the people whose jobs were involved. WEA recruited a lot of people from Island and from RCA, too, after that company made changes in its distribution."

Because WEA had no experience of distribution, all the key roles had to be filled from outside of the company. The computer operation was headed up by Brian Aldridge and Ron Meese. For staff training, a comprehensive system was started, commencing with the managers and then the supervisors, the latter training their own staff as they were recruited. Between January and March this year, everyone involved with the new company went through a period of induction and job training. Meanwhile, the same three months were also devoted to equipping the warehouse and telephone sales department, and moving the WEA product from CBS' Barby Road distribution centre.

"Our target day for launch was April 1 and, even if we had wanted to do so, our contract with CBS did not permit us to start any earlier. Nevertheless, our time-scale was very short and we were determined to start on that date. The idea of the training programme was to explain about the record business and our plans for the future — everyone simulated the work that we intended to carry out. The actual changeover from CBS to independence began in one of three phases — we took 50 percent of the business in April, another 35 percent in May, and the balance in June. It worked out very well and I think that CBS were happy too, because we did it with the minimum of problems to them."

Muxlow adds: "It was a case of learning everything by trial and error. Because of my long association with Phonodisc, I was able to use methods and systems that I knew worked. It is also important to have the right people in the team and I was very fortunate, upon arriving at WEA, to find that the people working there were tremendously helpful and easy to get along with. To help me in my task there was a steering committee consisting of people like Richard Robinson and David Clipsham, the head of marketing, and then in January we were very fortunate to get at WEA one of the best managing directors in the business — John Fruin."

But WEA's increasing market share also posed some slight problems for Tony Muxlow and his



THE COMPUTER division — WEA uses IBM System 3 hardware. Tony Muxlow feels that UK record companies are late starters, so far as the use of computers is concerned.

team. He points out, "We foresaw with some trepidation that WEA's business would continue to grow, so we had to gear ourselves not just to starting a new distribution set-up, but also to coping with such tremendous growth at the same time. The only way to cope with this was by experience! We had only just started operations, and already we were having to bring in a new level of management."

Amongst the newcomers were Alan Pritchard, previously with RCA, who headed up inventory control and management, ex-Polydor man Anthony Chadwick who became computer information systems manager, and Bill Lamb of Anchor, appointed customer services manager. In addition, Judith James, whose professional history including working for

done, and he predicts that the company's business before the end of 1977 will stretch the distribution operation to its limit, including space and computer hardware resources. "With an operation like this you need a lot of good luck, and that includes a strong team, good repertoire and an excellent artist roster. Until recently WEA has never really been a singles company and there are probably two reasons why it has such a strong position in the marketplace — the establishing of a singles sales force, and the fact that the company has control over its own distribution and stocks. It is essential to be able to react quickly to consumer and dealer demand," he says.

"I learnt a lot through my association with Phonodisc, and you learn from the good things as well as the bad things. Here at WEA I have been putting into practice the strong points. At Phonodisc I was responsible for more than 1,000 people in the factory and distribution centre, but I felt that the Polygram group had probably passed their peak of success. It was obvious that new developments were going to be slow and hard to win, and there just wasn't the challenge there anymore."

"I think that other record companies need to modernise — some of their distribution methods are very old-fashioned. They must bring themselves up to date, and use more computers. I know of one record company whose top management doesn't believe in computers, for the reason that the one they have already doesn't work properly, and that is probably on account of old age!"

Muxlow adds: "It is difficult to predict the future of distribution in the UK and which way it is going to go. There could be a single national distribution centre, but it would stretch managements to the extreme as far as flexibility of service is concerned. The problem is that we are still in recession in this country, and until we come out of it then we won't know how the retail trade is going to develop. It is only when we see how trade does develop that we will know how distribution should change."

"It all depends on whether the multiples take an even larger slice of the market. If the wholesalers increase their share then it will be a different picture still. I believe that one-stoppers will continue to play a useful role; their problem is that they work on such narrow margins and they can't all succeed. There may come a time when they are taken over by large organisations."

"However the one-stoppers serve a useful purpose because they cater for the smaller businesses — and who wants to see them driven out of business? It is essential for the small dealer to have an alternative. I feel that one-stoppers have a very significant role to play so far as both record companies and retailers are concerned. Long may small businesses live. They are the large businesses of the future."



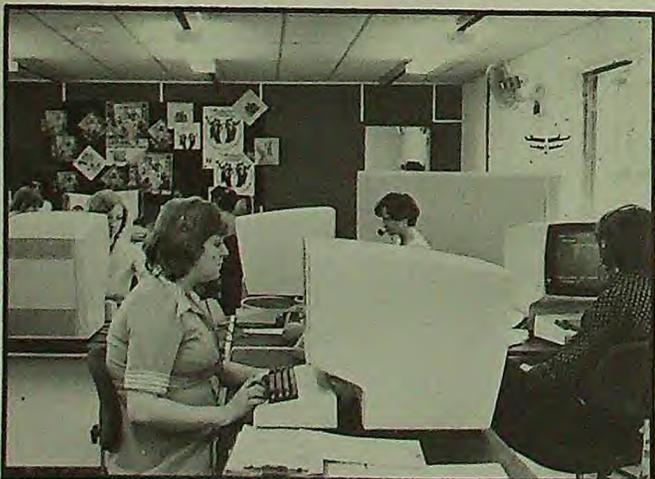
TONY MUXLOW, managing director of WEA Distribution, and who has been instrumental in setting-up the new operation.

several industry training boards, became Muxlow's assistant. "John Fruin and I have always been keen to have sales very closely linked with distribution, and we had the good fortune to attract Mike Hitches, previously Polydor sales manager, here as sales director, and he has set-up a sales headquarters in Alpert. We work together very closely," Muxlow adds.

"We really built the Alpert warehouse as a dealer centre — our purpose is to give service to customers. It is very easy to develop a them-and-us situation with the actual record company, but Hitches' presence has made it a lot easier for everyone at Alpert to feel as though they are part of a record company, and not just an ancillary industrial activity. I like to think that we have a good atmosphere at the warehouse — the people from Broadwick Street visit us, and vice versa. We don't have the problems of many other distributors who have separate industrial activities."

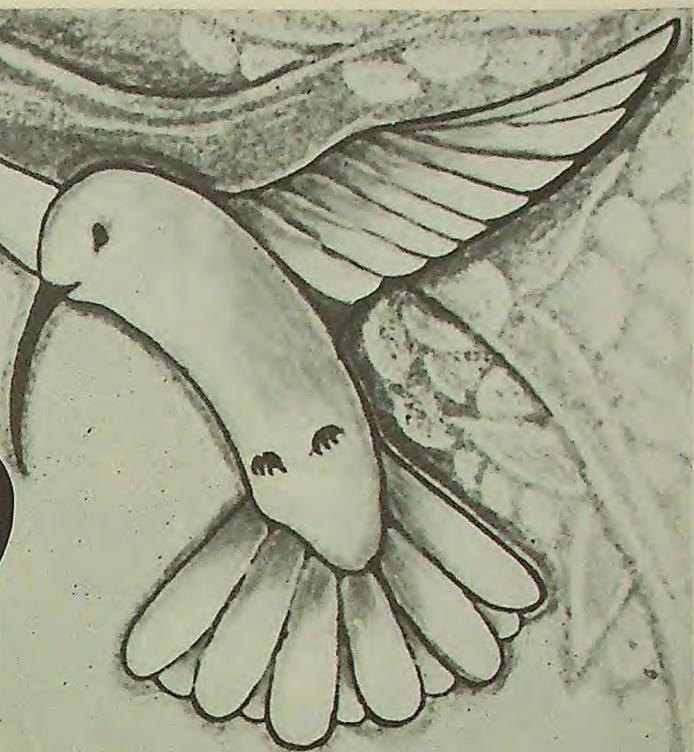
"It is important to keep the company as small and tight as possible. I like to be in touch with the staff. I walk around the warehouse and everyone knows me. If an operation gets too big then the personal things disappear — I intend to make sure that doesn't happen."

For the future, Muxlow admits that there is still a lot of work to be



A VIEW of the customer services department at WEA's distribution centre in Alpert — 12 visual display units, some of which are seen here, answer incoming calls daily. There are also four telephone sales girls who call WEA's Top 100 accounts every week.

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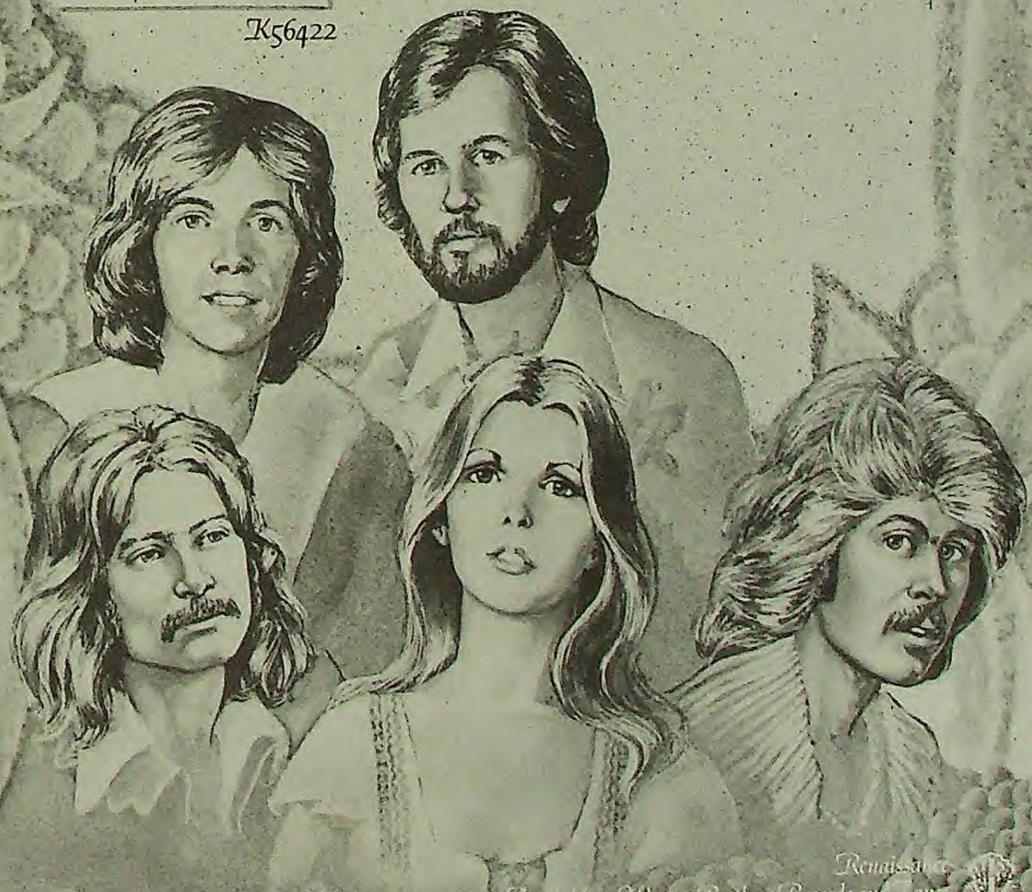
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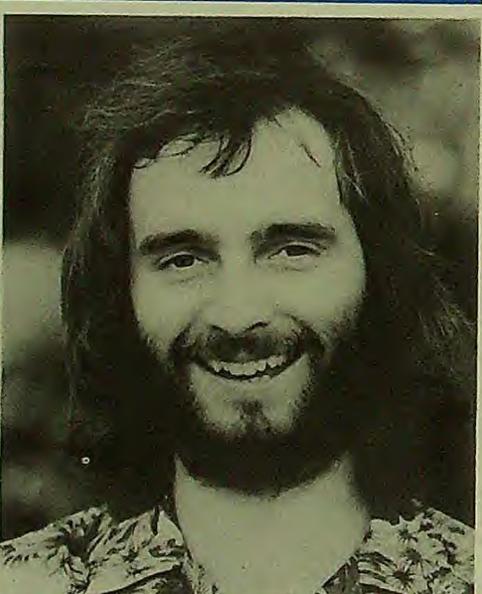
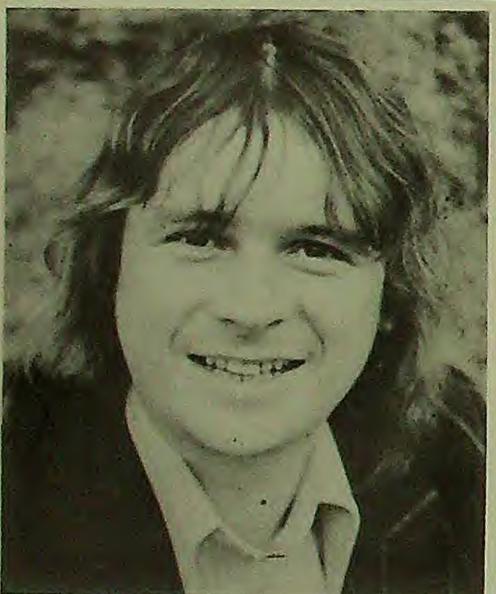
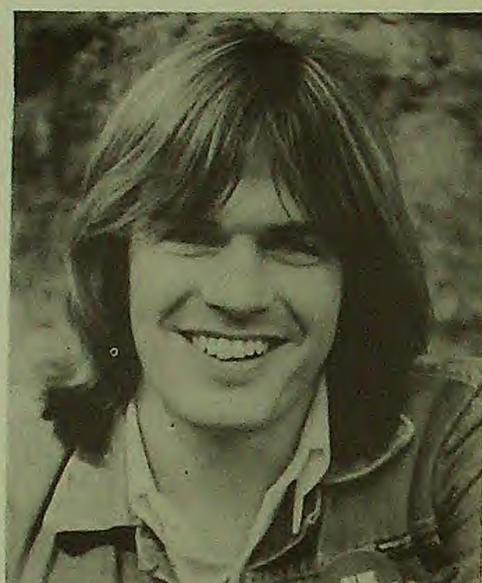
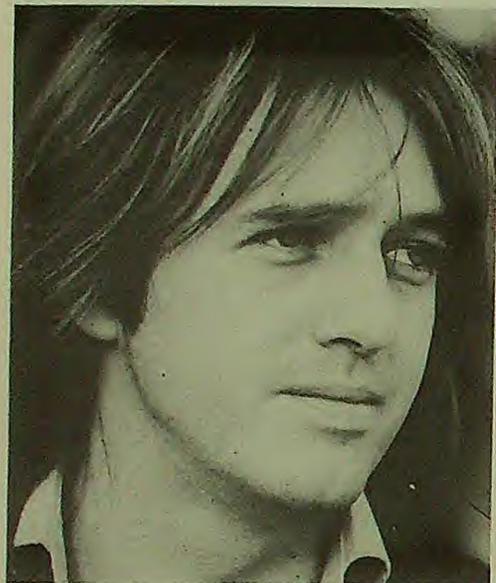
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IRELAND



ISLAND RECORDS and CBS Ireland gave a dealer reception to announce a joint distribution deal for the Republic of Ireland. From left: David Duke, general manager, CBS Ireland, David Betteridge, international director, Island Records, John Knowles, sales manager, Island Records. The reception, at the Montrose Hotel, Dublin, included a video show.

Polydor dealer offer in folk campaign

DEALER INCENTIVES of holidays in the Canaries and weekends in London are being offered by Polydor Ireland as part of the extended campaign on the album, *A Feast of Irish Folk*.

The company has set "a realistic quota", for each shop based on June sales of the album and for every one third increase over the

quota a shop gets an additional entry in the draw, which will take place in public shortly after the end of September. The original campaign started at the beginning of June and has been extended to cover the full tourist season.

Polydor has taken more television space and numerous radio ads for the month of August. There are six prizes — two holidays in the Canaries and four weekends in London, plus some spending money.

Phone-a-disc for Jarre LP

POLYDOR IRELAND is using a phone-a-disc system to promote Jean Michel Jarre's album, *Oxygene*, a best-seller in the UK and on the Continent.

"We felt we should try and exploit it but we found obstacles as the music is so progressive and the tracks mainly too long for airplay on RTE," said Polydor Ireland m.d. John Woods.

"We considered many angles of trying to get the material played. One of these of course would be the disco circuit, as it is unusual music and has no traditional way of being played.

"The phone-a-disc system, has, strangely enough, never been used in Ireland. Through a series of newspaper ads we hope to introduce the Jean Michel Jarre music over a four-week period."

Anyone who dials Dublin 508386 will hear about two minutes of music from the album and a sales message. The slogan for the campaign is *Everybody needs Oxygene*.

US study tour for Dunning

THE PROJECT Arts Centre in Dublin gave a special benefit concert for Brian Dunning, who is regarded as Dublin's major jazz flautist and will leave Ireland in September to study in the US.

He will go to the Berklee College of Music in Boston aided by a grant from the Irish Arts Council.

Dunning began studying with Doris Keogh at the Royal Irish Academy of Music in 1969 and is still a pupil of hers. Within six months, he moved into jazz, helped by Louis Stewart, who gave him a few lessons.

In 1971, he joined Jump, after which he was with Catch, in 1973, and with Spon, in 1975. While still a member of Spon, he formed his own group, Nunn, last year.

For the last two years he has been on the deputy list of the RTE Symphony Orchestra.



ID RECORDS launched Rosemarie Taylor's debut album at a reception in Trend Studios, where it was recorded. She was featured last summer on RTE Radio's *Songs and Sounds of Tomorrow*, a programme for songwriters produced by Billy Wall and presented by Ken Stewart. The material on the album, *Taylormaid* (ID IDLP 2009) was written by Rosemarie Taylor and Mark Clinton. Pictured, left to right, are John D'Ardis, managing director, Id Records, Rosemarie Taylor, Jamie Stone.

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RADIO

Rosko in America: I'm more British than before

MIKE PASTERNAK, alias Emperor Rosko, left the BBC over a year ago and went to Hollywood. The reason he gave was that he wanted to be near his father, film producer Joe Pasternak, who was ill.

But there was something else as well. Rosko had done more or less all he could on this side of the Atlantic. He had broadcast throughout Europe, been on the pirates, held on to a Radio One Saturday show for eight years (he never wanted a daily strip show, which would have taken up too much of the time he could spend making money elsewhere) and pioneered with Dave Lee Travis the Road Show idea that has now become a standard Radio One promotional tool, and for many DJs a major source of income.

Perhaps most importantly (for the business if not for Rosko) he bequeathed to British radio a professional style of presenting pop and rock that turned him, for a few years at least, into every hopeful's model of the cool DJ.

Radio One got the ratings and Rosko had a springboard for doing what he does best: promoting himself.

But the greatest radio challenge in the world is the US, and in 1976 the US had not heard of Rosko. Even worse, Los Angeles and Hollywood ("the most sought-after radio city in the world") with 73 stations and "25 radio superstars out of work" had not heard of Rosko and Los Angeles

EMPEROR ROSKO is back, briefly, doing a few Radio One programmes to keep his name alive over here while making one for himself in the US. He spoke to Godfrey Rust about his American plans and how he hopes to sell himself back to the radio station he left.

was where he wanted to work.

He went to California with no plans, just an idea. "The idea was to go out there and be mentally braced up for what would be terrible in this country; that you're nobody until you prove yourself."

He was interviewed by *Billboard* (he had just been voted *Billboard's* top European DJ) and found a job straight away with an English operation, Soundaround, in what he describes as an "in store tape situation".

"The tapes went out to 5,000 record stores, so ironic as it may seem I had a potentially bigger audience on my arrival in America doing in-store tapes than I had when I left England." But Soundaround, in the American phrase, stopped trading ("Their overheads were so incredibly high they couldn't possibly sustain it") and Rosko was out of work again.

American radio is the most cripplingly competitive in the world. It is crippling because the obsession with ratings has made computers key in both FM and AM radio

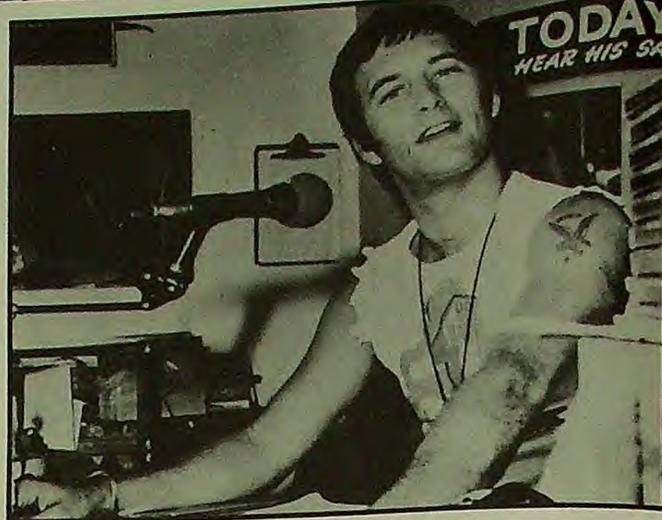
programming, and the computers have said that listeners want more music and less DJ chat. Disc jockeys' salaries, accordingly, have gone down where everyone else's have gone up. Rosko remarks:

"American radio has got itself into an almighty rut, totally relying on surveys and computers and not daring to tread one step in any direction off the beaten-path, having told people since the early Sixties that being a personality was uncool.

"It's ironic. What it boils down to, I think, is that the English have too much personality and not enough style and the Americans have too much style and not enough personality. What we really need is a cross between the two, an American who knows both scenes — and that's me, Johnny-Come-Lately right here."

Aided by a computer Rosko has found himself a disco show syndicated to one hundred AM stations. The show is produced by Watermark, who also syndicate the American Top 40 programme around the world. Finding it impossible to find work in Los Angeles but being offered jobs in other parts of the country, a syndicated show — produced in L.A. but heard elsewhere — was an apt solution.

"The American go about things in a special way. To find out about that show took four months of research with surveys, computer studies and so on, and when it was all fed into



ROSKO: British ambassador in the US — and vice versa.

the machine it came out saying 'very acceptable in a 12-minute format, with long songs edited down to one-and-a-half minutes with the main melody line being repeated'.

"It just happened that at the right time my tape was in the Watermark office, and they hadn't been able to find an American to fit the format until they heard that." Rosko is, of course, American, though he doesn't think that the American see him like that.

"I think they look on me as a prehistoric animal that time forgot. I'm still rocking on radio from 20 years ago, but with all the little subtle things I've picked up in Europe with my basic rock instinct. You mix the whole pot pourri together and get somebody that's absolutely bizarre to them.

"But if we're going to make any progress, if they're going to bring any excitement back into radio then personalities have got to come back.

They say I'm wrong, the computers say I'm wrong, but what will eventually happen is that radio will sound exactly like one gigantic eight-track tape. So what do you need a radio station for? If you're going to sound like an eight-track you might as well buy one. You'd get better quality in your car, too."

Along with his disco show and a production company he is tied up with, Rosko has just got the go-head for a pilot for a network TV show in the US.

"It's in the wind just now. All I wanted to do was just a one hour disco show, which got expanded into a kind of talk-cum-game-cum-disco show which could go out nationally everyday." Those who have seen American TV will know how plausible that sounds.

The breaks did not come too easily ("It basically boiled down to calling people on the phone, but I refused to

TO PAGE 22

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competition 1977.
Closing date for
the entries
September
5th 1977.

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.

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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.

- Contestants must complete this form or the form issued by the Disc Jockey Federation of Great Britain, no correspondence will be entertained.
- It will be accompanied by a 3 minute recording of a programme introduction, a dedication and a sign off.
- The entry should be accompanied by a photograph of the contestant.
- The opinion of the judges is final, in the pre-selection and the live shows.
- 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.
- 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.
- The overall winner will be auditioned for resident work.
- Closing date for entries is September 5th, 1977, which should be sent to: The Organisers, Sound Relations, 12 York Way, London N19AA.

JUDGES NOTES

My choice for 30 minutes Commercial Radio

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

RADIO

208 Top 20 audience up 30 percent

by GODFREY RUST

MORE TINKERING with the system at Luxembourg follows independent estimates of a 30 percent increase in listening to the almost-daily Top 20 shows. They now run for 90 minutes, from 8.30 to 10 pm. Tony Prince's Great Britain Invasion, featuring British performance in the US charts, moves to 1am Saturdays from its Monday slot because of its own good ratings, and Prince introduces a feature album at 11pm on Wednesdays.

New additions to Clyde's playlist — instrumental tracks. Head of Entertainment Andy Park writes: "The Action Instrumentals will be limited to five per week and will comprise tracks which are in themselves capable of going Top 30, but may take some time to do so, or are simply gorgeous pieces of music with no chance of becoming hits. Overall plays per day from this short list to be in the region of 12 to 14. Album Instrumentals will be six in number. Hopefully some controlled action like this from us will encourage those who make good instrumental music."

BBC Director-General Designate Ian Trethowan last week "re-affirmed the BBC's commitment" to completing the planned BBC local radio network of 60 stations. He had been under pressure following mutinous rumblings in the ranks of the 20 local radio managers who believed head office to be in danger of losing the zeal for local radio that it acquired after the Annan Report said it should be taken away. Now a working party will recommend the next stages of development, though the Government has yet to say what is to happen in Britain's radio future.

Steve Merike, now at Radio Trent following spells with many other ILR stations, has been made deputy

LAND LINES

programme director, reporting to Neil Spence. He takes on duties with the playlist, producing Trent's specialist music shows and looking after the administration of the music side, said a "delighted" Spence. Merike held a similar position at Pennine Radio last year.

Meanwhile in the ILR departures' lounge, Swansea Sound's Mike Hooper is to leave for his native New Zealand at the end of September because of 'family problems' and with much regret. Hooper, doing much the same job at Swansea as Merike will be doing at Trent, will be travelling through Europe and the US before arriving home. New Zealand is just acquiring VHF radio and with the possibility of at least one new radio station opening up he doesn't anticipate problems finding a radio job but warns: "I'll be back."

Gone to less exotic climes is Orwell's popular Katie Glass, who joined Anglia TV at the end of August. Better news for radio is the return of Steve Crozier to the studio microphone following three months' absence from Thames Valley Radio after a car accident.

Radio One has re-acquired the Watermark Elvis Presley Story (see Rosko story) for broadcast on thirteen Sundays beginning October 9. The series was written by Presley's biographer Jerry Hopkins and is narrated by Wink Martindale of Deck Of Cards fame.

Less enthusiastic about the Presley legend is Hallam's Roger Moffat, who misjudged the intensity of Elvis' fans' passions when making a joke about the singer on his show. He got a broken rib and a police escort home out of it.

Another good month for ILR. Advertising revenue for the 19 commercial stations for July was £1,760,295, bringing the total for 1977 so far to over £12 million.

Rosko in America

FROM PAGE 20

reach the level of begging or grovelling, going knocking on the doors of radio stations") but the Emperor is not displeased.

"If any of the things I'm working on happen it was well worth it. If all of them happen it will be ridiculous. I'm a year ahead of schedule. I thought it would take two years, but it's been so good that deep inside I'm terribly frightened that this bubble will burst."

Rosko, however, has not abandoned his British Empire entirely. Apart from the Radio One shows he is scheduled to do during his seven week stay, he plans to have a syndicated American radio show on air in Britain before Christmas. He has been touting his own disco show ("I hope the BBC pick it up because I'd like them to have it from a nostalgic point of view, but if they refuse I will go elsewhere"), and especially Watermark's American Top 40, the most-syndicated show in the world covering 400 stations in the US, 29 in Australia and others "all around the civilised world", except Britain.

"I understand the English attitude: Why should we buy it from the Americans when we do it just as well? It's down to whether you can look yourself in the mirror and say is it really as good down here on Radio Teesside, or wherever? They don't have the resources. These programmes are put together with eight researchers and computers and so many facts. Let's face it, a Top 40 show gets very boring and the reason, this has sold well is that they have this incredible back-up. Every week

is totally different."

"I know how difficult it is to syndicate an American show in Britain. It's going to take some careful negotiation, some good timing and careful packaging but I think it can be done."

At Radio One, Derek Chinnery has not yet heard a Rosko disco show tape but says "As far as Britain is concerned he is still a Radio One dj and if he does something which is the right style we would be interested." The BBC have had discussions with Watermark in the past about the Top 40 show, but has not felt it fits a British audience well enough.

Radio Luxembourg is also waiting to hear the evidence, comments that since Bob Harris left the station it has had no taped output and wouldn't like to start it again, but doesn't rule the idea of syndication out.

Rosko has a third Watermark card up his sleeve, the Robert W Morgan special, a series of 12 hour-long programmes on major artists (Watermark produced the Elvis Presley story, rights for which Radio One has just re-acquired for October transmission)

What Independent Local Radio interest there may be is not known at present, though if anyone knows both sides of the coin well enough to bridge the transatlantic gulf then it is probably Rosko, who remains to the last ambiguous. "You know when I start recording my show at the end of September I'll look on it as a win for Britain. I'm more British than I was before, even though I'm American."



It's "Easy Loving" Bo & Ruth.

Why?

For a start, Bo & Ruth are probably the tightest vocal duo since Mr Gaye met Ms Ross.

Their last single "You're Gonna Get Next To Me" got next to an awful lot of people and made the top.

"Easy Loving," the new single, is again taken

from their much in demand album "Bo and Ruth"—so here's another chance to introduce your customers to this showcase album.

But what it all adds up to is that Bo & Ruth's "Easy Loving" INT 536 shouldn't make great sales difficult.

First 10,000 copies in special bags.



ALBUM REVIEWS

POPULAR

VARIOUS ARTISTS

Let's Clean Up The Ghetto. Philadelphia International PIR 82198. Producers: Various. Nine acts from the Philly stable are featured in this various artists package with a difference — all the profits are being ploughed into an American campaign to help do what the album title proclaims. The material echoes this social concern, with tracks like Dee Dee Sharp's Ooh Child (a fine performance) and Lou Rawls' Trade Winds (although the lyrics here are slightly at odds with the bossa nova, nightclub arrangement). Some cuts originate from earlier PIR albums, including the Intruders' Save The Children and the Three Degrees' Year Of Decision, while Harold Melvin and the Blue Notes' clumsy Everybody's Talkin' — with Teddy Pendergrass handling lead — sounds like an LP reject. Others present are the O'Jays, Archie Bell and the Drells, Billy Paul and Pendergrass (in solo form). The inclusion of Let's Clean Up The Ghetto, extended beyond the version which is a UK hit, will boost sales, while the strong artist line up should guarantee interest from pop and soul buyers alike.

ROSE ROYCE

In Full Bloom. Whitfield K 56394. Producer: Norman Whitfield. Rose Royce was one of the most exciting discoveries of last year, and their Whitfield-masterminded soundtrack (on MCA) for Car Wash yielded three fine UK hit singles. Now the nine-piece reverts to their mentor's label, handled by WEA, and delivers an impressive album. Much of the material recalls Car Wash — especially Do Your Dance, nine minutes-plus of infectious funk which, in edited form, is Royce's new single — but there is style and individuality a-plenty. Lead vocals alternate between Rose Norwalt, whose workout of Wishing On A Star (a ballad) may be one of the best r&b vocal performances of 1977, and two other group members, Kenny Copeland, and Kenji Brown. The presence of such backup musicians as guitarist Melvin Watson, percussionist Jack Ashford and drummer James Gadson adds to the professionalism which spills out of every groove. Sales should boom.

CHRIS HILLMAN

Clear Sallin'. Asylum K53060. Producer: Jim Mason. As with many first solo LPs from individual members of what were good, tight bands, Chris Hillman's lone debut fails to establish any real musical identity for him. Like those of the Southern Hillman Furay band, however, this album grows on you even during a first hearing. Excellent production, good songs — very good pop rather than rock, with best cuts being the reggae-influenced Nothing Gets Through, Fallen Favourites, which evokes the Eagles', Heartbreaker, one of Carol Bayer Sager's best songs; and Lucky In Love, done in the revitalised Cliff Richard style. The LP should have been released to coincide with Hillman's May visit to the UK, and if he makes a projected European tour next month WEA will try to bring him to Britain to do some LP promotion.

SMALL FACES

Playmates. Atlantic K 50375. Producer: Kemastri. The long-awaited rebirth of the Sixties heroes has not had the impact anticipated. The new Small Faces (ex-Roxy Rick Willis has joined Marriott, McLagen and Jones) have not bothered a great deal about lyrics on this, their first Atlantic LP, but have concentrated on what can only be called English rock. From the old team (without Ronnie Lane), a punk band in its day, the listener would expect solid, gritty numbers, r&b and an aggressive though cleverly constructed songs. This is not quite what emerges. There are some ballads, a touch of romance, tight little rock songs and bluesier songs such as Never Too Late and This Song's Just For You. A nice touch is Smilin' In Tune, a droll ditty about the band re-forming. All numbers are given the minimum dressing, plenty of solid bass and percussion and limited instrumental breaks. Five years ago it would have been sensational, but now this album sounds like a happy group of old rockers having a laid back Sunday jam. It has a great deal of charm, a satisfying feel but no originality. However, the band's reputation (via the Faces) still stands for something and this set will have plenty of bidders. More airplay on the single would help — though it is not an original but an old Bobby Womack title, Lookin' For A Love. The Small Faces need to take themselves

a bit more seriously if they want record buyers to return the compliment. The September tour will help.

GENTLE GIANT

The Missing Piece. Chrysalis CHR 1152. Producer: Gentle Giant. Gentle Giant was one of the new wave of progressive bands and has always been admired in the UK, though sold more product in the US. As a change from touring with new album material, this set is the result of music worked out on a US tour and recorded almost live in the studio. Though threatening to be a rock 'n' roll album it has, fortunately, several titles that rescue it from that superficial category and will reassure listeners that Gentle Giant has lost none of its imagination. Admittedly, the layered, classical/jazz titles are missing, but there are some inventive numbers such as Who Do You Think You Are and some pleasantly hypnotic folk-based tunes such as As Old As You Are and Memories Of Old Days plus the listenable I'm Turning Around (the 45). The band may have changed its style a little and left out a lot of the trimmings, but, thankfully, there's plenty of life left. Chrysalis is pushing this one so expect greater consumer interest than usual.

ANDY PRATT

Shiver In The Night. Nemperor K 50386. Producer: Arif Mardin. Having Mardin as producer is the nearest an artist will come to enjoying a commercial fairy godmother. Again Mardin has done an impeccable and exciting job, and Pratt was worth working on. Like or dislike his high, white-blues voice, you cannot ignore it, and in-store play will do a lot for this LP. With an impressive list of sessions musicians behind him Pratt has come up with a very strong second album, and almost any track picked off it gives a good idea of his driving style and considerable talent. Great sales potential but will probably only move if it gains favour with radio programmers.

HARRY CHAPIN

Dance Band On The Titanic. Elektra K 62021. Producer: Stephen Chapin. On searching for a reason for the morbid title, it becomes apparent that Chapin thinks the earth is as doomed as was that tragic ship. However, Chapin's music belies that credo. On this 2LP set, he has even gone back to basics with a bit of rock 'n' roll, blues, some country, all of which pales when compared to his usual warm, gently rocking style. The recent live set indicated that Chapin was running out of ideas; this confirms it. The singer/guitarist has never had much of a following in the UK, as is often the case with US artists whose style means little to British audiences. This collection will not attract new fans, and regular buyers may wonder why a singer with so rich and expressive a voice does not attempt to write more mature music.

BLACK BLOOD

Bloof Brother, Blood Sister. Chrysalis CHR 1144. Producers: Ralph Benatar-Jean Kluger. Records like this cry out for a return to the art of sleeve notes. Black Blood may be two singers, one male and female, accompanied by assorted musicians, or it may be a group name. It could from the titles be an album which emanates from Africa except that it was recorded in London. Anyway some enthusiastic chanting, is highly rhythmic and is sung in a dialect which means there is not one song which can be deciphered. Since there are no explanatory notes the album becomes meaningless and in this form might have been better left unissued such is its lack of appeal to a faintly interested browser.

COUNTRY

JOHNNY CASH

The Rambler. CBS 82156. Producer: Charlie Bragg and Jack Routh. Cash, the he-man of Country music has always managed to make even the slushiest song sound muscle-bound. On this set, a series of numbers interlinked by dialogue about fishermen, hitchhiking cowgirls, bar girls, and lonely men, each a cue for a song, Cash takes the role of a truck driver. A topical role, yes, but the style of the album is softer than has come to be expected from Cash. It's a Nashville-oriented album, without the familiar Cash fire. The voice is still good, of course, and the songs well put together so Country buyers will jump at it. Cash has always been a pace-setter in his field, but this LP does not say anything new.

SYDNEY DEVINE

Almost Persuaded. Philips 6308 291. Producer: Tommy Scott. Another competent album from a country artist who is more or less deified in Scotland but is as welcome in some

places south of the border as a raiding party of Picts. Mostly a collection of country standards and folk or rock hits from ten or more years ago, it features an interesting version of Lucille, the recent number one single for Kenny Rogers, from which we might fairly deduce by Devine's accent that Toledo is a small town in lower Argylshire. None of this will prevent it selling like hot haggis in all points north of Carlisle and many further south and it may even give Devine another lowly chart success.

JOE ELY

MCA MCF 2808 Producer: Chip Young. Add the name of Joe Ely to the country music luminaries to have emerged from Texas (Waylon Jennings, Willie Nelson etc). He's typical of the newer breed of country singers, displaying a tougher side to his repertoire, eschewing much of the traditional sentimentality of the idiom. His songs, Gambler's Bride, Suckin' A Big Bottle Of Gin and She Never Spoke Spanish To Me are more suggestive of seedy bars than Grand Ol' Opry. Ely is definitely an influential country music name of the future.

U.S. Top 30 ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) CSN, Crosby Stills & Nash
- 3 (3) STAR WARS/SOUNDTRACK
- 4 (4) JT, James Taylor
- 5 (24) MOODY BLUE, Elvis Presley
- 6 (6) COMMODORES, Commodores
- 7 (7) REJOICE, Emotions
- 8 (8) I'M IN YOU, Peter Frampton
- 9 (9) BOOK OF DREAMS, Steve Miller Band
- 10 (10) SHAUN CASSIDY, Shaun Cassidy
- 11 (12) FOREIGNER, Foreigner
- 12 (5) SUPERMAN, Barbra Streisand
- 13 (14) GOING FOR THE ONE, Yes
- 14 (15) FLOATERS, Floaters
- 15 (16) RIGHT ON TIME, Brothers Johnson
- 16 (17) ANYTIME... ANYWHERE, Rita Coolidge
- 17 (13) LITTLE QUEEN, Heart
- 18 (19) HERE AT LAST... LIVE, Bee Gees
- 19 (11) LIVE, Barry Manilow
- 20 (20) EXODUS, Bob Marley & The Wailers
- 21 (18) LOVE GUN, Kiss
- 22 (26) I ROBOT, Alan Parsons
- 23 (23) IT'S A GAME, Bay City Rollers
- 24 (27) A NEW WORLD RECORD, Electric Light Orchestra
- 25 (30) SIMPLE THINGS, Carole King
- 26 (29) PLATINUM JAZZ, War
- 27 (21) AMERICAN STARS 'N' BARS, Neil Young
- 28 (28) A PLACE IN THE SUN, Pablo Cruise
- 29 (22) EVEN IN THE QUIETEST MOMENTS, Supertramp
- 30 (33) SLAVE, Slave

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 (4) EASY, Commodores
- 5 (5) HANDY MAN, James Taylor
- 6 (8) FLOAT ON, Floaters
- 7 (7) JUST A SONG BEFORE I GO, Crosby, Stills & Nash
- 8 (9) DON'T STOP, Fleetwood Mac
- 9 (10) STRAWBERRY LETTER 23, Brothers Johnson
- 10 (13) TELEPHONE LINE, Electric Light Orchestra
- 11 (12) BARRACUDA, Heart
- 12 (14) SMOKE FROM A DISTANT FIRE, Sanford-Townsend
- 13 (16) STAR WARS (MAIN TITLE), London Symphony Orchestra
- 14 (6) WHATCHA GONNA DO? Pablo Cruise
- 15 (15) GIVE A LITTLE BIT, Supertramp
- 16 (20) COLD AS ICE, Foreigner
- 17 (17) HOW MUCH LOVE, Leo Sayer
- 18 (19) BLACK BETTY, Ram Jam
- 19 (21) ON AND ON, Stephen Bishop
- 20 (22) SWAYIN' TO THE MUSIC (SLOW DANCIN'), Johnny Rivers
- 21 (24) KEEP IT COMIN' LOVE, K.C. & The Sunshine Band
- 22 (11) I'M IN YOU, Peter Frampton
- 23 (30) THAT'S ROCK 'N' ROLL, Shaun Cassidy
- 24 (29) DON'T WORRY BABY, B. J. Thomas
- 25 (27) CHRISTINE SIXTEEN, Kiss
- 26 (28) EDGE OF THE UNIVERSE, Bee Gees
- 27 (38) STAR WARS TITLE THEME, Meco
- 28 (18) TELEPHONE MAN, Meri Wilson
- 29 (39) NOBODY DOES IT BETTER, Carly Simon
- 30 (40) BOOGIE NIGHTS, Heatwave

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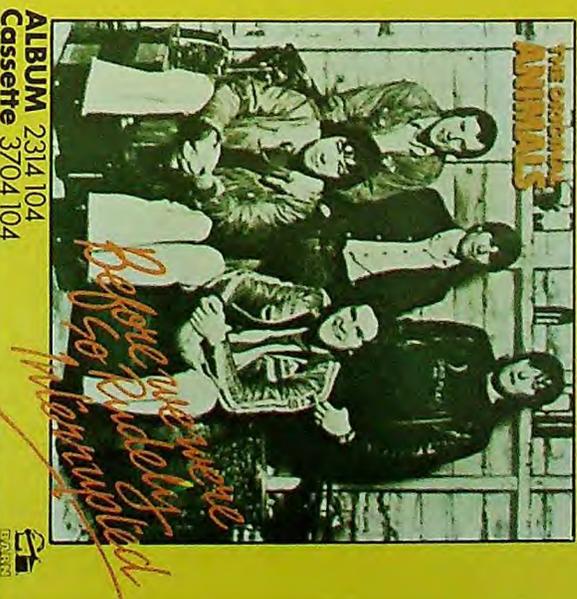
MUSIC WEEK

WEEK ENDING SEPTEMBER 3, 1977

1	20 ALL TIME GREATS	Connie Francis	•	Polydor 2391 290
2	8 OXYGENE	Jean Michel Jarre		Polydor 2310 555
3	5 RUMOURS	Fleetwood Mac	◻	Warner Brothers K 56344
4	2 A STAR IS BORN	Soundtrack	•	CBS 86021
5	- ELVIS PRESLEY'S 40 GREATEST HITS	Elvis Presley	◉	Arcade ADEP 12
6	48 MOODY BLUE	Elvis Presley		RCA PL 12428
7	3 GOING FOR THE ONE	Yes		Atlantic K 50379
8	4 THE JOHNNY MATHIS COLLECTION	Johnny Mathis	•	CBS 10003
9	7 I REMEMBER YESTERDAY	Donna Summer	•	GTO GTLP 025
10	6 STRANGLERS IV	The Stranglers	◻	United Artists UAG 30045
11	9 HOTEL CALIFORNIA	Eagles		Asylum K 53051
12	NEW WELCOME TO MY WORLD	Elvis Presley		RCA PL 12274
13	10 ARRIVAL	Abba	◉	EPIC EPC 86018
14	12 NEW WAVE	Various		Vertigo 6300 902
15	14 MY AIM IS TRUE	Elvis Costello		Siff SEEZ 3
16	11 EXODUS	Bob Marley & The Wailers		Island ILPS 9498
17	13 LOVE FOR SALE	Bonny M		Atlantic K 50385
18	19 THE MUPPET SHOW	The Muppets	•	Pye NSPH 19
18	15 A NEW WORLD RECORD	Electric Light Orchestra	•	Jet UAG 30017
20	17 LOVE AT THE GREEK	Neil Diamond	•	CBS 95001
21	27 BEST OF ROD STEWART	Rod Stewart		Mercury 6643 030
22	24 THEIR GREATEST HITS 1971-1975	Eagles	◉	Asylum K 53017
23	- ELVIS IN DEMAND	Elvis Presley		RCA PL 42003
24	16 GREATEST HITS	Smoke	•	RAK SRAK 526
25	22 GREATEST HITS	Abba	◉	Epic EPC 69218
26	18 ENDLESS FLIGHT	Leo Sayer	•	Chrysalis CHR 1125
27	44 DARK SIDE OF THE MOON	Pink Floyd	◉	Harvest SHVL 804
28	20 WORKS	Emerson, Lake & Palmer		Atlantic K 80009
29	21 DECEPTIVE BENDS	10cc	•	Mercury 9102 502
30	23 ON STAGE	Rainbow		Polydor 2657 016
31	28 20 GOLDEN GREATS	Shadows	◉	EMI EMTV 3
32	32 FLOATERS	Floaters		ABC ABCL 5229
33	40 THE BEATLES AT THE HOLLYWOOD BOWL	The Beatles	•	Parlophone EMTV4
34	33 ANIMALS	Pink Floyd	•	Harvest SHVL 815
35	36 IN THE CITY	Jam		Polydor 2383 447

TOP 60 ALBUMS

THE ORIGINAL ANIMALS



ALBUM 2314 104
Cassette 3704 104



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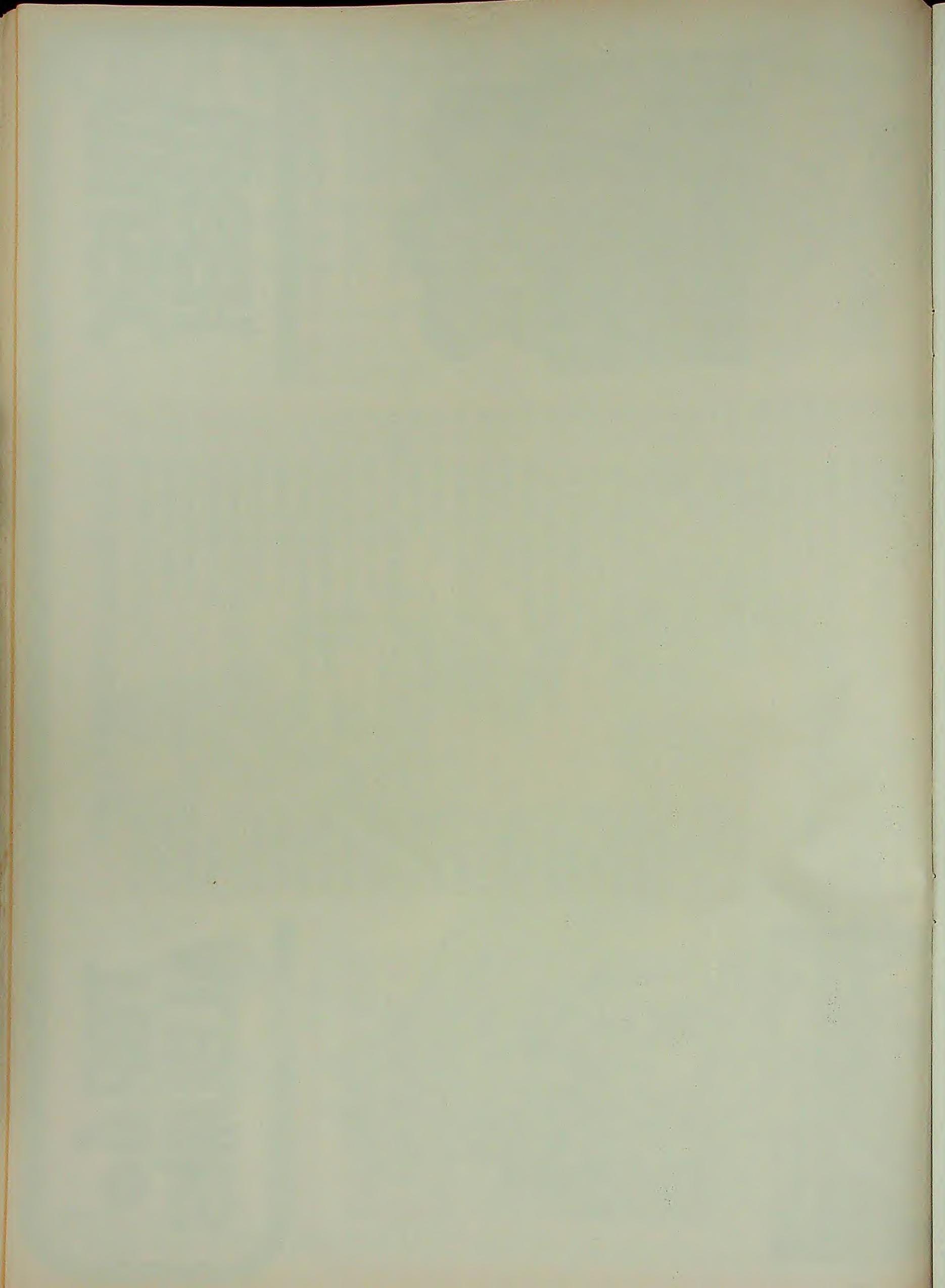
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Weekend Perspectives

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DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING AUGUST 27

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 Tony Blackburn: LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo/Billy Davis Jnr. (ABC 4191)
 Paul Burnett: SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)
 David Hamilton: SHE DID IT — Eric Carmen (Arista 132)

Radio 2

ALBUM OF THE WEEK

PERFECT STRANGERS — Tony Field (Polydor 2383 443)

Luxembourg

HOT SHOTS

Barry Alldis: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
 Stuart Henry: COOL OUT TONIGHT — David Essex (CHS 5495)
 Tony Prince: IT'S NOW OR NEVER — Elvis Presley (RCA PB 2698)
 Peter Powell: STROLL — Roy Wood's Wizzo Band (Warner Bros. K 16961)
 Mark Wesley: THAT'S THE WAY THE FEELING TAKES YOU — Trickster (Jet UP 36288)
 Bob Stewart: BLACK BETTY — Ram Jam (Epic EPC 5492)

POWER PLAY: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

I COULD FALL — Barbara Dickson (RSO 2090 258)
 SHE'S GOT STYLE — City Boy (Vertigo 6059 176)
 ANGEL DANCING — Parker McGee (Big Tree K 10996)
 HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BHS 460)
 THUNDER IN MY HEART — (Chrysalis CHS 2163)
 ON THE RUN — Lake (CHS 5586)
 MEDICINE WOMAN — Paul Davis (Bang 009)
 ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)

BRMB

BIRMINGHAM

ADD ONS

TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
 WE BELONG TOGETHER — John Blair (CTI CTSP 010)
 SUNSHINE OF YOUR LOVE — Rosetta Stone (Private Stock PVT 118)
 SHE DID IT — Eric Carmen (Arista 132)
 ROLLIN' WITH THE SLOW — Charlie Rich (Epic EPC 5551)
 COME BACK GIRL — Nicky Thomas (Trojan TRO 9026)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

Capital Radio

LONDON

CLIMBERS

TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
 LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)
 DON'T WISH TO HARD — Carole Bayer Sager (Elektra K 12260)
 THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 DOWN DEEP INSIDE — Donna Summer (Casablanca CAN 111)

PEOPLE'S CHOICE

WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
 Dave Lincoln: SHE DID IT — Eric Carmen (Arista 132)

TOP ADD ONS

- 1 THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
- 2 HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
- 3 SHE DID IT — Eric Carmen (Arista 132)
- 4 LITTLE DARLING — Doobie Brothers (Warner Brothers K 16989)
- 5 ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
- 6* ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
- 7* TELEPHONE MAN — Meri Wilson (Pye 7N 25747)
- 8 BLACK BETTY — Ram Jam (Epic EPC 5494)
- 9 WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
- 10 ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)

*More than one 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 10 hits and
- 4 will be chart misses

Phil Easton: DO ANYTHING YOU WANNA DO — Rods (Island WIP 6401)
 Mark Jonez: YES SIR I CAN BOOGIE — Baccara (RCA PB 5526)
 Chris Jones: ICE ON THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
 Brian Cullen: SAIL AWAY — Sam Neely (Elektra K 12269)

ADD ONS

NIGHTS ON BROADWAY — Candi Staton (Warner Brothers K 16972)
 TULANE — Steve Gibbons Band (Polydor 2058 889)
 DEEP DOWN INSIDE — Donna Summer (Casablanca CAN 111)
 BEST OF MY LOVE — Emotions (CBS 5555)
 LITTLE DARLING — Doobie Brothers (Warner Brothers K 16989)
 ANGEL DANCIN' — Parker/McGee (Big Tree K 10996)
 ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
 ANGEL OF THE MORNING — Mary Mason (Epic EPC 5552)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
 Steve Jones: LOOKING AFTER NUMBER ONE — Boomtown Rats (Ensign ENY 4)
 Richard Park: SHE DID IT — Eric Carmen (Arista 132)
 Tom Ferrie: LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)
 Brian Ford: KEEP IT UP — Olympic Runners & George Chandler (RCA 5048)
 Bill Smith: EDGE OF THE UNIVERSE — Bee Gees (RSO 2090 255)

CURRENT CHOICE

HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)

ADD ONS

I NEED YOU — Joe Dolan (Pye 7N 45702)
 THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 A NEW WAY TO SAY GOODBYE — Driver (A&M AMS 7308)

Downtown Radio

BELFAST

HIT PICKS

John Paul: YOU'RE THE SINGER — Bernie Leadon/Michael Georgiades Band (Asylum K 13092)
 Trevor Campbell: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)

Candy Devine: SAD SONGS — Alessi (A&M AMS 7310)
 Cherry McIlwaine: LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)
 HENDI: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 Eddie West: WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 Lawrence John: BLACK BETTY — Ram Jam (Epic EPC 5492)

Radio Forth

EDINBURGH

ADD ONS

SAUL MATE — Bread Alley (Private Stock PVT 116)
 A NEW WAY TO SAY I LOVE YOU — Driver (A&M AMS 7308)
 THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 I COULD FALL — Barbara Dickson (RSO 2090 258)
 HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
 IN THE MIDDLE — Tim Moore (Polydor 2001 726)
 WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
 ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
 BLACK IS BLACK — La Belle Epoque (Harvest HAR 133)
 GIMME DAT BANANA — Black Gorilla (Response SR 502)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
 Roger Moffat: DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 Johnny Moran: LITTLE DARLING (I NEED YOU) — Doobie Brothers (Warner Bros K 16989)
 Colin Slade: ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
 Ray Stuart: I DON'T WANNA GO — Moments (All Platinum 6146 325)
 Cindy Kent: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 Bill Crozier: I'M A NUT — Leroy Pullins (MCA 315)

Metro Radio

NEWCASTLE

ADD ONS

THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
 DON'T WISH TO HARD — Carole Bayer Sager (Elektra K 12260)
 ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
 HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
 SUNSHINE AFTER THE RAIN — Elkie Brooks (A&M AMS 7306)
 WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36283)

Radio Orwell

IPSWICH

ADD ONS

ICE ON THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
 HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
 LITTLE DARLING — Doobie Brothers (Warner Brothers K 16989)
 DANCEBAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 SHE DID IT — Eric Carmen (Arista 132)
 SPRING SONG — Gryphon (Harvest HAR 5125)

Pennine Radio

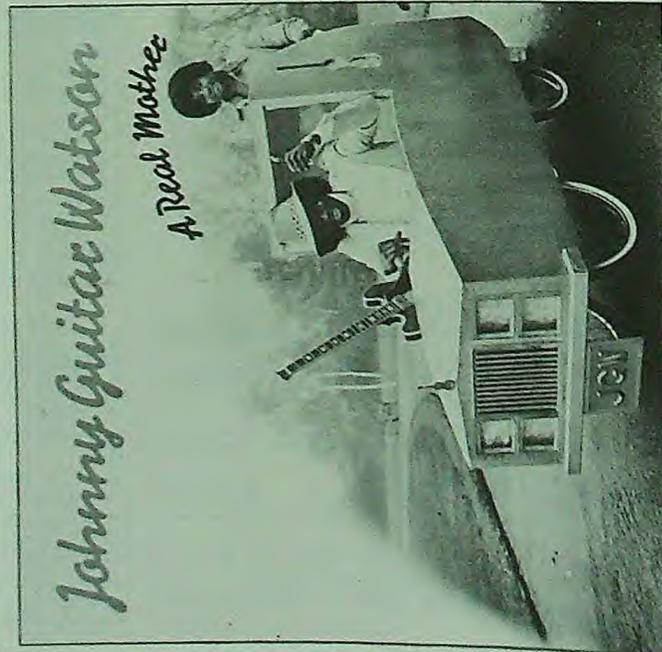
BRADFORD

HIT PICKS

Roger Kirk: IT'S NOW OR NEVER — Elvis Presley (RCA PB 2698)
 Julius K Scragg: CERRONES PARADISE — Cerrone (Warner Bros. K 10961)
 John Drake: EASY LOVING — Bo Kirkland & Ruth Davis (International INT 536)
 Paul Needle: DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 Stewart Francis: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING SEPTEMBER 3 1977

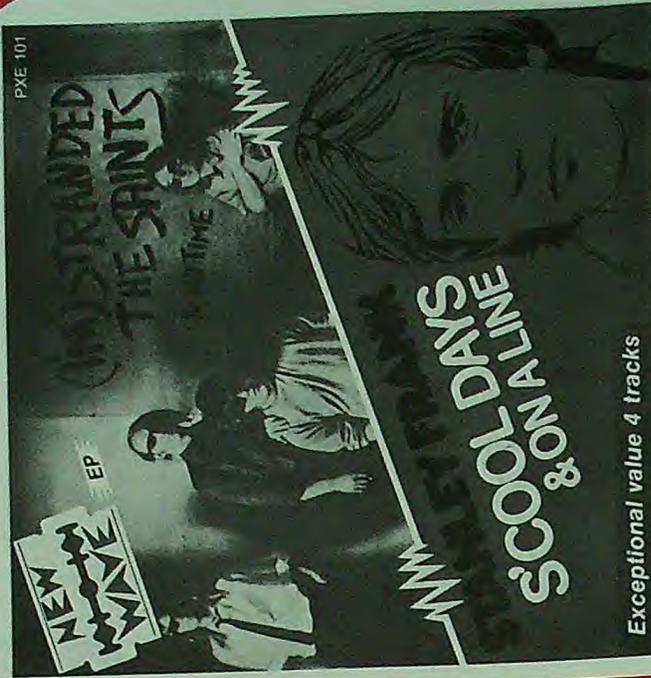


Johnny Guitar Watson

A Real Mother

Johnny Guitar Watson
A REAL MOTHER
DJF 20505

1	4	WAY DOWN ELVIS PRESLEY	RCA PB 0938
2	1	FLOAT ON FLOATERS	ABC 4187
3	2	ANGELO BROTHERHOOD OF MAN	Pye 7N 45699
4	3	YOU GOT WHAT IT TAKES SHOWADDYWADDY	Arista 126
5	16	MAGIC FLY SPACE	Pye 7N 25746
6	9	NIGHTS ON BROADWAY CANDI STATON	Warner Brothers K 16972
7	6	THE CRUNCH RAH BAND	Good Earth GD 7
8	8	THAT'S WHAT FRIENDS ARE FOR DENIECE WILLIAMS	CBS 5432
9	10	NOBODY DOES IT BETTER CARLY SIMON	Elektra K 12261
10	30	SILVER LADY DAVID SOUL	Private Stock PVT 115
11	5	I FEEL LOVE DONNA SUMMER	GTO GT 100
12	22	OXYGENE JEAN MICHEL JARRE	Polydor 2001 721
13	17	TULANE STEVE GIBBONS BAND	Polydor 2058 889
14	21	DOWN DEEP INSIDE DONNA SUMMER	Casablanca CAN 111
15	23	DANCIN' IN THE MOONLIGHT THIN LIZZY	Vertigo 6059 177
16	7	WE'RE ALL ALONE RITA COOLIDGE	A&M AMS 7295
17	12	SOMETHING BETTER CHANGE STRANGLERS	United Artists UP 36277
18	18	ALL AROUND THE WORLD JAM	Polydor 2058 903
19	11	MA BAKER BONEY M	Atlantic K 10965
20	13	IT'S YOUR LIFE SMOKIE	RAK 260
21	24	SPANISH STROLL MINK DEVILLE	Capitol CLX 103
22	14	ROADRUNNER ONCE/ROADRUNNER TWICE JONATHAN RICHMAN	Beserkley BZZ1
23	28	THING I'M GONNA FALL IN LOVE WITH YOU DOOLEYS	GTO GT 95
24	19	DO ANYTHING YOU WANNA DO RODS	Island WIP 6401
25	29	SUNSHINE AFTER THE RAIN EKIE BROOKS	A&M AMS 7306
26	46	TELEPHONE MAN MIMI WILSON	Pye 7N 25747



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ONES TO WATCH

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'I Feel Like I've Been Livin'
K10982

Lamont Dozier
'Going Back To My Roots' Parts 1 & 2

K16942

BE BOP

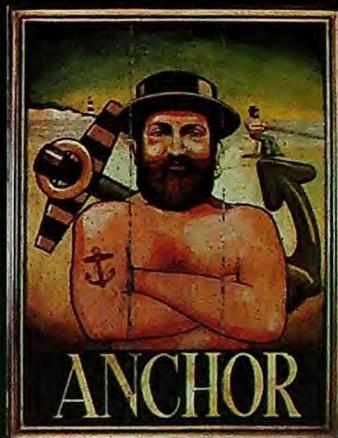
ANCHOR

abc Records



abc Impulse

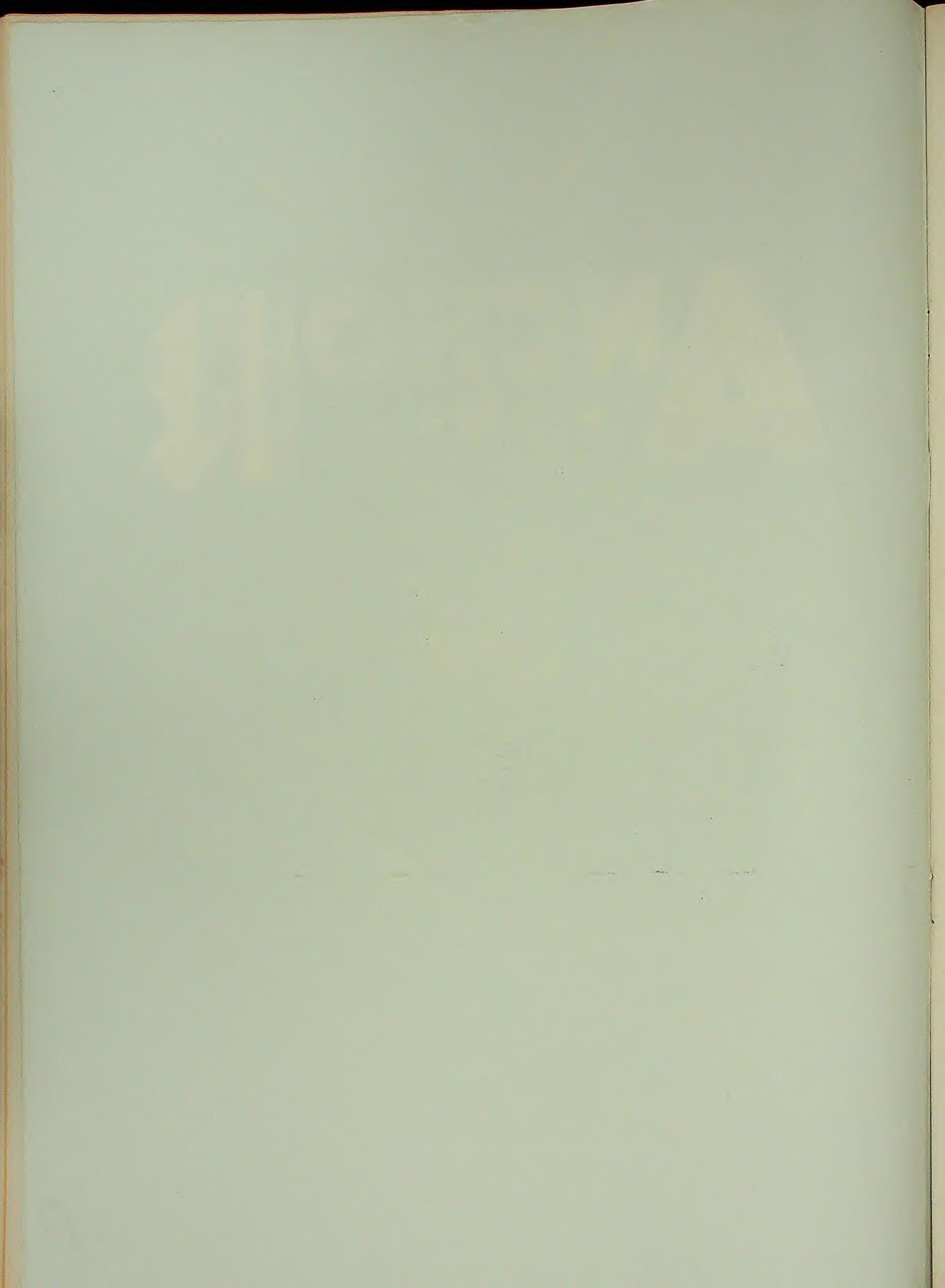
abc Westminster Gold



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NUMERICAL

SINGLES

Cat. No.	Artist/Title	Cat. No.	Artist/Title
ANC 1021	STRETCH /Why Did You Do It/Write Me A Note	ANC 1040	ACE /Found Out The Hard Way/Why Did You Leave Me
ANC 1037	SCROUNGER /Our Love/So Here I Stay	ANC 1041	THE L.S.O. /Bohemian Rhapsody/Sailing
ANC 1038	CADO BELLE /Stones Throw From Nowhere/ Airport Shutdown	ANC 1042	GEORGE HAMILTON IV /Everlasting Love /May The Wind Always Be At Your Back
ANC 1039	GEORGE HAMILTON IV /I Wonder Who's Kissing Her Now /The Wonderful Soupstone	ANC 1043	THE ADVERTS /Gary Gilmores Eyes/Bored Teenagers

12" E.Ps.

Cat. No.	Artist/Title	Cat. No.	Artist/Title
ANE 12001	ALICE COOPER /Welcome To My Nightmare/ Department Of Youth/Black Widow/Only Women Bleed	ANE 12005	ACE /How Long/Sniffin' About/No Future In Your Eyes/You're All That I Need

ALBUMS

Cat. No.	Artist/Title	Cat. No.	Artist/Title
ANCL 2001	ACE /Five-a-Side	ANCL 2016	STRETCH /You Can't Beat Your Brain For Entertainment
ANCL 2011	ALICE COOPER /Welcome To My Nightmare	ANCL 2020	ACE /No Strings
ANCL 2013	ACE /Time For Another	ANCL 2021	SCROUNGER /Snap
ANCL 2014	STRETCH /Elastique	ANCL 2022	GEORGE HAMILTON IV /Fine Lace & Homespun Cloth
ANCL 2015	CADO BELLE /Cado Belle		

TAPES

Cat. No.	Cartridge	Artist/Title	Cat. No.	Cartridge	Artist/Title
CAN 2001	XAN 2001	ACE /Five-a-Side	CAN 2016		STRETCH /You Can't Beat Your Brains For Entertainment
CAN 2011	XAN 2011	ALICE COOPER /Welcome To My Nightmare	CAN 2020		ACE /No Strings
CAN 2013	XAN 2013	ACE /Time For Another	CAN 2021		SCROUNGER /Snap
CAN 2014		STRETCH /Elastique	CAN 2022	XAN 2022	GEORGE HAMILTON IV /Fine Lace & Homespun Cloth
CAN 2015		CADO BELLE /Cado Belle			



ALPHABETICAL

12" E.Ps.



ACE

How Long/Sniffin' About/No Future In Your Eyes/You're All That I Need
ANE 12005



ALICE COOPER

Welcome To My Nightmare/Department Of Youth/Black Widow/Only Women Bleed
ANE 12001

ALBUMS



ACE/FIVE-A-SIDE

Sniffin' About/Rock & Roll Runaway/How Long/The Real Feeling/24 Hours/Why/Time Ain't Long/Know How It Feels/Satellite/So Sorry Baby
Album: **ANCL 2001** Cassette: **CAN 2001** Cartridge: **XAN 2001**



ACE/TIME FOR ANOTHER

I Think It's Gonna Last/I'm A Man/Tongue Tied/Does It Hurt You/Message To You/No Future In Your Eyes/This Is What You Find/You Can't Loose/Sail On My Brother/Ain't Gonna Stand For This No More
Album: **ANCL 2013** Cassette: **CAN 2013** Cartridge: **XAN 2013**



ACE/NO STRINGS

Rock And Roll Singer/You're All That I Need/Crazy World/I'm Not Takin' It Out On You/Movin'/Gleaming In The Gloom/Let's Hang On/Why Did You Leave Me/Found Out The Hard Way/C'est La Vie
Album: **ANCL 2020** Cassette: **CAN 2020**



CADO BELLE/CADO BELLE

All Too Familiar/Infamous Mister/Rocked To Stony Silence/I Name This Ship Survival/Paper In The Rain/That Kind Of Fool/Airport Shutdown/Rough Diamonds/Got To Love/Stones Throw From Nowhere
Album: **ANCL 2015** Cassette: **CAN 2015**



ALICE COOPER/WELCOME TO MY NIGHTMARE

Welcome To My Nightmare/Devils Food/Black Widow/Some Folks/Only Women Bleed/Department Of Youth/Cold Ethyl/Years Ago/Steven/The Awakening/Escape
Album: **ANCL 2011** Cassette: **CAN 2011** Cartridge: **XAN 2011**



GEORGE HAMILTON IV/FINE LACE AND HOMESPUN CLOTH

No Time Left For Lovin'/The Wonderful Soupstone/'Till The Fiddle Comes Off That Wall/John's/In The Palm Of Your Hand/Everlasting Love/Cornbread Beans & Sweet Potatoe Pie/I Had A Horse/I Wonder Who's Kissing Her Now/May The Winds Be Always At Your Back
Album: **ANCL 2022** Cassette: **CAN 2022** Cartridge: **XAN 2022**



SCROUNGER SNAP

Parisian Cafe Blue /Telephone Song/Our Love/So Here I Stay/Me, I'm Pretending (Jimmy Dean)/Platform '9'/Lady Fame/Smile/Magical/Other Girls Don't Feel The Way You Do
Album: **ANCL 2021** Cassette: **CAN 2021**



ALPHABETICAL



STRETCH/ELASTIQUE

Miss Jones/Why Did You Do It ?/Miss Dizzy/Snakes Alive/Write Me A Note/Tomorrow's Another Day/Down Home/Navy Blues/Buzz Fly/Slip Away
Album : **ANCL 2014** Cassette : **CAN 2014**



STRETCH/YOU CAN'T BEAT YOUR BRAIN FOR ENTERTAINMENT

Fixin' To Die/If The Cap Fits/The Way Life Is/That's The Way The Wind Blows/Hold Up The Light/Can't Get Enough/Hold On/Put Your Hands Up/Loves Got A Hold On Me/Feelin' Sad
Album : **ANCL 2016** Cassette : **CAN 2016**



Records

NUMERICAL

SINGLES

Cat. No.	Artist/Title
ABC 4012	EDDIE HOLMAN / (Hey There) Lonely Girl/It's All In The Game
ABC 4018	THE SHAKERS /One Wonderful Moment/Love, Love, Love
ABC 4020	THE TAMS /Hey Girl Don't Bother Me/Be Young, Be Foolish, Be Happy
ABC 4042	RICHARD HARRIS /MacArthur Park/The Yard Went On Forever
ABC 4045	FREDDY FENDER /Before The Next Teardrop Falls/Waiting For Your Love
ABC 4046	PAUL HUMPHREY /Cochise/What's That Noise P.K. ?
ABC 4059	BRIAN HYLAND /Sealed With A Kiss/Ginny Come Lately
ABC 4066	THE AMAZING RHYTHM ACES /Third Rate Romance/Mystery Train
ABC 4067	FREDDY FENDER /Wasted Days And Wasted Nights/I Love My Rancho Grande
ABC 4083	TOMMY ROE /Dizzy/The Folk Singer
ABC 4086	KEITH CARRADINE /I'm Easy/200 Years
ABC 4097	TOMMY ROE /Sheila/Heather Honey
ABC 4106	BARRY MANN /Who Put The Bomp/Love True Love
ABC 4107	PAT BOONE /April Love/Love Letters In The Sand
ABC 4111	ISAAC HAYES /Rock Me Easy Baby Part I/Rock Me Easy Baby Part 2
ABC 4112	MARILYN McCOO & BILLY DAVIS JNR. / I Hope We Get To Love In Time/There's Got To Be A Happy Ending
ABC 4123	DANNY & THE JUNIORS /At The Hop/Rock & Roll Is Here To Stay
ABC 4124	STEELY DAN /Kid Charlemagne /Green Earrings
ABC 4140	BOBBY VINTON /Lemon Drops, Lollipops And Sunbeams/You've Got Your Momma's Eyes
ABC 4144	DON WILLIAMS /You're My Best Friend/I Don't Want The Money
ABC 4147	MARILYN McCOO & BILLY DAVIS /You Don't Have To Be A Star (To Be In My Show)/We've Got To Get It On Again
ABC 4154	GENE COTTON /You've Got Me Runnin'/It's Over Goodbye
ABC 4158	BOBBY VINTON /Nobody But Me/Love Is The Reason

Cat. No.	Artist/Title
ABC 4159	STEPHEN BISHOP /Save It For A Rainy Day/Careless
ABC 4161	HAROLD MELVIN & THE BLUENOTES / Reaching For The World/Stay Together
ABC 4164	RHYTHM HERITAGE /Theme From Rocky/Last Night On Earth
ABC 4164	RUFUS /Featuring Chaka Khan/At Midnight (My Will Lift You)/Better Days
ABC 4166	DELBERT McCLINTON /Under Suspicion/Some People
ABC 4167	MICKEY NEWBURY /Tell Him Boys/Hand Me Another One Of Those
ABC 4168	BIG WHA-KOO /Don't Knock/Oh Philistine
ABC 4169	TOMMY OVERSTREET /Don't Go City Girl On Me/Like You
ABC 4170	THELMA HOUSTON /Jumpin Jack Flash, If This Was The Last Song
ABC 4171	STEPHEN BISHOP /On And On/Every Minute
ABC 4172	DON WILLIAMS /Some Broken Hearts Never Mend/Missing You Missing Me
ABC 4173	GENE COTTON /Me And The Elephant/Song For You
ABC 4174	FARAGHER BROTHERS /Thanx A Lot/You Know That
ABC 4175	RUFUS /Hollywood Earthsong
ABC 4176	MARILYN McCOO & BILLY DAVIS JNR. Your Love/My Love For You (Will Always Be The Same)
ABC 4178	POCO /Indian Summer/Find Out In Time
ABC 4179	JIMMY BUFFETT /Margaritaville/Miss You So Badly
ABC 4180	HANK THOMPSON /Honky Tonk Girl/Another Shot Of Toddy
ABC 4181	AUGUST & DENEEN /We Go Together/ THE REFLECTIONS /Like Adam & Eve
ABC 4183	WILLIE & THE WHEELS /Skateboard Craze/Do What You Did
ABC 4186	BOBBY BLAND /The Soul Of A Man/If I Weren't A Gambler
ABC 4187	THE FLOATERS /Float On/Everything Happens For A Reason
ABC 4188	BARBARA MANDRELL /Married But Not To Each Other/Fools Gold
ABC 4189	SHOTGUN /Muthafunk/Shady Lady
ABC 4190	THE BIG WHA-KOO /Whiskey Voices/Amnesty
ABC 4191	MARILYN McCOO & BILLY DAVIS JNR. /Look What You Done To My Heart In My Lifetime
ABC 4192	THE YOUNGHEARTS /No. 1 Attraction/Make A Little Wish

12" E.Ps.

- | | | | |
|------------------|---|------------------|---|
| ABE 12002 | JOE WALSH /Rocky Mountain Way/Turn To Stone/Meadows/Walk Away | ABE 12007 | ISAAC HAYES /Disco Connection/Chocolate Chip/Juicy Fruit (Disco Freak)/Groove-A-Thon |
| ABE 12006 | MAMAS & PAPAS /Monday Monday/Dedicated To The One I Love/California Dreamin'/Creeque Alley | ABE 12008 | STEPPENWOLF /Born To Be Wild/Sookie Sookie/Magic Carpet Ride/The Pusher |

ALBUMS

- | Cat. No. | Artist/Title | Cat. No. | Artist/Title |
|------------------|--|------------------|---|
| ABCL 5003 | THE MAMAS & THE PAPAS /Hits Of Gold | ABCL 5152 | AMAZING RHYTHM ACES /Stacked Deck |
| ABCL 5005 | EASY RIDER /Original Soundtrack | ABCL 5153 | DON WILLIAMS /Volume I |
| ABCL 5006 | RICHARD HARRIS /A Tramp Shining | ABCL 5154 | DON WILLIAMS /Volume II |
| ABCL 5007 | STEPPENWOLF /Live | ABCL 5155 | ISAAC HAYES /Groove-A-Thon |
| ABCL 5009 | THE JAMES GANG /Rides Again | ABCL 5156 | JOE WALSH /You Can't Argue With A Sick Mind |
| ABCL 5013 | STEPPENWOLF /Gold | ABCL 5157 | TOMMY ROE /16 Greatest Hits |
| ABCL 5019 | CABARET /Original Soundtrack | ABCL 5158 | FREDDY FENDER /Are You Ready For Freddy |
| ABCL 5022 | JOE WALSH /Barnstorm | ABCL 5160 | AMAZING RHYTHM ACES /Too Stuffed Too Jump |
| ABCL 5024 | STEELY DAN /Can't Buy A Thrill | ABCL 5161 | STEELY DAN /The Royal Scam |
| ABCL 5026 | B. B. KING /Best Of | ABCL 5162 | TERRY REID /Seed of Memory |
| ABCL 5027 | THE JAMES GANG /Best Of | ABCL 5164 | THE CRUSADERS /Those Southern Knights |
| ABCL 5028 | STEPPENWOLF /16 Greatest Hits | ABCL 5166 | POCO /Rose Of Cimarron |
| ABCL 5033 | JOE WALSH /The Smoker You Drink, The Player You Get | ABCL 5167 | JOHN KLEMMER /Touch |
| ABCL 5034 | STEELY DAN /Countdown To Ecstasy | ABCL 5168 | BUFFY ST. MARIE /Sweet America |
| ABCL 5038 | B. B. KING /To Know You Is To Love You | ABCL 5169 | MAC GAYDEN /Skyboat |
| ABCL 5044 | BOBBY BLAND /His California Album | ABCL 5171 | FREDDY FENDER /Rock'n Country |
| ABCL 5045 | STEELY DAN /Pretzel Logic | ABCL 5173 | ISAAC HAYES MOVEMENT /Disco Connection |
| ABCL 5047 | JIMMY BUFFETT /Living And Dying In 3/4 Time | ABCL 5174 | RHYTHM HERITAGE /Disco-Fied |
| ABCL 5052 | RUFUS /Rags To Rufus | ABCL 5175 | AT THE HOP /Various Artists |
| ABCL 5053 | BOBBY BLAND /Dreamer | ABCL 5176 | SUPERKICKER /Various Artists |
| ABCL 5061 | THELMA HOUSTON /Sunshower | ABCL 5177 | DON WILLIAMS /Harmony |
| ABCL 5055 | JOE WALSH /So What! | ABCL 5179 | SOUL FOOD /Various Artists |
| ABCL 5062 | THE FOUR TOPS /Live & In Concert | ABCL 5180 | THE CRUSADERS /Unsung Heroes |
| ABCL 5063 | RUFUS /Rufusized | ABCL 5181 | THE CRUSADERS /Scratch |
| ABCL 5064 | THREE DOG NIGHT /Joy To The World—Their Greatest Hits | ABCL 5182 | BARBARA MANDRELL /This Is |
| ABCL 5065 | JIMMY BUFFETT /A-1-A | ABCL 5185 | ISAAC HAYES /Juicy Fruit (Disco Freak) |
| ABCL 5072 | OH! WHAT A LOVELY WAR /Original Soundtrack | ABCL 5186 | SIR DOUG & THE TEXAS TORNADOES /Texas Rock For Country Rollers |
| ABCL 5073 | PAINT YOUR WAGON /Original Soundtrack | ABCL 5187 | JOHN MAYALL /A Banquet In Blues |
| ABCL 5079 | COMMANDER CODY /Hot Licks, Cold Steel And Truckers Favourites | ABCL 5189 | DAVE MASON /Headkeeper |
| ABCL 5080 | LOVE STORY /Original Soundtrack | ABCL 5191 | DAVE MASON /Alone Together |
| ABCL 5082 | FRIENDS /Original Soundtrack Featuring Elton John | ABCL 5192 | VARIOUS ARTISTS /Out On The Street Again |
| ABCL 5088 | COMMANDER CODY /Live From Deep In The Heart Of Texas | ABCL 5194 | HANK THOMPSON /Back In The Swing Of Things |
| ABCL 5089 | THE GODFATHER /Original Soundtrack | ABCL 5195 | TOMMY OVERSTREET /Turn On To Tommy Overstreet |
| ABCL 5092 | THE GREAT GATSBY /Original Soundtrack | ABCL 5196 | BOBBY BLAND /Reflections In Bluse |
| ABCL 5094 | STEELY DAN /Katy Lied | ABCL 5197 | THE FOUR TOPS /Catfish |
| ABCL 5095 | DONNA FARGO /Miss Donna Fargo | ABCL 5198 | JOHN KLEMMER /Barefoot Ballet |
| ABCL 5107 | ORLEANS | ABCL 5199 | FREDDY FENDER /If You're Ever In Texas |
| ABCL 5110 | BARRY McGUIRE /Eve Of Destruction | ABCL 5200 | DON WILLIAMS /Visions |
| ABCL 5114 | RUFUS | ABCL 5201 | STEPHEN BISHOP /Careless |
| ABCL 5115 | JOHN MAYALL /New Year, New Band, New Company | ABCL 5203 | RUFUS /Featuring Chaka Khan/Ask Rufus |
| ABCL 5119 | PAUL HUMPHREY /America, Wake Up | ABCL 5204 | HAROLD MELVIN & THE BLUENOTES /Reaching For The World |
| ABCL 5122 | DAVE MASON /At His Best | ABCL 5205 | 16 ORIGINAL SOUNDTRACK RECORDINGS /Movie Masters |
| ABCL 5124 | MELANIE /From The Beginning/12 Great Performances | ABCL 5206 | BARBARA MANDRELL /Midnight Angel |
| ABCL 5125 | DON WILLIAMS /Volume III | ABCL 5207 | WAR FEATURING ERIC BORDON /Love Is All Around |
| ABCL 5127 | DON WILLIAMS /You're My Best Friend | ABCL 5208 | THE BIG WHA-KOO |
| ABCL 5128 | THE GODFATHER PART II /Original Soundtrack | ABCL 5209 | THE HITCHIKERS |
| ABCL 5129 | ISAAC HAYES /Chocolate Chip | ABCL 5210 | MARILYN McCOO & BILLY DAVIS JNR /I Hope We Get To Love In Time |
| ABCL 5130 | THE FOUR TOPS /Night Lights Harmony | ABCL 5211 | TOMPALL GLASSER & HIS OUTLAW BAND |
| ABCL 5132 | FREDDY FENDER /Before The Next Teardrop Falls | ABCL 5213 | GENE COTTON /Rain On |
| ABCL 5137 | POCO /Head Over Heels | ABCL 5214 | DONNA FARGO /Best Of |
| ABCL 5144 | THE CRUSADERS /Chain Reaction | ABCL 5215 | MICKEY NEWBURY /Rusty Tracks |
| ABCL 5145 | NASHVILLE /Original Soundtrack | ABCL 5216 | JOHN MAYALL /Lost Of People |
| ABCL 5147 | DON WILLIAMS /Greatest Hits Volume I | ABCL 5217 | DELBERT McCLINTON /Love Rustler |
| ABCL 5148 | JIMMY BUFFETT /Havana Daydreamin' | | |
| ABCL 5151 | RUFUS /Featuring Chaka Khan | | |

ABCL 5218 **JIMMY BUFFETT**/Changes In Latitudes
Changes In Attitudes
ABCL 5219 **AMAZING RHYTHM ACES**/Toucan Do It Too
ABCL 5220 **POCO**/Indian Summer
ABCL 5221 **FREDDY FENDER**/Best Of
ABCL 5222 **THE MASQUERADERS**/Love Anonymous
ABCL 5224 **ORLEANS**/Before The Dance
ABCL 5226 **THE CRUSADERS**/Free As The Wind

ABCL 5227 **HANK THOMPSON**/The Thompson Touch
ABCL 5228 **BARBARA MANDRELL**/Lovers, Friends & Strangers
ABCL 5229 **THE FLOATERS**/Float On
ABCL 5230 **MARILYN McCOO & BILLY DAVIS JNR**'
The Two Of Us
ABCL 5232 **LENNY WILLIAMS**/Choosing You

DOUBLE ALBUMS

Cat. No. Artist/Title
ABCD 602 **THE SOFT MACHINE**/Collection
ABCD 604 **THE MAMAS & THE PAPAS**/20 Golden Hits
ABCD 607 **THE CRUSADERS**/Southern Comfort
ABCD 608 **THE POINTER SISTERS**/Live At The Opera House
ABCD 609 **THE CRUSADERS**/Crusaders 1
ABCD 610 **THE CRUSADERS**/2nd Crusade
ABCD 611 **THE POINTER SISTERS**/Best Of
ABCD 612 **THE CRUSADERS**/Best Of

Cat. No. Artist/Title
ABCD 613 **ISAAC HAYES & DIONNE WARWICK**/A Man & A Woman
ABCD 614 **HANK THOMPSON, FREDDY FENDER, ROY CLARK, DON WILLIAMS**/Country Comes To Carnegie
ABSD 301 **PAT BOONE**/Originals
ABSD 302 **CALIFORNIA SUNSHINE**/Various Artists
ABSD 303 **THE IMPRESSIONS**/Originals

TAPES

Cat. No.	Cartridge	Artist/Title
CAB 5003	XAB 5003	THE MAMAS & THE PAPAS /Hits Of Gold
CAB 5005	XAB 5005	EASY RIDER /Original Soundtrack
CAB 5019	XAB 5019	CABARET /Original Soundtrack
CAB 5022	XAB 5022	JOE WALSH /Barnstorm
CAB 5024	XAB 5024	STEELY DAN /Can't Buy A Thrill
CAB 5028	XAB 5028	STEPPENWOLF /16 Greatest Hits
CAB 5033	XAB 5033	JOE WALSH /The Smoker You Drink, The Player You Get
CAB 5034	XAB 5034	STEELY DAN /Countdown To Ecstasy
CAB 5045	XAB 5045	STEELY DAN /Pretzel Logic
CAB 5047	XAB 5047	JIMMY BUFFETT /Living & Dying In 3/4 Time
CAB 5052	XAB 5052	RUFUS /Rags To Rufus
CAB 5053	XAB 5053	BOBBY BLAND /Dreamer
CAB 5055	XAB 5055	JOE WALSH /So What
CAB 5062	XAB 5062	THE FOUR TOPS /Live & In Concert
CAB 5063	XAB 5063	RUFUS /Rufusized
CAB 5064	XAB 5064	THREE DOG NIGHT /Joy To The World—Their Greatest Hits
CAB 5065	XAB 5065	JIMMY BUFFETT /A-1A
CAB 5073	XAB 5073	PAINT YOUR WAGON /Original Soundtrack
CAB 5080	XAB 5080	LOVE STORY /Original Soundtrack
CAB 5082	XAB 5082	FRIENDS /Original Soundtrack Featuring Elton John
CAB 5089	XAB 5089	THE GODFATHER /Original Soundtrack
CAB 5092	XAB 5092	THE GREAT GATSBY /Original Soundtrack
CAB 5094	XAB 5094	STEELY DAN /Katy Lied
CAB 5114	XAB 5114	RUFUS
CAB 5115	XAB 5115	JOHN MAYALL /New Year, New Band, New Company
CAB 5119	XAB 5119	PAUL HUMPHREY /America Wake Up!
CAB 5124	XAB 5124	MELANIE /From The Beginning/12 Great Performances
CAB 5125	XAB 5125	DON WILLIAMS /Vol. III
CAB 5127	XAB 5127	DON WILLIAMS /You're My Best Friend
CAB 5128	XAB 5128	THE GODFATHER PART II /Original Soundtrack
CAB 5129	—	ISAAC HAYES /Chocolate Chip
CAB 5130	XAB 5130	THE FOUR TOPS /Night Lights Harmony
CAB 5137	—	POCO /Head Over Heels
CAB 5144	—	THE CRUSADERS /Chain Reaction
CAB 5147	XAB 5147	DON WILLIAMS /Greatest Hits Volume 1

Cat. No.	Cartridge	Artist/Title
CAB 5148	—	JIMMY BUFFETT /Havana Daydreamin'
CAB 5151	XAB 5151	RUFUS /Featuring Chaka Khan
CAB 5153	XAB 5153	DON WILLIAMS /Vol. 1
CAB 5154	XAB 5154	DON WILLIAMS /Vol. 2
CAB 5155	—	ISAAC HAYES /Groove-A-Thon
CAB 5156	XAB 5156	JOE WALSH /You Can't Argue With A Sick Mind
CAB 5157	XAB 5157	TOMMY ROE /16 Greatest Hits
CAB 5161	XAB 5161	STEELY DAN /The Royal Scam
CAB 5162	—	TERRY REID /Seed Of Memory
CAB 5164	—	THE CRUSADERS /Those Southern Knights
CAB 5166	—	POCO /Rose Of Cimarron
CAB 5168	—	BUFFY ST. MARIE /Sweet America
CAB 5173	—	ISAAC HAYES MOVEMENT /Disco Connection
CAB 5175	—	AT THE HOP /Various Artists
CAB 5176	—	SUPERKICKER /Various Artists
CAB 5177	XAB 5177	DON WILLIAMS /Harmony
CAB 5179	—	SOUL FOOD /Various Artists
CAB 5180	—	THE CRUSADERS /Unsung Heroes
CAB 5181	—	THE CRUSADERS /Scratch
CAB 5185	—	ISAAC HAYES /Juicy Fruit (Disco Freak)
CAB 5192	—	VARIOUS ARTISTS /Out On The Streets Again
CAB 5193	XAB 5193	MUSIC TO TAKE WITH YOU /Various Artists
CAB 5197	—	THE FOUR TOPS /Catfish
CAB 5200	XAB 5200	DON WILLIAMS /Visions
CAB 5201	—	STEPHEN BISHOP /Careless
CAB 5203	—	RUFUS /Featuring Chaka Khan/Ask Rufus
CAB 5204	—	HAROLD MELVIN & THE BLUE NOTES /Reaching For The World
CAB 5205	—	16 ORIGINAL SOUNDTRACK RECORDINGS /Various Artists
CAB 5207	—	WAR Featuring Eric Burdon/ Love Is All Around
CAB 5210	—	MARILYN McCOO & BILLY DAVIS JNR /I Hope We Get To Love In Time
CAB 5211	—	TOMPALL GLASER & HIS OUTLAW BAND
CAB 5214	—	DONNA FARGO /Best Of
CAB 5219	—	AMAZING RHYTHM ACES /Toucan Do It Too
CAB 5220	—	POCO /Indian Summer
CAB 5221	—	FREDDY FENDER /Best of

abc Records **NUMERICAL**

CAB 5224 — **ORLEANS**/Before The Dance
 CAB 5226 — **THE CRUSADERS**/Free As The Wind

CAB 5229 — **THE FLOATERS**/Floaters
 CAB 5230 — **MARILYN McCOO & BILLY DAVIS JNR**/The Two Of Us

DOUBLE PLAY TAPES

Cat. No.	Cartridge	Artist/Title	Cat. No.	Cartridge	Artist/Title
CABD 604	XABD 604	THE MAMAS & THE PAPAS /20 Golden Hits	CABD 613	XABD 613	ISAAC HAYES & DIONNE WARWICK /A Man & A Woman
CABD 607	XABD 607	THE CRUSADERS /Southern Comfort	CABD 614	—	HANK THOMPSON, FREDDY FENDER, ROY CLARK, DON WILLIAMS /Country Comes To Carnegie
CABD 608	XABD 608	THE POINTER SISTERS /Live At The Opera House	CASD 301	XASD 301	PAT BOONE /Originals
CABD 609	—	THE CRUSADERS /Crusaders 1	CASD 302	XASD 302	CALIFORNIA SUNSHINE /Various Artists
CABD 610	—	THE CRUSADERS /2nd Crusade	CASD 303	—	THE IMPRESSIONS /Originals
CABD 611	—	THE POINTER SISTERS /Best Of			
CABD 612	—	THE CRUSADERS /Best Of			

abc Records **ALPHABETICAL**

12" E.Ps.



ISAAC HAYES
 Disco Connection/Chocolate Chip/Juicy Fruit/Groove-A-Thon
ABE 12007



MAMAS & PAPAS
 Monday Monday/Dedicated To The One I Love/California Dreamin'/ Creeque Alley
ABE 12006



STEPPENWOLF
 Born To Be Wild/Sookie Sookie/Magic Carpet Ride/The Pusher
ABE 12008



JOE WALSH
 Rocky Mountain Way/Turn To Stone/Meadows/Walk Away
ABE 12002

ALBUMS



AMAZING RHYTHM ACES/STACKED DECK
 Third Rate Romance/The "Ella B"/Life's Railway To Heaven/The Beautiful Lie/Hit The Nail On The Head/Who Will The Next Fool Be/Amazing Grace/Anything You Want/My Tears Still Flow/Emma-Jean/Why Can't I Be Satisfied/King Of The Cowboys
 Album: **ABCL 5152**



AMAZING RHYTHM ACES/TOO STUFFED TO JUMP

Typical American Boy/If I Just Knew What To Say/The End Is Not In Sight/Same Ole' Me/These Dreams Of Losing You/I'll Be Gone/Out Of The Snow/Fool For The Woman/Little Italy Rag/Dancing The Night Away
Album: **ABCL 5160**



AMAZING RHYTHM ACES/TOUCAN DO IT TOO

Never Been To The Islands/Never Been Hurt/Living In A World Unknown/Everybody's Talked Too Much/Last Letter Home/Who's Crying Now/Just Between You And Me And The Wall, You're A Fool/I'm Setting You Free/Geneva's Lullaby/Two Can Do It Too
Album: **ABCL 5219** Cassette: **CAB 5219**



STEPHEN BISHOP/CARELESS

On An On/Never Letting Go/Careless/Sinking In An Ocean Of Tears/Madge/Every Minute/Little Italy/One More Night/(guitar interlude)/Save It For A Rainy Day/Rock And Roll Roll Slave/The Same Old Tears On A New Background
Album: **ABCL 5201** Cassette: **CAB 5201**



BOBBY BLAND/HIS CALIFORNIA ALBUM

This Time I'm Gone For Good/Up And Down World/It's Not The Spotlight/(If Loving You Is Wrong) I Don't Want To Be Right/Go In' Down Slow/The Right Place At The Right Time/Help Me Through The Day/Where Baby Went/Friday The 13th Child/I've Got To Use My Imagination
Album: **ABCL 5044**



BOBBY BLAND/DREAMER

Ain't No Love In The Heart Of The City/I Wouldn't Treat A Dog (The Way You Treated Me)/Lovin' On Borrowed Time/The End Of The Road/I Ain't Gonna Be The First To Cry/Dreamer/Yolanda/Twenty-Four Hour Blues/Cold Day In Hell/Who's Foolin' Who
Album: **ABCL 5053** Cassette: **CAB 5053** Cartridge: **XAB 5053**



BOBBY BLAND/REFLECTIONS IN BLUE

The Soul Of A Man/I'll Be Your Fool Once More/Sittin' On A Poor Man's Throne/I Intend To Take Your Place/It Ain't The Real Thing/It's All Over/If I Weren't A Gambler/Five Long Years/I Got The Same Old Blues
Album: **ABCL 5196**



PAT BOONE/ORIGINALS

I'll Be Home/Ain't That A Shame/I Almost Lost My Mind/Tutti Frutti/Long Tall Sally/Friendly Persuasion/Anastasia/Chains Of Love/Why Baby Why/Don't Forbid Me/Love Letters In The Sand/Bernadine/Remember You're Mine/Deep Purple/There's A Gold Mine In The Sky/April Love/Mona Lisa/A Wonderful Time Up There/Are You Lonesome Tonight/It's Too Soon To Know/Sugar Moon/If Dreams Came True/For My Good Fortune/Gee, But It's Lonely/When I Fall In Love/With The Wind And The Rain In Your Hair/The Wang Dang Taffy-Apple Tango/For A Penny/Fool's Hall Of Fame/Good Rockin' Tonight/Twixt Twelve And Twenty/(Welcome) New Lovers/Walking The Floor Over You/Moody River/Big Cold Wind/Johnny Will/I'll See You In My Dreams/Quando, Quando, Quando/The Main Attraction/Speedy Gonzales
Album: **ABSD 301** Cassette: **CASD 301** Cartridge: **XASD 301**



JIMMY BUFFETT/LIVING AND DYING IN 3/4 TIME

Pencil Thin Moustache/Come Monday/Ringling, Ringling/Brahma Fear/Brand New Country Star/Livingston's Gone To Texas/The Wino And I Know/West Nashville Grand Ballroom Gown/Saxophones/Ballad Of Spider John/God's Own Drunk
Album: **ABCL 5047** Cassette: **CAB 5047** Cartridge: **XAB 5047**



JIMMY BUFFETT/A-I-A

Makin' Music For Money/Door Number Three/Dallas/Presents To Send You/Stories We Could Tell/Life Is Just A Tire Swing/A Pirate Looks At Forty/Migration/Trying To Reason With Hurricane Season/Nautical Wheelers/Tin Cup Charlice
Album: **ABCL 5065** Cassette: **CAB 5065** Cartridge: **XAB 5065**



JIMMY BUFFETT/HAVANA DAYDREAMIN'
 Woman Goin' Crazy On Caroline Street/My Head Hurts, My Feet Stink And I Don't Love Jesus/The Captain And
 The Kid/Big Big/Defying Gravity/Havana Daydreamin'/Cliches/Something So Feminine About A Mandolin/Kick
 It In Second Wind/This Hotel Room
 Album: **ABCL 5148**



JIMMY BUFFETT/CHANGES IN LATITUDES, CHANGES IN ATTITUDES
 Changes In Latitudes, Changes In Attitudes/Wonder Why We Ever Go Home/Banana Republics/Tampico
 Trauma/Lovely Cruise/Margaritaville/In The Shelter/Miss You So Badly/Biloxi/Landfall
 Album: **ABCL 5218**



COMMANDER CODY/HOT LICKS, COLD STEEL AND TRUCKERS FAVOURITES
 Truck Stop Rock/Truck Drivin' Man/Rip It Up/Cravin' Your Love/It Should've Been Me/Watch My .38/
 Semi-Truck/Kentucky Hills Of Tennessee/Lookin' At The World Through A Windshield/Diggy Liggy Lo/Mama
 Hated Diesels/Tutti Frutti
 Album: **ABCL 5079**



COMMANDER CODY/LIVE FROM DEEP IN THE HEART OF TEXAS
 Armadillo Stomp/Good Rockin' Tonight/I'm Coming Home/Down To Seeds And Stems Again Blues/Sunset On
 The Sage/Little Sally Walker/Git It/Oh Momma Momma/Cryin' Time/Diggy Liggy Lo/Riot In Cell Block Number
 Nine/Too Much Fun/Mean Woman Blues
 Album: **ABCL 5088**



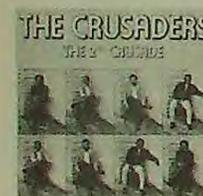
GENE COTTON/RAIN ON
 You Got Me Running/Me And The Elephant/Song For You/Deeper And Deeper/Clarissa/Rain On/Sweet Destiny/
 Young Lover/It's Over Goodbye/My Love Comes Alive/The Gift Of Song
 Album: **ABCL 5213**



THE CRUSADERS/SOUTHERN COMFORT
 Stomp And Buck Dance/Greasy Spoon/Get On The Soul Ship (It's Sailing)/Super-Stuff/Double Bubble/The Well's
 Gone Dry/Southern Comfort/Time Bomb/When There's Love Around/Lillies Of The Nile/Whispering Pines/
 A Ballad For Joe (Louis)
 Album: **ABCD 607** Cassette: **CABD 607** Cartridge: **XABD 607**



THE CRUSADERS/CRUSADERS 1
 That's How I Feel/So Far Away/Put It Where You Want It/Mystique Blues/Full Moon/Sweet Revival/Mud Hole/
 It's Just Gotta Be That Way/Georgia Cottonfield/A Shade Of The Blues/Three Children/Mosadi (Woman)
 Album: **ABCD 609** Cassette: **CABD 609**



THE CRUSADERS/THE 2ND CRUSADE
 Don't Let It Get You Down/Take It Or Leave It/Gotta Get It On/Where There's A Will There's A Way/Look
 Beyond The Hill/Journey From Within/Ain't Gon' Change A Thang/A Message From The Inner City/A Search For
 Soul/No Place To Hide/Tomorrow Where Are You/Tough Talk/Do You Remember When?
 Album: **ABCD 610** Cassette: **CABD 610**



THE CRUSADERS/BEST OF
 Put It Where You Want It/Stomp And Buck Dance/Greasy Spoon/Scratch/So Far Away/Hard Times/So Far Away—
 Live/Don't Let It Get You Down/Keep That Same Old Feeling/That's How I Feel/Soul Caravan/Chain Reaction/
 Ballad For Joe (Louis)/Do You Remember When/Way Back Home
 Album: **ABCD 612** Cassette: **CABD 612**



THE CRUSADERS/CHAIN REACTION
 Creole/Chain Reaction/I Felt The Love/Mellow Out/Rainbow Visions/Hallucinate/Give It Up/Hot's It/Sugar Cane/
 Soul Caravan
 Album: **ABCL 5144** Cassette: **CAB 5144**



THE CRUSADERS/THOSE SOUTHERN KNIGHTS

Spiral/Keep That Same Old Feeling/My Mama Told Me So/Til' The Sun Shines/And Then There Was The Blues/Serenity/Feeling Funky

Album : **ABCL 5164** Cassette : **CAB 5164**



THE CRUSADERS/UNsung HEROES

Unsung Heroes/Lay It On The Line/Crossfire/Hard Times/Let's Boogie/Freedom Sound/In The Middle Of The River/Heavy Up/Night Theme/Now I Lay Me Down To Sleep

Album : **ABCL 5180** Cassette : **CAB 5180**



THE CRUSADERS/SCRATCH

Scratch/Eleanor Rigby/Hard Times/So Far Away/Way Back Home

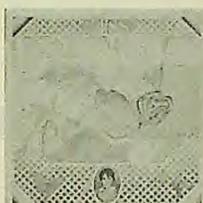
Album : **ABCL 5181** Cassette : **CAB 5181**



THE CRUSADERS/FREE AS THE WIND

Free As The Wind/I Felt The Love/The Way We Was/Nite Crawler/Feel It/Sweet N' Sour/River Rat/It Happens Everyday

Album : **ABCL 5226** Cassette : **CAB 5226**



DONNA FARGO/MISS DONNA FARGO

U.S. of A./Honey Child/You Be A Beacon (If Your Light Don't Shine)/If Your Somewhere Listening/Words/Go Straight To Her/It Do Feel Good/Send Me Home/A Woman's Prayer/Heartbreak Hotel/Only The Strong

Album : **ABCL 5095**



DONNA FARGO/BEST OF

Don't Be Angry/The Happiest Girl In The Whole U.S.A./You Can't Be A Beacon (If Your Light Don't Shine)/Funny Face/How Close You Came (To Being Gone)/It Do Feel Good/A Song I Can Sing/Superman/You Were Always There/I'd Love You To Want Me/Little Girl Gone/U.S. Of A

Album : **ABCL 5214** Cassette : **CAB 5214**



FREDDY FENDER/BEFORE THE NEXT TEARDROP FALLS

Roses Are Red/I'm Not A Fool Anymore/Please Don't Tell Me How The Story Ends/You Can't Get Here From There/I Love My Rancho Grande/Wasted Days And Wasted Nights/I Almost Called Your Name/Before The Next Teardrop Falls/Wild Side Of Life/After The Fire Is Gone/Then You Can Tell Me Goodbye

Album : **ABCL 5132**



FREDDY FENDER/ROCK 'N COUNTRY

Vaya Con Dios/You'll Lose A Good Thing/I Need You So/Mathilda/My Happiness/Just Out Of Reach Of My Two Open Arms/The Rains Came/Take Her A Message! I'm Lonely/Since I Met You Baby/Big Boss Man/I Can't Help It (If I'm Still In Love With You)

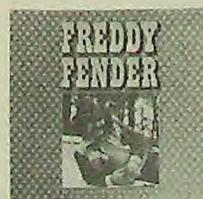
Album : **ABCL 5171**



FREDDY FENDER/ARE YOU READY FOR FREDDY

Secret Love/Loving Cajun Style/Take Your Time/I Can't Put My Arms Around A Memory/Cielito Lindo Is My Lady/Begging To You/What'd I Say/How Much Is That Doggie In The Window/Teardrops In My Heart/(You Came In) The Winter Of My Life/I'm Not Through Loving You Yet/Goodbye Clothes

Album : **ABCL 5158**



FREDDY FENDER/IF YOU'RE EVER IN TEXAS

Don't Do It Darling/It's All In The Game/San Antonio Lady/What A Difference A Day Made/Livin' It Down/Pass Me By/If You're Ever In Texas/Sometimes/Just One Time/It's Too Late/50's Medley

Album : **ABCL 5199**



FREDDY FENDER/BEST OF

Before The Next Teardrop Falls/Wasted Days And Wasted Nights/Secret Love/You'll Lose A Good Thing/
Vaya Con Dios/Livin' It Down/Sugar Coated Love/Wild Side Of Life/Since I Met You Baby/The Rains Came/
I Love My Rancho Grande/Mathilda
Album: **ABCL 5221** Cassette: **CAB 5221**



THE FLOATERS

Float On/You Don't Have To Say You Love Me/Got To Find A Way/I Bet You Get The One You Love/Everything
Happens For A Reason/Take One Step At A Time/No Stronger Love/I Am So Glad I Took My Time
Album: **ABCL 5229** Cassette: **CAB 5229**



THE FOUR TOPS/LIVE AND IN CONCERT

Intro And Countdown/Are You Man Enough/Love Ain't Easy To Come By/Medley: Love Music, Reach Out, I'll Be
There, Standing In The Shadows Of Love/Midnight Flower/Baby I Need Your Loving/Keeper Of The Castle/I Am
Your Man/Ain't No Woman (Like The One I've Got)/One Chain Don't Make No Prison/I Can't Help Myself (Sugar
Pie, Honey Bunch)
Album: **ABCL 5062** Cassette: **CAB 5062** Cartridge: **XAB 5062**



THE FOUR TOPS/NIGHT LIGHTS HARMONY

Seven Lonely Nights/Mama You're All Right With Me/Is This The Price ?/We All Gotta Stick Together/I've Got
What You Need/I Can't Hold On Much Longer/(It Would Almost) Drive Me Out Of My Mind/I'm Glad You Walked
Into My Life (Dedicated to Stevie)/Let Me Know The Truth
Album: **ABCL 5130** Cassette: **CAB 5130** Cartridge: **XAB 5130**



THE FOUR TOPS/CATFISH

Catfish/Feel Free/You Can't Hold Back On Love/I Know You Like It/Strung Out For You Love/Love Don't Come
Easy/Disco Daddy/Look At My Baby
Album: **ABCL 5197** Cassette: **CAB 5197**



MAC GAYDEN/SKYBOAT

Morning Glory/Gettysburg/Southwind/Everlasting Love/Freedom Drum/Don't Look Back/It's Alright/Sweet
Serenity/Appalachian Fever/Water Boy/Diamond Mandala
Album: **ABCL 5169**



TOMPALL GLASER AND HIS OUTLAW BAND

You Can Have Her/Release Me/Tennessee Blues/Come Back Shane/It'll Be Her/It Ain't Fair/Medley: Look What
Thoughts Will Do/Pretty Words/It Ain't Fair That It Ain't Right/Sweethearts Or Strangers Medley: I Will Always
Love You/Let My Fingers Do The Walking (The Late Night Show)/I Just Want To Hear The Music
Album: **ABCL 5211** Cassette: **CAB 5211**



RICHARD HARRIS/A TRAMP SHINING

Prelude/Didn't We, Interlude/Paper Chase, Interlude/Name Of My Sorrow, Interlude/Lovers Such As I/In The
Final Hours/MacArthur Park/Dancing Girl, Interlude/If You Must Leave My Life/A Tramp Shining
Album: **ABCL 5006**



ISAAC HAYES/CHOCOLATE CHIP

That Loving Feeling/Body Language/Chocolate Chip/Chocolate Chip (Instrumental)/I Want To Make Love To
You So Bad/Come Live With Me/I Can't Turn Around
Album: **ABCL 5129** Cassette: **CAB 5129**



ISAAC HAYES/GROOVE-A-THON

Groove-A-Thon/Your Loving Is Much Too Strong/Rock Me Easy Baby/We've Got A Whole Lot Of Love/Wish You Were Here (You Ought To Be)/Make A Little Love To Me

Album: **ABCL 5155** Cassette: **CAB 5155**



ISAAC HAYES/JUICY FRUIT (DISCO FREAK)

Juicy Fruit (Disco Freak)/Let's Don't Ever Blow Our Thing/The Storm Is Over/Music To Make Love By/Thank You Love/Lady Of The Night/Love Me Or Lose Me

Album: **ABCL 5185** Cassette: **CAB 5185**



ISAAC HAYES MOVEMENT/DISCO CONNECTION

The First Of Forever/St. Thomas Square/Vykkii/Disco Connection/Disco Shuffle/Choppers/After Five/Aruba

Album: **ABCL 5173** Cassette: **CAB 5173**



ISAAC HAYES & DIONNE WARWICK/A MAN AND A WOMAN

Unity/I Just Don't Know What To Do With Myself/Walk On By/My Love/Medley: The Way I Want To Touch You/Have You Never Been Mellow/Love Will Keep Us Together/I Love Music/This Will Be (An Everlasting Love)/That's The Way I Like It/Get Down Tonight/By The Time I Get To Phoenix/I Say A Little Prayer/Then Came You/Feelings/My Eyes Adored You/Body Language/Can't Hide Love/Come Live With Me/Once You Hit The Road/Chocolate Chip

Album: **ABCD 613** Cassette: **CABD 613** Cartridge: **XABD 613**



THE HITCHHIKERS

Free/Rolling Dice/My Baby's Gone/Don't Want To Live Without You/You're Making A Big Mistake/Music Fills Your Heart/Bad, Bad Girl/Love Keeps Knocking At My Door/Good Time Man/This Song's For You Mama

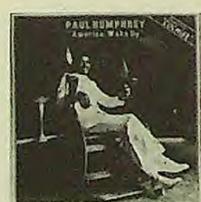
Album: **ABCL 5209**



THELMA HOUSTON/SUNSHOWER

Sunshower/Everybody Gets To Go To The Moon/By The Light Of The Silvery Moon/To Make It Easier On You/Didn't We/Crazy Mixed Up Girl/Someone Is Standing Outside/Jumpin' Jack Flash/This Is Where I Came In/Pocket Full Of Keys/This Is Your Life/Cheap Lovin'/If This Was The Last Song

Album: **ABCL 5061**



PAUL HUMPHREY/AMERICA, WAKE UP

America, Wake Up/Uncle Willie's Dream/What's That Noise P.K. ?/Through It All I Made It With The Load/I'd Walk A Mile For A Smile/Cochise/Butterball/That's Deep/Chin Music/God Bless America

Album: **ABCL 5119** Cassette: **CAB 5119** Cartridge: **XAB 5119**



THE IMPRESSIONS/ORIGINALS

Gypsy Woman/Grow Closer Together/Little Young Lover/Minstrel And Queen/I'm The One Who Loves You/Sad Sad Girl And Boy/It's Alright/Talking About My Baby/Girl You Don't Know Me/I'm So Proud/Keep On Pushing/You Must Believe Me/Amen/People Get Ready/Woman's Got Soul/Meeting Over Yonder/I Need You/Just One Kiss From You/You've Been Cheatin'/Since I Lost The One I Love/Too Slow/Can't Satisfy/You Always Hurt Me/You've Got Me Running/We're A Winner/We're Rolling On/I Loved And I Lost/Don't Cry My Love

Album: **ABSD 303** Cassette: **CASD 303**



THE JAMES GANG/JAMES GANG RIDES AGAIN

Funk 49/Ashtonpark/Woman/The Bomber (a) Closet Queen (b) Cast Your Fate To The Wind/Tend My Garden/Garden Gate/There I Go Again/Thanks/Ashes The Rain And I

Album: **ABCL 5009**



THE JAMES GANG/THE BEST OF THE JAMES GANG

Walk Away/Funk 49/Midnight Man/The Bomber (a) Closet Queen (b) Cast Your Fate To The Wind/Funk 48/Woman/Ashes, The Rain And I/Stop/Yadig ?/Take A Look Around

Album: **ABCL 5027**



B. B. KING/THE BEST OF B. B. KING
Hummingbird/Cook County Jail Introduction/How Blue Can You Get/Caldonia/Sweet Sixteen/Ain't Nobody Home/Why I Sing The Blues/The Thrill Is Gone/Nobody Loves Me But My Mother
Album : **ABCL 5026**



B. B. KING/TO KNOW YOU IS TO LOVE YOU
I Like To Live The Love/Respect Yourself/Who Are You/Love/I Can't Leave/To Know You Is To Love You/Oh To Me/Thank You For Loving The Blues
Album : **ABCL 5038**



JOHN KLEMMER/TOUCH
Touch/Glass Dolphins/Waterwheels/Free Fall Lover/Sleeping Eyes/Body Pulse/ Tone Row Weaver/Walk With Me My Love And Dream
Album : **ABCL 5167**



JOHN KLEMMER/BAREFOOT BALLET
Barefoot Ballet/Forest Child/Crystal Fingers/Whisper To The Wind/Poem Painter/At 17/Talking Hands/Rain Dancer/Naked
Album : **ABCL 5198**



THE MAMAS AND THE PAPAS/HITS OF GOLD
California Dreamin'/Dedicated To The One I Love/Safe In My Garden/Dream A Little Dream Of Me/Spanish Harlem/My Girl/Do You Wanna Dance/Monday, Monday/Dancing In The Street/You Baby/I Saw Her Again Last Night/Creeque Alley/California Earthquake/Twist And Shout/Look Through My Window/Glad To Be Unhappy
Album : **ABCL 5003** Cassette : **CAB 5003** Cartridge : **XAB 5003**



THE MAMAS AND THE PAPAS/20 GOLDEN HITS
California Dreamin'/Dedicated To The One I Love/I Call Your Name/Twelve-Thirty (Young Girls Are Coming To The Canyon)/Creeque Alley/Monday, Monday/Words Of Love/Twist And Shout/I Saw Her Again Last Night/Dream A Little Dream Of Me/Dancing In The Street/For The Love Of Ivy/Go Where You Wanna Go/My Girl/Look Through My Window/People Like Us/You Baby/Got A Feelin'/Trip, Stumble And Fall/Straight Shooter
Album : **ABCD 604** Cassette : **CABD 604** Cartridge : **XABD 604**



BARBARA MANDRELL/THIS IS
That's What Friends Are For/Standing Room Only/The Beginning Of The End/Husband Stealer/She Don't Have To Stop And Rock The Baby/Love The Second Time Around/Love Is Thin Ice/Can't Help But Wonder/Will We Ever Make Love In Love Again/Mental Revenge/Just In Case
Album : **ABCL 5182**



BARBARA MANDRELL/MIDNIGHT ANGEL
From Saturday Night To Sunday Quiet/Partners/Better Off By Myself/Fool's Gold/It's A Beautiful Morning With You/Pillow Pleasure/Midnight Angel/I Count You/I Never Said I Love You/Slippin' Arond Again/Married But Not To Each Other.
Album : **ABCL 5206**



BARBARA MANDRELL/LOVERS, FRIENDS AND STRANGERS
She's Loved Me Out Of You/Married But Not To Each Other/This Is Not Another Cheatin' Song/How Long Does It Take?/Bedroom Reunion/Hold Me/We Are The One/After The Lovin'/Lovers, Friends And Strangers/Let My Man Go, Jesus
Album : **ABCL 5228**



DAVE MASON/DAVE MASON AT HIS BEST
A Heartache, A Shadow, A Lifetime/Only You Know And I Know/Can't Stop Worrying, Can't Stop Loving/Look At You, Look At Me/Headkeeper/In My Mind/To Be Free/Here We Go Again/Shouldn't Have Took More Than You Gave
Album : **ABCL 5122** Cassette : **CAB 5122** Cartridge : **XAB 5122**



DAVE MASON/HEADKEEPER

To Be Free/In My Mind/Here We Go Again/A Heartache, A Shadow, A Lifetime/Headkeeper/Pearly Queen/Just A Song/World In Changes/Can't Stop Worrying, Can't Stop Loving/Feeling Alright?
Album: **ABCL 5189**



DAVE MASON/ALONE TOGETHER

Only You Know And I Know/Can't Stop Worrying, Can't Stop Loving/Waiting On You/Shouldn't Have Took More Than You Gave/World In Changes/Sad And Deep As You/Just A Song/Look At You Look At Me
Album: **ABCL 5191**



JOHN MAYALL/NEW YEAR, NEW BAND, NEW COMPANY

Sitting On The Outside/Can't Get Home/Step In The Sun/To Match The Wind/Sweet Scorpio/Driving On/Taxman Blues/So Much To Do/My Train Time/Respectfully Yours
Album: **ABCL 5115** Cassette: **CAB 5115** Cartridge: **XAB 5115**



JOHN MAYALL/A BANQUET IN BLUES

Sunshine/You Can't Put Me Down/I Got Somebody/Turn Me Loose/Seven Days Too Long/Table Top Girl/Lady/Fantasyland
Album: **ABCL 5187**



JOHN MAYALL/LOTS OF PEOPLE

Introduction/Changes In The Wind/Burning Down/Play The Harp/A Helping Hand/I Got To Get Down With You/He's A Travelling Man/Separate Ways/Room To Move
Album: **ABCL 5216**



THE MASQUERADERS/LOVE ANONYMOUS

Modern Day Woman/Love Between A Woman And A Man/Can't Nobody Love Me Like You Do/Love Anonymous/The Bicentennial/Be For Real/It's A Terrible Thing To Waste Your Love/Runaway Slave
Album: **ABCL 5222**



DELBERT McCLINTON/LOVE RUSTLER

Love Rustler/Let Love Come Between Us/Under Suspicion/Some People/As Long As I Got You/Hold On To Your Hiney/In The Jailhouse Now/That Woman/Ain't No More Cane/Turn On Your Love Light
Album: **ABCL 5217**



MARILYN McCOO AND BILLY DAVIS JNR/I HOPE WE GET TO LOVE IN TIME

You Don't Have To Be A Star (To Be In My Show)/Your Love/I Still Will Be With You/Never Gonna Let You Go/Nothing Can Stop Me/You Can't Change My Heart/I Hope We Get To Love In Time/My Love For You (Will Always Be The Same)/Easy Way Out/We've Got To Get It On Again
Album: **ABCL 5210** Cassette: **CAB 5210**



MARILYN McCOO & BILLY DAVIS JNR/THE TWO OF US

Look What You've Done To My Heart/Wonderful/My Reason To Be Is You/My Very Special Darling/Nightsong/The Times/The Two Of Us/In My Lifetime/Hard Road Down
Album: **ABCL 5230** Cassette: **CAB 5230**



MELANIE/FROM THE BEGINNING/12 GREAT PERFORMANCES
 Brand New Key/Bitter Bad/Lover's Cross/Ring The Living Bell/Leftover Wine/Any Guy/Center Of The Circle/
 Look What They've Done To My Song Ma/Peace Will Come (According To Plan)/Beautiful People/Psychotherapy/
 Candles In The Rain
 Album: **ABCL 5124** Cassette: **CAB 5124** Cartridge: **XAB 5124**



HAROLD MELVIN & THE BLUENOTES/REACHING FOR THE WORLD
 Reaching For The World/Where There's A Will There's A Way/After You Love Me, Why Do You Leave Me/
 Sandman/Hostage Part 1 & 2/He Loves You And I Do Too/Big Singing Star/Stay Together
 Album: **ABCL 5204** Cassette: **CAB 5204**



MICKEY NEWBURY/RUSTY TRACKS
 Leavin' Kentucky/Makes Me Wonder If I Ever Said Goodbye/Bless Us All/Hand Me Another Of Those/People
 Are Talking/Tell Him Boys/Shenandoah/That Lucky Old Sun/Danny Boy/In The Pines
 Album: **ABCL 5215**



ORLEANS/ORLEANS
 Please Be There/If/Two-Faced World/Turn Out The Light/Tongue Tied/Half Moon/Mountain/Wanderlust/
 Ticonderoga Moon/Stoned/It All Comes Back Again
 Album: **ABCL 5107**



ORLEANS/BEFORE THE DANCE
 Let's Have A Good Time/Dance With Me/Wake Up/Let There Be Music/The Last Song/Sweet Johanna/Sunset/
 Money/The Breakdown
 Album: **ABCL 5224** Cassette: **CAB 5224**



TOMMY OVERSTREET/TURN ON TO TOMMY OVERSTREET
 Here Comes That Girl Again/90 Proof Lies/Young Girl/Love Let Me Down/One Woman Man/Shoulder To
 Shoulder (Arm In Arm)/In Between The Shadows And The Sun/Summertime Lovin'/See You On Sunday/Tell My
 Woman I Miss Her/I'll Give Up (When You Give Up On Me)
 Album: **ABCL 5195**



POCO/HEAD OVER HEELS
 Keep On Tryin' /Lovin' Arms/Let Me Turn Back To You/Makin' Love/Down In The Quarter/Sittin'/On A Fence/
 Georgia, Bind My Ties/Us/Flyin' Solo/Dallas/I'll Be Back Again
 Album: **ABCL 5137** Cassette: **CAB 5137**



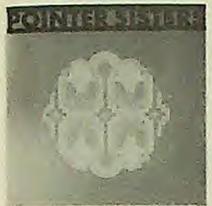
POCO/ROSE OF CIMARRON
 Rose Of Cimarron/Stealaway/Just Like Me/Company's Comin' /Slow Poke/Too Many Nights Too Long/When You
 Come Around/Starin' At The Sky/All Alone Together/Tulsa Turnaround
 Album: **ABCL 5166** Cassette: **CAB 5166**



POCO/INDIAN SUMMER
 Indian Summer/Twenty Years/Me And You/Downfall/Win Or Lose/Living In The Band/Stay (Night Until Noon)/
 Find Out In Time/The Dance/When The Dance Is Over/Go On And Dance/Never Gonna Stop/(Reprise) When
 The Dance Is Over
 Album: **ABCL 5220** Cassette: **CAB 5220**



THE POINTER SISTERS/THE POINTER SISTERS LIVE AT THE OPERA HOUSE
 Overture - Prelude To Islandia/Walk-On/Salt Peanuts/Shaky Flat Blues/Fairytale/Cloudburst/Jada/Black Coffee/
 Let It Be Me/Hands Up - Wang Dang Doodle/Old Songs (Medley)/That's A Plenty/Bei Mir Bis Du Schoen/Steam
 Heat/Yes We Can Can/Love In Them There Hills/Walk Off
 Album: **ABCD 608** Cassette: **CABD 608** Cartridge: **XABD 608**



THE POINTER SISTERS/BEST OF
 You Gotta Believe/Black Coffee/Wang Dang Doodle/Salt Peanuts/Steam Heat/Cloudburst/Easy Days/Jada/
 That's A Plenty/Little Pony/Sugar/Yes We Can Can/Sleeping Alone/Fairytales/Shakey Flat/Going Down Slowly/
 How Long
 Album: **ABCD 611** Cassette: **CABD 611**



TERRY REID/SEED OF MEMORY
 Faith To Arise/Seed Of Memory/Brave Awakening/To Be Treated/Ooh Baby (Make Me Feel So Young)/The Way
 You Walk/The Frame/Fooling You
 Album: **ABCL 5162** Cassette: **CAB 5162**



RHYTHM HERITAGE/DISCO-FIED
 Disco-Fied/Caravan/Baretta's Theme/Theme From S.W.A.T./Blockbuster/My Cherie Amour/(It's Time To)
 Boogie Down/Condor/Disco-Fied
 Album: **ABCL 5174**



TOMMY ROE/16 GREATEST HITS
 Sheila/Susie Darlin'/The Folk Singer/Everybody/Come On/Carol/Party Girl/Sweet Pea/Hooray For Hazel/It's
 Now Winter's Day/Sing Along With Me/Little Miss Sunshine/Dizzy/Heather Honey/Jack And Jill/Jam Up Jelly
 Tight
 Album: **ABCL 5157** Cassette: **CAB 5157** Cartridge: **XAB 5157**



RUFUS/RAGS TO RUFUS
 You Got The Love/I Got The Right Street (But The Wrong Direction)/Walkin' The Sun/Rags To Rufus
 (Instrumental)/Swing Down Chariot/Sideways (Instrumental)/Ain't Nothin' But A Maybe/Tell Me Something Good/
 Look Through My Eyes/In Love We Grow/Smokin' Room
 Album: **ABCL 5052** Cassette: **CAB 5052** Cartridge: **XAB 5052**



RUFUS/RUFUSIZED
 Once You Get Started/Somebody's Watching/Pack'd My Bags/Your Smile/Rufusized/I'm A Woman (I'm A
 Backbone)/Right Is Right/Half Moon (Seven Song)/Please Pardon Me (You Remind Me Of A Friend)/Stop On By
 Album: **ABCL 5063** Cassette: **CAB 5063** Cartridge: **XAB 5063**



RUFUS
 Slip 'N' Slide/Keep It Coming/There's No Tellin'/Maybe Your Baby/I Finally Found You/Feel Good/Satisfied/
 Haulin' Coal/Whoever's Thrilling You/Medley: Love The One You're With - Sit Yourself Down
 Album: **ABCL 5114** Cassette: **CAB 5114** Cartridge: **XAB 5114**



RUFUS/FEATURING CHAKA KHAN
 Fool's Paradise/Have A Good Time/Ooh I Love Your Lovin'/Everybody Has An Aura/Circle/Sweet Thing/Dance
 Wit' Me/Little Boy Blue/On Time/Jive Talking
 Album: **ABCL 5151** Cassette: **CAB 5151** Cartridge: **XAB 5151**



RUFUS-FEATURING CHAKA KHAN/ASK RUFUS
 At Midnight (My Love Will Lift You Up)/Close The Door/Slow Screw Against The Wall/A Flat Fry/Earth Song/
 Everlasting Love/Hollywood/Magic In Your Eyes/Better Days/Egyptian Song
 Album: **ABCL 5203** Cassette: **CAB 5203**



BUFFY SAINTE-MARIE/SWEET AMERICA
 Sweet America/Wynken, Blynken & Nod/Where Poets Go/Free The Lady/America My Home/Look At The Facts/I Don't Need No City Life/Sweet January/Qu'appelle Valley, Saskatchewan/Honey Can You Hang Around/I Been Down/Starwalker/Ain't No Time For The Worryin' Blues
 Album: **ABCL 5168** Cassette: **CAB 5168**



SIR DOUG & THE TEXAS TORNADOES/TEXAS ROCK FOR COUNTRY ROLLERS
 I Love The Way You Love (The Way I Love You)/Cowboy Peyton Place/Give Back The Key To My Heart/Wolverton Mountain/Texas Ranger Man/Floataway/I'm Missing You/Gene Thomas Medley: Sometimes - Cryin' Inside/Country Groove/You Can't Hide A Redneck (Under That Hippy Hair)
 Album: **ABCL 5186**



THE SOFT MACHINE/THE SOFT MACHINE COLLECTION
 Hope For Happiness/Joy Of A Toy/Hope For Happiness (Reprise)/Why Am I So Short ?/So Boot If At All/A Certain Kind/Save Yourself/Priscilla/Lullabye Letter/We Did It Again/Plus Belle Qu'une Poubelle/Why Are We Sleeping ?/Box 25/4 Lid/Pataphysical Introduction - Pt. 1/A Concise British Alphabet - Pt. 1/Hibou Anemone And Bear/A Concise British Alphabet - P. 2/Hullo Der/Dada Was Here/Thank You Pierrot Lunaire/Have You Ever Bean Green ?/Pataphysical Introduction - Pt. 2/Out Of Tunes/As Long As He Lies Perfectly Still/Dedicated To You But You Weren't Listening/Fire Engine Passing With Bells Ringing/Pig/Orange Skin Food/A Door Opens And Closes/10.30 Returns To The Bedroom
 Album: **ABCD 602**



STEELY DAN/CAN'T BUY A THRILL
 Do It Again/Dirty Work/Kings/Midnite Cruiser/Only A Fool/Reelin' In The Years/Fire In The Hole/Brooklyn (Owes The Charmer And Me)/Change Of The Guard/Turn That Heartbeat Over Again
 Album: **ABCL 5024** Cassette: **CAB 5024** Cartridge: **XAB 5024**



STEELY DAN/COUNTDOWN TO ECSTASY
 Bodhisattva/Razor Boy/The Boston Rag/Your Gold Teeth/Show Biz Kids/My Old School/Pearl Of The Quarter/King Of The World
 Album: **ABCL 5034** Cassette: **CAB 5034** Cartridge: **XAB 5034**



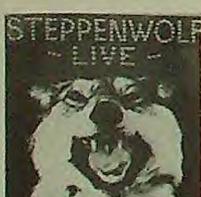
STEELY DAN/PRETZEL LOGIC
 Rikki Don't Lose That Number/Night By Night/Any Major Dude Will Tell You/Barrytown/East St. Louis Toodle-O/Parker's Band/Through With Buzz/Pretzel Logic/With A Gun/Charlie Freak/Monkey In Your Soul
 Album: **ABCL 5045** Cassette: **CAB 5045** Cartridge: **XAB 5045**



STEELY DAN/KATY LIED
 Black Friday/Bad Sneakers/Rose Darling/Daddy Don't Live In That New York City No More/Doctor Wu/Everyone's Gone To The Movies/Your Gold Teeth II/Chain Lightning/Any World (That I'm Welcome To)/Throw Back The Little Ones
 Album: **ABCL 5094** Cassette: **CAB 5095** Cartridge: **XAB 5094**



STEELY DAN/THE ROYAL SCAM
 Kid Charlemagne/Caves Of Altamira/Don't Take Me Alive/Sign In Stranger/The Fez/Green Earrings/Haitian Divorce/Everything You Did/The Royal Scam
 Album: **ABCL 5161** Cassette: **CAB 5161** Cartridge: **XAB 5161**



STEPPENWOLF/"LIVE"
 Sookie-Sookie/Don't Step On The Grass Sam/Tighten Up Your Wig/Hey Lawdy Mama/Magic Carpet Ride/The Pusher/Corina-Corina/Twisted/From Here To There Eventually/Draft Resister/Born To Be Wild
 Album: **ABCL 5007**



STEPPENWOLF/STEPPENWOLF GOLD
 Born To Be Wild/It's Never Too Late/Rock Me/Hey Lawdy Mama/Move Over/Who Needs Ya/Magic Carpet Ride/The Pusher/Sookie-Sookie/Jupiter Child/Screaming Night Hog
 Album: **ABCL 5013**



STEPPENWOLF/16 GREATEST HITS

Born To Be Wild/It's Never Too Late/Rock Me/Hey Lawdy Mama/Move Over/Who Needs Ya/Snow Blind Friend/Ride With Me/Magic Carpet Ride/The Pusher/Sookie-Sookie/Jupiter Child/Screaming Night Hog/For Ladies Only/Tenderness/Monster

Album: **ABCL 5028** Cassette: **CAB 5028** Cartridge: **XAB 5028**



THREE DOG NIGHT/JOY TO THE WORLD - THEIR GREATEST HITS

Joy To The World/One/Sure As I'm Sittin' Here/Old Fashioned Love Song/Let Me Serenade You/Shambala/Black And White/Never Been To Spain/One Man Band/Play Something Sweet (Brickyard Blues)/I'd Be So Happy/Liar/Family Of Man/The Show Must Go On

Album: **ABCL 5064** Cassette: **CAB 5064** Cartridge: **XAB 5064**



HANK THOMPSON/BACK IN THE SWING OF THINGS

Big Band Days/Forgive Me/Annie Over/I'll Sign My Heart Away/Three little Swigs/Honky Tonk Girl/Hanover Tavern/Yesterday's Girl/Another Shot Of Toddy/Bring Back The Waltzes/Play For Me One Polka

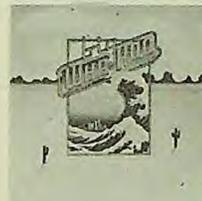
Album: **ABCL 5194**



HANK THOMPSON/THE THOMPSON TOUCH

Don't Get Around Much Anymore/She's Just A Whole Lot Like You/Simple Simon, Simple Heart/It Gets More Like Monday Everyday/Just An Old Flame/Bummin' Around/Just One Step Away/When You've Seen One Broken Heart/Absent Minded Me/Comin' In For Rye

Album: **ABCL 5227**



THE BIG WHA-KOO

Whiskey Voices/Save Your Tears/Oh Philistine/Love's Been Known/Waiting On A Woman/Amnesty/Don't Knock/Big Wha-Koo

Album: **ABCL 5208**



JOE WALSH/BARNSTORM

Here We Go/Midnight Visitor/One And One/Giant Bohemoth/Mother Says/Birdcall Morning/Home/I'll Tell The World About You/Turn To Stone/Comin' Down

Album: **ABCL 5022** Cassette: **CAB 5022** Cartridge: **XAB 5022**



JOE WALSH/THE SMOKER YOU DRINK, THE PLAYER YOU GET

Rocky Mountain Way/Book Ends/Wolf/Midnight Moodies/Happy Ways/Meadows/Dreams/Days Gone By/(Day Dream) Prayer

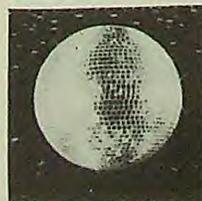
Album: **ABCL 5033** Cassette: **CAB 5033** Cartridge: **XAB 5033**



JOE WALSH/SO WHAT!

Welcome To The Club/Falling Down/Pavanne/Time Out/All Night Laundry Mat Blues/Turn To Stone/Help Me Thru The Night/County Fair/Song For Emma

Album: **ABCL 5055** Cassette: **CAB 5055** Cartridge: **XAB 5055**



JOE WALSH/YOU CAN'T ARGUE WITH A SICK MIND (Live Recording)

Walk Away/Meadows/Rocky Mountain Way/Time Out/Help Me Through The Night/Turn To Stone

Album: **ABCL 5156** Cassette: **CAB 5156** Cartridge: **XAB 5156**



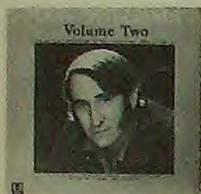
WAR Featuring ERIC BURDON/LOVE IS ALL AROUND

Love Is All Around/Tobacco Road/A Day In The Life/Magic Mountain/Home Dream/Paint It Black

Album: **ABCL 5207** Cassette: **CAB 5207**



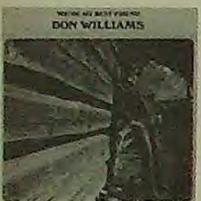
DON WILLIAMS/DON WILLIAMS - VOLUME I
 Come Early Morning/Too Late To Turn Back Now/Endless Sleep/The Shelter Of Your Eyes/I Recall A Gypsy Woman/No Use Running/How Much Does It Take/My Woman's Love/Don't You Believe/Amanda
 Album: **ABCL 5153** Cassette: **CAB 5153** Cartridge: **XAB 5153**



DON WILLIAMS/DON WILLIAMS - VOLUME II
 Wish I Was In Nashville/Your Sweet Love/She's In Love With A Rodeo Man/Atta Way To Go/We Should Be Together/Loving You So Long Now/Oh Misery/Miller's Cave/I Don't Think About Her No More/Down The Road I Go
 Album: **ABCL 5154** Cassette: **CAB 5154** Cartridge: **XAB 5154**



DON WILLIAMS/DON WILLIAMS - VOLUME III
 I Wouldn't Want To Live If You Didn't Love Me/Fly Away/Ghost Story/Goodbye Isn't Really Good At All/Such A Lovely Lady/The Ties That Bind/When Will I Ever Learn/Why Lord Goodbye/I've Turned You To Stone/Lovin' Understandin' Man
 Album: **ABCL 5125** Cassette: **CAB 5125** Cartridge: **XAB 5125**



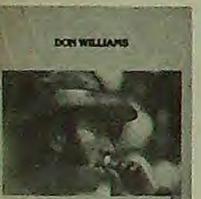
DON WILLIAMS/YOU'RE MY BEST FRIEND
 You're My Best Friend/Help Yourselves To Each Other/I Don't Wanna Let Go/Sweet Fever/Someone Like You/(Turn Out The Light And) Love Me Tonight/Where Are You/Tempted/You're The Only One/Reason To Be
 Album: **ABCL 5127** Cassette: **CAB 5127** Cartridge: **XAB 5127**



DON WILLIAMS/GREATEST HITS VOL. I
 Amanda/Come Early Morning/The Shelter Of Your Eyes/Atta Way To Go/She's In Love With A Rodeo Man/Down The Road I Go/I Wouldn't Want To Live If You Didn't Love Me/We Should Be Together/The Ties That Bind/Ghost Story/Don't You Believe/I Recall A Gypsy Woman
 Album: **ABCL 5147** Cassette: **CAB 5147** Cartridge: **XAB 5147**



DON WILLIAMS/HARMONY
 Till The Rivers All Run Dry/You Keep Coming Round/Don't You Think It's Time/I Don't Want The Money/Where The Arkansas River Leaves Oklahoma/Say It Again/Maybe I Just Don't Know/Magic Carpet/Time/Ramblin'/She Never Knew Me
 Album: **ABCL 5177** Cassette: **CAB 5177** Cartridge: **XAB 5177**

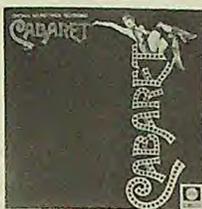


DON WILLIAMS/VISIONS
 Time On My Hands/I'll Forgive But I'll Never Forget/I'm Getting Good At Missing You/In The Mornin'/Missing You Missing Me/Some Broken Hearts Never Mend/Fallin' In Love Again/We Can Sing/I'll Need Someone To Hold Me (When I Cry)/Expert At Everything/Cup O' Tea
 Album: **ABCL 5200** Cassette: **CAB 5200** Cartridge: **XAB 5200**



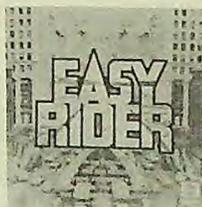
LENNY WILLIAMS/CHOOSING YOU
 Shoo Doo Fu Fu Ooh!/Look Up With Your Mind/Choosing You/Problem Solver/Please Don't Tempt Me/I've been Away From Love Too Long/Trust In Me/Riding The High Wire
 Albums: **ABCL 5232**

ORIGINAL SOUNDTRACK RECORDINGS



CABARET

Wilkommen/Mein Herr/Two Ladies/Maybe This Time/Sitting Pretty/Tiller Girls/Money, Money/Heiraten (Married)/If You Could See Her/Tomorrow Belongs To Me/Cabaret/Finale
Album: **ABCL 5019** Cassette: **CAB 5019** Cartridge: **XAB 5019**



EASY RIDER

The Pusher - Steppenwolf/Born To Be Wild - Steppenwolf/The Weight - Smith/Wasn't Born To Follow - The Byrds/If You Want To Be A Bird - The Holy Model Rounders/Don't Bogart Me - The Fraternity Of Man/If Six Was Nine - The Jimi Hendrix Experience/Kyrie Eleison Mardi Gras - The Electric Prunes/It's Alright Ma (I'm Only Bleeding) - Roger McGuinn/Ballas Of Easy Rider - Roger McGuinn
Album: **ABCL 5005** Cassette: **CAB 5005** Cartridge: **XAB 5005**



FRIENDS - FEATURING ELTON JOHN

Friends/Honey Roll/Variations On "Friends" Theme/Seasons/Variations On "Michelle's Song"/Can I Put You On Michelle's Song/I Meant To Do My Work Today/Four Moods/Seasons (Reprise)
Album: **ABCL 5082** Cassette: **CAB 5082** Cartridge: **XAB 5082**



THE GODFATHER

Main Title (The Godfather Waltz)/I Have But One Heart/The Pickup/Connie's Wedding/The Halls Of Fear/Sicilian Pastorale/Love Theme From "The Godfather"/The Godfather Waltz/Apollonia/The New Godfather/The Baptism/The Godfather Finale
Album: **ABCL 5089** Cassette: **CAB 5089** Cartridge: **XAB 5089**



THE GODFATHER PART II

Main Title - The Immigrant/A New Carpet/Kay/Every Time I Look In Your Eyes - After The Party/Vito And Abbandando/Senza Mamma - Ciuri-Ciuro - Napule Ve Salute/The Godfathers At Home/Remember Vito Andolini/Michael Comes Home/Marcia Stilo Italiano/Ninna Nanna A Michele/The Brothers Mourn/Murder Of Don Fanucci/End Title
Album: **ABCL 5128** Cassette: **CAB 5128** Cartridge: **XAB 5128**



THE GREAT GATSBY

What'll I Do/The Shiek Of Araby/Tom And Myrtle/Five Foot Two, Eyes Of Blue/Jordan's Tango/Who/I'm Gonna Charleston Back To Charleston/A Long Time Ago/Yes Sir, That's My Baby/We've Met Before/What'll I Do/Whispering/Charleston/It Had To Be You/Daisy (What'll I Do)/When You And I Were Seventeen/Myrtle's Dead/Alice Blue Gown/Daisy's Tango/My Favourite Beau/What'll I Do/Kitten On The Keys/Beale Street Blues/The Ring/What'll I Do/Summer's Almost Over/Medley: What'll I Do - Ain't We Got Fun
Album: **ABCL 5092** Cassette: **CAB 5092** Cartridge: **XAB 5092**



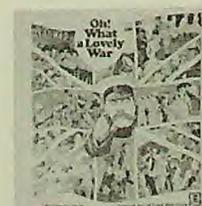
LOVE STORY

Theme from "Love Story"/Snow Frolic/Sonata No. 12 In F Major (Allegro)/I Love You, Phil/The Christmas Trees/Search For Jenny (Theme From "Love Story")/Bozo Barrett (Theme From "Love Story")/Skating In Central Park/The Long Walk Home/Concerto No. 3 In D Major (Allegro)/Theme From "Love Story" Finale
Album: **ABCL 5080** Cassette: **CAB 5080** Cartridge: **XAB 5080**



NASHVILLE

It Don't Worry Me/Bluebird/For The Sake Of The Children/Keep A-Goin'/Memphis/Rolling Stone/200 Years/Tapedeck In His Tractor/Dues/I'm Easy/One, I Love You/My Idaho Home/It Don't Worry Me
Album: **ABCL 5145**



OH! WHAT A LOVELY WAR

Overture: Girls And Boys Come Out To Play - Oh! It's A Lovely War - Are We Downhearted? No-o-o - The Bells Of Hell - Far, Far From Wipers/Belgium Put The Kaibosh On The Kaiser/We Don't Want To Lose You/Good-Bye-Ee/Silent Night/Oh! It's A Lovely War/Oh! It's A Lovely War/Hush! Here Comes A Whizzbang/Adieu La Vie/They Were Only Playing Leapfrog/When This Lousy War Is Over/I Want To Go Home/The Bells Of Hell/Far, Far From Wipers/Pack Up Your Troubles/Keep The Home Fires Burning/Over There/And When They Ask Us
Album: **ABCL 5072**



PAINT YOUR WAGON

Main Title (I'm On My Way)/I Still See Elisa/The First Thing You Know/Hand Me Down That Can O' Beans/They Call The Wind Maria/A Million Miles Away Behind The Door/There's A Coach Comin' In/Whoop-Ti-Ay/I Talk To The Trees/The Gospel Of No Name City/Best Things/Wandrin' Star/Gold Fever/Finale
 Album: **ABCL 5073** Cassette: **CAB 5073** Cartridge: **XAB 5073**



16 ORIGINAL SOUNDTRACK RECORDINGS/MOVIE MASTERS

The Godfather - Love Theme/The Great Gatsby - What'll I Do/Oh What A Lovely War - Overture/The Odd Couple - Theme/Chinatown - Love Theme From Chinatown/Borsalino - Theme/Nashville - I'm Easy/Paint Your Wagon - Wanderin' Star/Love Story - Theme From Love Story/Serpico - Theme from Serpico/Song Of Norway - Opening Piano Concerto/The Ten Commandments - The Overture/The Dove - Main Title Theme/Easy Rider - Born To Be Wild Shaft In Africa - Are You Man Enough/Godfather Part II - Main Title
 Album: **ABCL 5205** Cassette: **CAB 5205** Cartridge: **XAB 5205**

COMPILATION ALBUMS



AT THE HOP

At The Hop - Danny & The Juniors/Black Slacks - Joe Bennett & The Sparkle tones/Short Shorts - Royal Teens/Silhouettes - Steve Gibson/Born Too Late - Ponitails/Motorcycle Michael - Jo Ann Campbell/Staggerlee - Lloyd Price/Alley Oop - Hollywood Argyles/Wipeout - Surfari/Sheila - Tommy Roe/Who Put The Bomp - Barry Mann/Johnny Will - Pat Boone/Sealed With A Kiss - Brian Hyland/Wonderful Summer - Robin Ward/Skateboard Craze - Willie & The Wheels/Pipeline - Chantays
 Album: **ABCL 5175** Cassette: **CAB 5175**



CALIFORNIA SUNSHINE

Skateboard Craze - Willie And The Wheels/Topsy - Hal Blaine/Eve Of Destruction - Barry McGuire/Sins Of A Family - P. F. Sloan/Ballad Of A Thin Man - The Grass Roots/Child Of Our Times - Barry McGuire/California Dreamin' - The Mamas And The Papas/Monday Monday - The Mamas And The Papas/Where Were You When I Needed You - The Grass Roots/Born To Be Wild - Steppenwolf/One - Three Dog Night/The Weight - Smith/Dedicated To The One I Love - The Mamas And The Papas/MacArthur Park - Richard Harris/Magic Carpet Ride - Steppenwolf/Lovin' Things - The Grass Roots/Creeque Alley - The Mamas And The Papas/Mama atold Me Not To Come - Three Dog Night/Monster - Steppenwolf/Baby It's You - Smith/Dream A Little Dream Of Me - Mama Cass/It's Getting Better - Mama Cass/Mississippi - John Phillips/Sunshower - Thelma Houston/It's A Cryin' Shame - Gayle McCormick/Joy To The World - Three Dog Night/Don't Pull Your Love - Hamilton, Joe Frank And Reynolds/American City Suite - Cashman & West
 Album: **ABSD 302** Cassette: **CASD 302** Cartridge: **XASD 302**



MUSIC TO TAKE WITH YOU

April Love - Pat Boone/Release Me - Count Basie & The Mills Brothers/Bei Mir Bist Du Schon - Andrews Sisters/By The Time I Get To Phoenix - Frankie Laine/My Boy - Richard Harris/Red Sails In The Sunset - Fats Domino/What A Wonderful World - Louis Armstrong/Moonlight Serenade - Bobby Vinton/I'll Be Home - Pat Boone/Lazy River - Count Basie & The Mills Brothers/In The Mood - Andrews Sisters/Let Me Call You Sweetheart - Fats Domino/Cabaret - Louis Armstrong/Little Green Apples - Frankie Laine/Wooden Heart - Bobby Vinton/Didn't Wee - Richard Harris
 (Tape Only) Cassette: **CAB 5193** Cartridge: **XAB 5193**



SOUL FOOD

Chocolate Chip - Isaac Hayes/Warning - Clarence Carter/Everlasting Love - Carl Carlton/It's Yours To Have - Freda Payne/Fighting To Keep My Head Above Water - Frankie Redmond/Get To Love In Time - Billy Davis & Marilyn McCoo/Reach For The Moon - Angelo Bond/Theme From S. W. A. T. - Rhythm Heritage/You've Got The Love - Rufus/3 Steps From True Love - Billy Davis Jr./Original Midnight Mama - Sylvia Smith/You're Foolin' You - The Dramatics/I Get Off On You - Cold Blood/Time - Mighty Clouds Of Joy/How Long (Betcha Got A Chick On The Side) - Pointer Sisters/Disco Connection - Isaac Hayes Movement
 Album: **ABCL 5179** Cassette: **CAB 5179**



SUPERKICKER

Come Live With Me - Roy Clark/Standing Room Only - Barbara Mandrell/Rub It In - Crash Craddock/Statue Of A Fool - Brian Collins/Drift Away - Narvel Felts/Tower Of Strength - Sue Richards/Come Monday - Jimmy Buffett/Tie A Yellow Ribbon - Johnny Carver/Wasted Days - Freddy Fender/Say When - Diana Trask/Amanda - Don Williams/The Older The Violin The Sweeter The Music - Hank Thompson/Heaven Is My Woman's Love - Overstreet/It Do Feel Good - Donna Fargo/Say I Do - Ray Price/The Door I Used To Close - Roy Head
 Album: **ABCL 5176** Cassette: **CAB 5176**



VARIOUS ARTISTS/OUT ON THE STREETS AGAIN

I Do - The Marvelows/Like Adam And Eve - The Reflections/The Slow Fizz - The Sapphires/The Duck - Willie Hutch/Love Explosions - Troy Keyes/Darkest Days - Jackie Lee/Music To My Heart - Patti Austin/Soul Self Satisfaction - Earl Jackson/Girl Watcher - The O'Kaysions/I Loved And I Lost - The Impressions/It Doesn't Matter How I Say It - Florence Ballard/Why Should We Stop Now - The Natural Four/Dead End Kids - Nick Ashford/I Love You - Eddie Holman/I Only Get This Feeling - Chuck Jackson/You Can't Stop A Man In Love - Carl Carlton
 Album: **ABCL 5192** Cassette: **CAB 5192**



VARIOUS ARTISTS/COUNTRY COMES TO CARNEGIE
Hank Thompson/Freddy Fender/Roy Clark/Don Williams

HANK THOMPSON

Oklahoma Hills/Wild Side Of Life/Green Light/Old Time Fiddle Medley/A Six Pack To Go

FREDDY FENDER

Jambalaya/After The Fire Is Gone/I Love My Rancho Grande/Before The Next Teardrop Falls/Wasted Days & Wasted Nights

ROY CLARK

Alamba Jubilee/Under The Double Eagle/Banjo Buck/We Can't Build A Fire In The Rain/Malaguena

DON WILLIAMS

The Shelter Of Your Eyes/Say It Again/Till The Rivers All Run Dry/Love Me Tonight/You're My Best Friend
Album: **ABCD 614** Cassette: **CABD 614**

ALBUMS

- | Cat. No. | Artist/Title |
|-----------|---|
| IMPL 8001 | JOHN COLTRANE /A Love Supreme |
| IMPL 8002 | ORNETTE COLEMAN /Crisis |
| IMPL 8003 | GATO BARBIERI /Chapter III, Viva Emiliano Zapata |
| IMPL 8004 | HOWARD ROBERTS /Equinox, Express, Elevator |
| IMPL 8005 | DEWEY REDMAN /Coincide |
| IMPL 8006 | KEITH JARRETT /Death And The Flower |
| IMPL 8007 | SAM RIVERS /Hues |
| IMPL 8008 | GATO BARBIERI /Chapter IV, Alive In New York |
| IMPL 8009 | ALICE COLTRANE /Lord Of Lords |
| IMPL 8010 | McCOY TYNER /Live At Newport |
| IMPL 8011 | EARL HINES /Once Upon A Time |
| IMPL 8012 | KEITH JARRETT /Backhand |
| IMPL 8013 | YUSEF LATEEF /Club Date |
| IMPL 8014 | EVANS - HAYNES - DOLPHY - NELSON /Blues And The Abstract Truth |
| IMPL 8015 | JOHN COLTRANE /Africa Brass |
| IMPL 8016 | GIL EVANS /Into The Hot |
| IMPL 8017 | COUNT BASIE /Count Basie And The Kansas City 7 |
| IMPL 8018 | ELLINGTON - HAWKINS /Duke Ellington Meets Coleman Hawkins |
| IMPL 8019 | CHARLIE MINGUS /The Black Saint And The Sinner Lady |
| IMPL 8020 | JOHNNY HODGES /Everybody Knows Johnny Hodges |
| IMPL 8021 | SONNY ROLLINS /Sonny Rollins On Impulse |
| IMPL 8022 | ALBERT AYLER /New Grass |
| IMPL 8023 | PHAROAH SAUNDERS /Wisdom Through Music |
| IMPL 8024 | SONNY CRISS /Warm And Sonny |

- | Cat. No. | Artist/Title |
|-----------|---|
| IMPL 8025 | SAM RIVERS /Sizzle |
| IMPL 8026 | KEITH JARRETT /Mysteries |
| IMPL 8027 | BOBBY BLAND - B. B. KING /Together Again
.....Live |
| IMPL 8028 | THE JOHN COLTRANE QUARTET /Coltrane |
| IMPL 8029 | McCOY TYNER TRIO /Reaching Fourth |
| IMPL 8030 | ARCHIE SHEPP /The Magic Of Ju-Ju |
| IMPL 8031 | ALICE COLTRANE /A Monastic Trio |
| IMPL 8032 | COLEMAN HAWKINS /Today And Now |
| IMPL 8033 | CHARLIE MINGUS /Mingus, Mingus, Mingus, Mingus, Mingus |
| IMPL 8034 | BEN WEBSTER /See You At The Fair |
| IMPL 8035 | SONNY ROLLINS /East Broadway Run Down |
| IMPL 8036 | YUSEF LATEEF /The Golden Flute |
| IMPL 8037 | BENNY CARTER /Further Definitions |
| IMPL 8038 | JOHN HANDY /Hardwork |
| IMPL 8039 | KEITH JARRETT /Shades |
| IMPL 8040 | THE GIL EVANS ORCHESTRA /Out Of The Cool |
| IMPL 8041 | JOHN COLTRANE /"Live" At The Village Vanguard |
| IMPL 8042 | QUINCY JONES /The Quintessence |
| IMPL 8043 | McCOY TYNER TRIO /Inception |
| IMPL 8044 | SHELLY MAINE /234 |
| IMPL 8045 | DUKE ELLINGTON & JOHN COLTRANE |
| IMPL 8046 | GEORGE WEIN & THE NEWPORT ALL STARS |
| IMPL 8047 | PAUL GONSALVES /Cleopatra Feelin Jazzy |
| IMPL 8048 | CHARLIE MINGUS /Mingus Plays Piano |
| IMPL 8049 | ARCHIE SHEPP /Four For Trane |
| IMPL 8050 | SUNNY ROLLINS /Alfie |
| IMPL 8051 | DIZZY GILLESPIE /Swing Low, Sweet Cadillac |

DOUBLE ALBUMS

- IMPD 901 **JOHN COLTRANE**/The Gentle Side Of....

TAPES

- | | | | | | |
|----------|---|---|----------|---|--------------------------------|
| CIM 8003 | — | GATO BARBIERI /Chapter III, Viva Emiliano Zapata | CIM 8012 | — | KEITH JARRETT /Backhand |
|----------|---|---|----------|---|--------------------------------|



ALBERT AYLER/NEW GRASS

Message From Albert/New Grass/New Generation/Sun Watcher/New Ghosts/Heart Love/Everybody's Movin'/Free At Last
Album : **IMPL 8022**



GATO BARBIERI/CHAPTER III - VIVA EMLIANO ZAPATA

Milonga Triste/Lluvia Azul/El Sublime/La Podrida/Cuando Vuelva A Tu Lado/Viva Emiliano Zapata
Album : **IMPL 8003** Cassette : **CIM 8003**



GATO BARBIERI/CHAPTER IV - ALIVE IN NEW YORK

Milonga Triste/La China Leoncia/Bahia/Lluvia Azul
Album : **IMPL 8008**



COUNT BASIE & THE KANSAS CITY 7

Oh Lady Be Good/Secrets/I Want A Little Girl/Shoe Shine Boy/Count's Place/Senator Whitehead/Tally-Ho Mr. Basie/What 'Cha Talkin'
Album : **IMPL 8017**



BOBBY BLAND AND B. B. KING "TOGETHER AGAIN...LIVE"

Let The Good Times Roll/Medley (They Call It Stormy Monday/Strange Things Happen)/Feel So Bad/Medley (Mother-In-Law Blues/Mean Old World)/Everyday (I Have The Blues)/Medley (The Thrill Is Gone)/I Ain't Gonna Be The First To Cry
Album : **IMPL 8027**



BENNY CARTER/FURTHER DEFINITIONS

Honeysuckle Rose/The Midnight Sun Will Never Set/Crazy Rhythm/Blue Star/Cottontail/Body And Soul/Cherry/Doozy
Album : **IMPL 8037**



ORNETTE COLEMAN/CRISIS

Broken Shadows/Comme Il Faut/Song For Che/Space Jungle/Trouble In The East
Album : **IMPL 8002**



ALICE COLTRANE/LORD OF LORDS

Andromeda's Suffering/Sri Rama Ohnedaruth/Excerpts From "The Firebird"/Lord Of Lords/Going Home
Album : **IMPL 8009**



ALICE COLTRANE/A MONASTIC TRIO

Ohnedaruth/Gospel Trane/I Want To See You/Lovely Sky Boat/Oceanic Beloved/Atmic Peace
Album : **IMPL 8031**



JOHN COLTRANE/A LOVE SUPREME

Part I - Acknowledgement/Part II - Resolution/Part III - Pursuance/Part IV - Psalm
Album : **IMPL 8001**



JOHN COLTRANE QUARTET/AFRICA BRASS
Africa/Greensleeves/Blues Minor
Album : **IMPL 8015**



THE JOHN COLTRANE QUARTET/COLTRANE
Out Of This World/Soul Eyes/The Inch Worm/Tunji/Miles' Mode
Album : **IMPL 8028**



JOHN COLTRANE/THE GENTLE SIDE OF JOHN COLTRANE
Soul Eyes/What's New/Welcome/Nancy/My Little Brown Book/Lush Life/Wise One/Alabama/My One And Only Love/I Want To Talk About You/Dear Lord/After The Rain/In A Sentimental Mood/The Spiritual
Album : **IMPD 901**



COLTRANE/'LIVE' AT THE VILLAGE VANGUARD
Spiritual/Softly As In A Morning Sunrise/Chasin' The Trane
Album : **IMPL 8041**



SONNY CRISS/WARM AND SONNY
Cool Struttin'/The Way We Were/That's The Way Of The World/Bumpin'/Sweet Summer Breeze/Memories/Blues For Willie
Album : **IMPL 8024**



DUKE ELLINGTON - COLEMAN HAWKINS/DUKE ELLINGTON MEETS COLEMAN HAWKINS
Limbo Jazz/Mood Indigo/Ray Charles' Place/Wanderlust/You Dirty Dog/Self Portrait (Of The Bean)/The Jeep Is
Album : **IMPL 8018**



DUKE ELLINGTON & JOHN COLTRANE
In A Sentimental Mood/Take The Coltrane/Big Nick/Stevie/My Little Brown Book/Angelica/The Feeling Of Jazz
Album : **IMPL 8045**



BILL EVANS - ROY HAYNES - ERIC DOLPHY - OLIVER NELSON/BLUES AND THE ABSTRACT TRUTH
Stolen Moments/Hoe Down/Cascades/Yearnin'/Butch And Butch/Teenie's Blues
Album : **IMPL 8014**



JOHN HANDY/HARD WORK
Hard Work/Blues For Louis Jordan/Young Enough To Dream/Love For Brother Jack/Didn't I Tell You/Afro Wiggle/You Don't Know
Album : **IMPL 8038**



DIZZY GILLESPIE/SWING LOW, SWEET CADILLAC
Swing Low, Sweet Cadillac/Mas Que Nada (Pow, Pow, Pow)/Bye/Something In Your Smile (from the 20th Century Fox Motion Picture "Doctor Dolittle")/Kush
Album : **IMPL 8051**



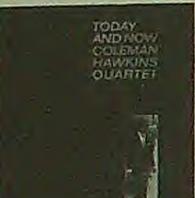
GIL EVANS ORCHESTRA/INTO THE HOT
Moon Taj/Pots/Angkor Wat/Bulbs/Barry's Tune Mixed
Album : **IMPL 8016**



THE GIL EVANS ORCHESTRA/OUT OF THE COOL
La Nevada/Where Flamingos Fly/Bilbao Song/Stratusphunk/Sunken Treasure
Album : **IMPL 8040**



PAUL GONSALVES CLEOPATRA FEELIN' JAZZY
Caesar & Cleopatra Theme/Anthony And Cleopatra Theme/Bluz For Liz/Cleo's Blues/Action In Alexandria/
Cleo's Asp/Cleopatra's Lament
Album : **IMPL 8047**



COLEMAN HAWKINS QUARTET TODAY AND NOW
Go Lil Liza/Quintessence/Don't Love Me/Love Song From 'Apache'/Put On Your Old Grey Bonnet/Swingin'
Scotch/Don't Sit Under The Apple Tree
Album : **IMPL 8032**



EARL HINES/ONCE UPON A TIME
Once Upon A Time/Black And Tan Fantasy/Fantastic, That's You/Cottontail/Blues In My Flat/You Can Depend On
Me/Hash Brown
Album : **IMPL 8011**



JOHNNY HODGES EVERYBODY KNOWS JOHNNY HODGES
Everybody Knows/The Jeep Is Jumpin'/310 Blues/Main Stem/I Let A Song Go Out Of My Heart/Don't Get Around
Much Anymore/Flower Is A Lovesome Thing/Papa Knows/Open Mike
Album : **IMPL 8020**



KEITH JARRETT/DEATH AND THE FLOWER
Death And The Flower/Prayer/Great Bird
Album : **IMPL 8006**



KEITH JARRETT/BACKHAND
Inflight/Kuum/Vapallia/Backhand
Album : **IMPL 8012** Cassette : **CIM 8012**



KEITH JARRETT/MYSTERIES
Rotation/Everything That Laments/Flame/Mysteries
Album : **IMPL 8026**



KEITH JARRETT/SHADES
Shades Of Jazz/Southern Smiles/Rose Petals/Diatribes
Album : **IMPL 8039**



QUINCY JONES AND HIS ORCHESTRA/THE QUINTESSENCE

Quintessence/Robot Portrait/Little Karen/Straight, No Chaser/For Lena And Lennie/Hard Sock Dance/Invitation/
The Twitch
Album: **IMPL 8042**



YUSEF LATEEF/CLUB DATE

Oscarlypso/Gee Sam Gee/Rogi/Brother John/P-Bouk/Nu-Bouk
Album: **IMPL 8013**



YUSEF LATEEF/THE GOLDEN FLUTE

Road Runner/Straighten Up And Fly Right/Oasis/(I Don't Stand) A Ghost Of A Chance With You/Exactly Like You/
The Golden Flute/Rosetta/Head Hunters/The Smart Set
Album: **IMPL 8036**



SHELLEY MANNE/234

Take The "A" Train/The Sicks Of Us/Slowly/Lean On Me/Cherokee/Me And Some Drums
Album: **IMPL 8044**



CHARLIE MINGUS/THE BLACK SAINT AND THE SINNER LADY

Stop! Look! Listen, Sinner Jim Whitney!/Heart's Beat And Shades In Physical Embrace/(Soul Fusion)
Freewoman And Oh, This Freedom's Slave Cries/Stop! Look! And Sing Songs Of Revolutions!/Saint And Sinner
Join In Merriment On Battle Front/Of Love, Pain, And Passioned Revolt, Then Farewell, My Beloved, Til It's
Freedom Day
Album: **IMPL 8019**



CHARLIE MINGUS/MINGUS, MINGUS, MINGUS, MINGUS, MINGUS

11 B.S./1 X Love/Celia/Mood Indigo/Better Get Hit In Yo' Soul/Theme For Lester Young/Hora Decubitus
Album: **IMPL 8033**



MINGUS PLAYS PIANO

Myself When I Am Real/I Can't Get Started/Body And Soul/Roland Kirk's Message/Memories Of You/She's Just
Miss Popular Hybrid/Orange Was The Color Of Her Dress; Then Silk Blues/Meditations For Moses/Old Portrait/
I'm Getting Sentimental Over You/Compositional Theme Story . . . Medleys, Anthems And Folklore
Album: **IMPL 8048**



DEWEY REDMAN/COINCIDE

Seeds And Deeds/Somnifacient/Meditation Submissiod Purification/Joie De Vivre/Funcitydues/Phadan-Sers
Qow
Album: **IMPL 8005**



SAM RIVERS/HUES

Amber/Turquoise/Rose/Chartreuse/Mauve/Indigo/Onyx/Topaz/Ivory/Black/Violet
Album: **IMPL 8007**



SAM RIVERS/SIZZLE

Dawn/Flare/Flame/Scud
Album: **IMPL 8025**



HOWARD ROBERTS/EQUINOX EXPRESS ELEVATOR
 Unfolding In/Timelaps/T T T T/Growing National Concern/2 dB, Eyes Of Blue/(The Single) (On This Side)/Real
 Freak Of Nature Historical Monument/Slam/Harold J. Ostly, The County Tax Assession/Unfolding In (On Itself)
 Album : **IMPL 8004**



SONNY ROLLINS/SONNY ROLLINS ON IMPULSE
 On Green Dolphin Street/Everything Happens To Me/Hold 'Em Joe/Blue Room/Three Little Words
 Album : **IMPL 8021**



SONNY ROLLINS/EAST BROADWAY RUN DOWN
 East Broadway Run Down/Blessing In Disguise/We Kiss In A Shadow
 Album : **IMPL 8035**



SONNY ROLLINS/ALFIE
 Alfie's Theme/He's Younger Than You Are/Street Runner With Child/Transition Theme For Minor Blues Or
 Little Malcolm Loves His Dad/On Impulse/Alfie's Theme Differently
 Album : **IMPL 8050**



PHAROAH SANDERS/WISDOM THROUGH MUSIC
 High Life/Love Is Everywhere/Wisdom Through Music/The Golden Lamp/Selflessness
 Album : **IMPL 8023**



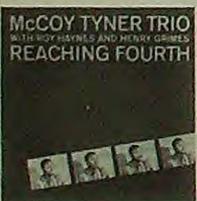
ARCHIE SHEPP/THE MAGIC OF JU-JU
 The Magic Of Ju-Ju/You're What This Day Is All About/Shazam/Sorry 'Bout That
 Album : **IMPL 8030**



ARCHIE SHEPP/FOUR FOR TRANE
 Syeeda's Song Flute/Mr. Syms/Cousin Mary/Rufus
 Album : **IMPL 8049**



McCOY TYNER/LIVE AT NEWPORT
 Newport Romp/My Funny Valentine/All Of You/Monk's Blues/Woody 'N' You
 Album : **IMPL 8010**



McCOY TYNER TRIO/REACHING FOURTH
 Reaching Fourth/Goodbye/Theme For Ernie/Blues Back/Old Devil Moon/Have You Met Miss Jones
 Album : **IMPL 8029**



McCOY TYNER TRIO/INCEPTION
 Inception/There Is No Greater Love/Blues For Gwen/Sunset/Effendi/Speak Low
 Album : **IMPL 8043**



BEN WEBSTER/SEE YOU AT THE FAIR

See You At The Fair/Over The Rainbow/Our Love Is Here To Stay/In A Mellow Tone/Lullabye Of Jazzland/
Stardust/Fall Of Love/While We're Dancing/Some One To Watch Over Me
Album : **IMPL 8034**



GEORGE WEIN & THE NEWPORT ALL-STARS

At The Jazz Band Ball/The Bends Blues/Crazy Rhythm/Slowly/Ja-Da/Keepin' Out Of Mischief Now/Blue Turning
Grey Over You/Lulu's Back In Town
Album : **IMPL 8046**

ALBUMS

- | | | | |
|-----------------|--|----------------|--|
| WGD 2001 | VIENNA STATE OPERA ORCHESTRA/
RED POPPY BALLET | WG 1007 | DANIEL BARENBOIM/THE DIABELLI
VARIATIONS |
| 2002 | THE L.S.O. & CHORUS CONDUCTED BY
PIERRE MONTEUX/BERLIOZ ROMEO &
JULIET | WG 1008 | CHORUS OF MONKS FROM THE ABBEY OF
ENCALAT IN FRANCE/GREGORIAN
CHANTS |
| WGX 3001 | VARIOUS ARTISTS/HANDELS XERXES
COMPLETE OPERA | WG 1009 | SABICAS/GUITAR SUITE/THE DAY OF THE
BULLFIGHT |
| 3002 | FERNANDO VALENTI/SCARLATTI
HARPSICHORD SONATAS VOL. 1 | WG 1010 | DANIEL BARENBOIM/MOZART IN MINOR |
| 3003 | VIENNA STATE OPERA ORCHESTRA
CONDUCTED BY HERMANN SCHERCHEN/
HANDELS MESSIAH | WG 1011 | VIRGIL FOX - PLAYS THE JOHN
WANAMAKER - ORGAN - PHILADELPHIA |
| WG 1001 | JOHN WILLIAMS/SPANISH GUITAR | WG 1012 | JULIAN BREAM/LUTE, GUITAR RECITAL |
| WG 1002 | SIR ADRIAN BOULT - THE VIENNA STATE
ORCHESTRA /FANTASIA ON GREEN SLEEVES | WG 1013 | VIENNA STATE OPERA ORCHESTRA
CONDUCTED BY HERMAN SCHERCHEN |
| WG 1003 | MAURICE DURUFLE/THE ORGANS OF THE
NATIONAL SHRINE WASHINGTON D.C. | WG 1014 | ANNA MOFFA/SINGS BELLINI, DONIZETTI,
ROSSINI & VERDI |
| WG 1004 | JAN PEERCE/SINGS HANDEL ARIAS | | |
| WG 1005 | MAURICE ABRAVANEL - THE UTAH
SYMPHONY/THE GRAND CANYON SUITE | | |
| WG 1006 | BEVERLY SILLS/BEVERLY SILLS CONCERT | | |

TAPE

- CWG 1001** JOHN WILLIAMS/SPANISH GUITAR
CWG 1002 SIR ADRIAN BOULT - THE VIENNA STATE
ORCHESTRA /FANTASIA ON GREEN SLEEVES
CWG 1005 MAURICE ABRAVANEL - THE UTAH
SYMPHONY/THE GRAND CANYON SUITE
CWG 1012 JULIAN BREAM/LUTE, GUITAR RECITAL



MAURICE ABRAVANEL—THE UTAH SYMPHONY/THE GRAND CANYON SUITE
Sunrise/Painted Desert/On The Trail/ Sunset/Cloudburst
Album : **WG 1005** Cassette : **CWG 1005**



DANIEL BARENBOIM THE DIABELLI VARIATIONS
('Veränderungen Über Einen Walzer Von Anton Diabelli. Op. 120'/Ludwig Van Beethoven)
VARIATIONS 1-20/VARIATIONS 21-23
Album : **WG 1007**



DANIEL BARENBOIM MOZART IN MINOR
Fantasia In C Minor/Allegro/Adagio/Molto Allegro/Allegro Maestoso/Adante Cantabile/Presto
Album : **WG 1010**



SIR ADRIAN BOULT—THE VIENNA STATE OPERA ORCHESTRA/RALPH VAUGHAN WILLIAMS
"FANTASIA ON GREENSLEEVES"
FANTASIA ON GREENSLEEVES/ENGLISH FOLK SONG SUITE : March "Seventeen Come Sunday"/
Intermezzo : "My Bonny Boy"/March : "Folk Songs From Somerset"/FANTASIA ON A THEME BY
THOMAS TALLIS
Album : **WG 1002** Cassette : **CWG 1002**



JULIAN BREAM LUTE AND GUITAR RECITAL
Bach—Bource (From The Suite In E Minor)/Bach—Little Prelude In C Minor/Sor—Largo From Fantasia II/Sor—
Rondo Allegretto From Sonata Op. 22/Dowland—Melancholy Gaillard/Dowland—Mrs Vaux's Gigge/Dowland—
Semper Dowland, Semper Dolens/Villa-Lobos—Prelude No. 1 In E Minor/Torroba—Sonatina In A Major/
Turina—Fandanguillo
Album : **WG 1012** Cassette : **CWG 1012**



CHORUS OF MONKS FROM THE ABBEY OF ENCALCAT IN FRANCE/GREGORIAN CHANTS
Qui Sedes/Christe Redemptor/Vox In Rama/Omnes De Saba/Vidimus/Jubilate/Exsurge/Videns Dominus/
Collegerunt/Ad Coenamagni Providi/Haec Dies/Quasimodo/Spiritus Domini/Alleluia Veni Sancti Spiritus/
Dirigatur/Christe Redemptor/Subvenite/Sanctus IX
Album : **WG 1008**



THE ORGANS OF THE NATIONAL SHRINE WASHINGTON D.C.
BUXTEHUDE : Fugue A La Cigue/J. S. BACH/Chorlae Prelude/HANDEL : Concerto For Two Organs/
SCHUMANN : Sketch In B Minor/TOURNEMIRE : Chorale—Improvisation/DURUFLE : Prelude And Fugue
Album : **WG 1003**



VIRGIL FOX—PLAYS THE JOHN WANAMAKER ORGAN—PHILADELPHIA
Richard Wagner - Fanfares From The Good Friday Music/Louis Vierne - Carillon De Westminster/Johann
Sebastian Bach - Come Sweet Death (Komm Susser Tod) S. 478/Henry Mulet - Thou Art The Rock/Edward Elgar
- Pomp And Circumstance/Gabriel Faure - Nocturne (From The Incidental Music For Shylock)/Richard Wagner
- Liebestod (Love - Death)
Album : **WG 1011**



LONDON SYMPHONY ORCHESTRA & CHORUS CONDUCTED BY PIERRE MONTEUX/BERLIOZ
ROMEO & JULIET. OP 17
Part 1. Introduction - Prologue - Strophes - Scherzetto
Part 2. Romeo Alone - The Capulets' Feast
Part 3. Scene Of Love Part 4. Queen Mab Scherzo - Funeral Convoy - Romeo In The Capulets' Tomb (continued)/
Part 4. (concluded) Finale
Album : **WGD 2002**



ANNA MOFFO/SINGS BELLINI, DONIZETTI, ROSSINI & VERDI
Bellini - Il Fervido Desiderio/Bellini - Malinconia, Ninfa Gentile/Bellini - Bella Nice, Che d'amore/Bellini - Venne,
O Rosa Fortunata/Verdi - Perduta Ho La Pace/Verdi - Lo Spazzacamino/Verdi - Ad Una Stella/Verdi - Stornello/
Rossini - La Fioraia Fiorentina/Rossini - La Promesa/Rossini - Mi Lagnero Tacendo/Rossini - L'invito/Donizetti -
Me Voglio fa 'Na Casa/Donizetti - A Mezzanote/Donizetti - La Zingara
Album : **WG 1014**



JAN PEERCE/JAN PEERCE SINGS HANDEL ARIAS
ATALANTA : Say To Irene/SAMSON : Total Eclipse/SEMELE : Wher'er You Walk/ACIS AND GALATEA : Love
Sounds The Alarm/RADAMISTO : Sommi Dey/(ALCESTE) : Enjoy The Sweet Elysian Grove/JEPHTAH : Waft Her,
Angels/ACIS AND GALATEA : Where Shall I Seek/JUDAS MACCABAEUS : Sound An Alarm



SABICUS GUITAR SUITE/THE DAY OF THE BULLFIGHT
Down/Coffee Shop/Selection Of The Bulls/Street/Entrance To The Arena/Fiesta/Street Brawl/Lovers In The Night
Album : **WG 1009**



BEVERLY SILLS/BEVERLY SILLS CONCERT

Bravour—Variations On A Theme Of Mozart/Der Hirt Auf Dem Felsen/The Soldier Tir'd Of War's Alarms/ Meine Seele Hort Im Sehen/Cantata "La Rose"/Lo, Here The Gentle Lark
Album : **WG 1006**



FERNANDO VALENTI/SCARLATTI—HARPSICHORD SONATAS VOL. I

Longo 429 In A Minor/Longo 430 In E Major/Longo 204 In G Major/Longo 37 In G Major/Longo 395 In A Major/ Longo 345 In A Major/Longo 415 In D Major/Longo 252 In C Major/Longo 279 In F Major/Longo 500 In B Flat Major Longo 449 In B Major/Longo 262 In D Major
Album : **WGX 3002**



VIENNA STATE OPERA ORCHESTRA—CONDUCTED BY HERMANN SCHERCHEN

Haydn—Symphony No. 100 In G Minor ("Military")—Symphony No. 45 in F Sharp Minor ("Farewell")/Adagio— Allegro/Allegretto/Minuetto—Moderato/Finale—Presto/Allegro assai/Adagio/Minuetto—Allegretto/Presto— Adagio
Album : **WG 1013**



VIENNA STATE ORCHESTRA/GLIERE "ILYA MOUROMETZ" RED POPPY BALLET AND SYMPHONY NO. 3 IN B MINOR, Op. 42

THE RED POPPY BALLET : Heroic Dance Of The Coolies/Scene And Dance With The Golden Fingers/Dance Of The Chinese Girls/Phoenix/Waltz/Sailor's Dance/SYMPHONY NO. 3 IN B MINOR, Op. 42/Ilya Mourometz And Sviatogor
Album : **WGD 2001**



VIENNA STATE OPERA ORCHESTRA CONDUCTED BY HERMANN SCHERCHEN/HANDEL'S MESSIAH

From No. 1. Sinfonia/To No. 9. Air And Chrous : "O thou tellest good tidings"/From No. 10. Arioso : "For Behold darkness shall cover the earth"/To No. 22. Chrous : "His yoke is easy"/From No. 23. Chorus : Behold The Lamb Of God'/To No. 25c. Chorus : "All We Like Sheep Have Gone Astray"/From : No. 26. Arioso : "All They That see Him"/To No. 38. Air : "Why Do the nations so furiously rage"/From No. 39. Chorus : "Let us break their bonds asunder"/To No. 46. Air : "The trumpet shall sound (Continued)/From No. 46. Air : "The trumpet shall sound" (Concluded)/To No. 50c. Chorus : "Amen"
Album : **WGX 3003**



JOHN WILLIAMS/SPANISH GUITAR

F Moreno Torroba, Sonatina : Allegretto/Andante/Allegro/Nocturne/Suite Castaliana : Fandanguillo/Arada/ Danza/Manel M. Ponce Valse/Theme Varie Et Finale/12 Preludes
Album : **WG 1001** Cassette : **CWG 1001**



VARIOUS ARTISTS/HANDEL XERXES (SERSE) COMPLETE OPERA

OVERTURE (Part One)/ACT I (Part Two)/ACT I (Part Three To Conclusion)/ACT II (Part One)/ACT II (Part Two)/ ACT II (Part Three To Conclusion)/ACT III (Sinfonia And Part One)/ACT III (Part Two To Conclusion)
Album : **WGX 3001**

Chiswick NUMERICAL

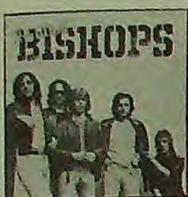
SINGLES & E.Ps.

Cat. No. Artist/Title
SW1 **COUNT BISHOPS EP.**/Route 66/Ain't Got You/
 Beautiful Delilah/Teenage Letter
NS2 **VINCE TAYLOR**/Brand New Cadillac/Pledging My
 Love
NS3 **101-ERS**/Keys To Your Heart/5 Star Rock 'n' Roll
 Petrol
NS4 **GORILLAS**/She's My Gal/Why Wait 'Til Tomorrow
NS5 **COUNT BISHOPS**/Train, Train/Taking It Easy
SW6 **ROCKY SHARPE & THE RAZORS EP.**/Drip Drop/
 What's Your Name/So Hard To Laugh/That's My
 Desire
SW7 **LITTLE BOB STORY**/I'm Crying/Come On Home/
 I Need Money/Cry Baby

NS8 **GORILLAS**/Gatecrasher/Gorilla Got Me
NS9 **RADIO STARS**/Dirty Pictures/Sail Away
NS10 **RADIATORS FROM SPACE**/Television Screen/
 Love Detective
NS11 **SCREWDRIVER**/You're So Dumb/Better Off Crazy
NS12 **THE COUNT BISHOPS**/Baby You're Wrong/Stay
 Free
NS13 **MOTORHEAD**/Motorhead/City Kids
NS14 **THE RINGS**/I Wanna Be Free/Automobile
NS15 **JOHNY MOPED**/No-One/Incendiary Device
NS16 **JEFF HILL**/I Want You To Dance With Me/Feel Like
 Loving You
SW17 **RADIO STARS EP. STOP IT**/No Russians In Russia/Box 29/
 Johnny Mekon/Sorry I'm Tied Up

Chiswick ALPHABETICAL

ALBUMS



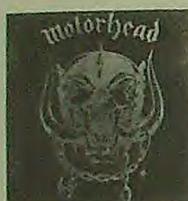
THE COUNT BISHOPS/THE COUNT BISHOPS

I Need You/Stay Free/Down In The Bottom/Talk To You/Shake Your Moneymaker/Down The Road Apiece/
Baby You're Wrong/Don't Start Crying Now/Someone's Got My Number/Sometimes Good Guys Don't Wear
White/You're In My Way/Taste And Try
Album : **WIK 1**



ELVIS PRESLEY/THE ELVIS TAPES

An historic live interview with 22 year old Elvis Presley recorded in Vancouver in 1957 . . .
Album : **RED 1**



MOTORHEAD/MOTORHEAD

Motorhead/Vibrator/Lost Johnny/Iron Horse Born To Lose/White Line Fever/Keep Us On The Road/The Watcher/
Train Kept A Rollin'
Album : **WIK 2**



VARIOUS ARTISTS/HOLLYWOOD ROCK'n'ROLL

GLEN GLENN : Blue Jeans/DON DEAL : Don't Push/GLEN GLENN : Everybody's Movin/Would You/Goofin
Around/I'm Glad My Baby's Gone Away/BEN JOE ZEPPA : Topsy Turvy/DICK BUSCH : Hollywood Party/GLEN
GLENN : One Cup Of Coffee/DORSEY BURNETTE : Great Shakin Fever/ALIS LESLEY : She Will Come Back To Me/
/DICK BUSCH : Exactly
Album : **CH 1**



VARIOUS ARTISTS/SUBMARINE TRACKS AND FOOL'S GOLD (CHISWICK CHARTBUSTERS VOLUME 1)

THE 101'ERS : Keys To Your Heart/THE COUNT BISHOPS : Teenage Letter/THE GORILLAS : She's My Gal/
LITTLE BOB STORY : I'm Crying/THE COUNT BISHOPS : Train Train/THE GORILLAS : Gorilla Got Me/RADIO
STARS : Dirty Pictures/THE GORILLAS : Gratecrasher/ROCKY SHARPE AND THE RAZORS : Drip Drop/LITTLE
BOB STORY : Baby Don't Cry/THE COUNT BISHOPS : Route 66/ROCKY SHARPE AND THE RAZORS : So Hard To
Laugh
Album : **CH 2**

THRUST

Cat. No.	Artist/Title
RUFF 1	LEE CHRISTOFFERSON /Dinner With Drac/ Night Of The Werewolf

IMPORT ALBUMS NUMERICAL

ABC ALBUMS

- AB-157 CARLOS MONOTOYA FLAMENCO GUITAR-Carlos Montoya
 AB-191 FLAMENCO FIRE-Carlos Montoya
 AB-202 MONTOYA-MONTOYA-MONTOYA-Carlos Montoya
 AB-339 THE SOUL OF FLAMENCO-Sabicas
 AB-456 MR. BLUES-B. B. King
 AB-469 OUR BEST TO YOU-Steve & Eydie
 AB-481 PRESENTING THE TAMS-The Tams
 AB-526 EL REY DEL FLAMENCO
 AB-528 CONFESSIN' THE BLUES-B. B. King
 AB-608 I WANTED SOMEONE TO LOVE-Frankie Laine
 AB-628 TO EACH HIS OWN-Frankie Laine
 AB-635 WE'RE A WINNER-The Impressions
 AB-654 THE BEST OF THE IMPRESSIONS-The Impressions
 AB-682 YOU GAVE ME A MOUNTAIN-Frankie Laine
 AB-704 BLUES IS KING-B. B. King
 AB-709 BLUES ON TOP OF BLUES-B. B. King
 AB-712 LUCILLE-B. B. King
 AB-713 INDIANOLA MISSISSIPPI SEEDS-B. B. King
 AB-720 ENDLESS BOOGIE-John Lee Hooker (2 Record Set)
 AB-723 B. B. KING IN COOK COUNTY JAIL-B. B. King
 AB-724 A CLASSIC REVISITED-LIVE AT THE REGAL-B. B. King
 AB-727 THE IMPRESSIONS 16 GREATEST HITS-The Impressions
 AB-730 B. B. KING IN LONDON-B. B. King
 AB-733 LIVE IN CONCERT-The James Gang
 AB-734 THE IMMORTAL HAWAII-alfred Apaka
 AB-735 FLAMENCO GUITAR 16 IMMORTAL PERFORMANCES-Sabicas
 AB-737 16 GREAT PERFORMANCES-Doc Severinsen
 AB-738 16 GREAT PERFORMANCES-Tony Mottola
 AB-739 GYPSY FLAMENCO 16 IMMORTAL PERFORMANCES-Monotoya
 AB-744 16 GREAT COUNTRY PERFORMANCES-Elton Britt
 AB-759 GUESS WHO-B. B. King
 AB-764 20 GOLDEN PERFORMANCES-Steve and Eydie Individually and Together (2 Record Set)
 AB-772 MOODS OF LOVE-Ray Charles Singers (2 Record Set)
 AB-773 FROM BROADWAY TO PARIS-Count Basie-Benny Goodman (2 Record Set)
 AB-782 MODE-Quincy Jones (2 Record Set)
 AB-784 14 GOLDEN RECORDINGS FROM THE HISTORICAL VAULTS OF DUKE PEACOCK-Various Artists
 AB-791 NOASTALGIC HITS FROM THE TWIN PIANOS OF FERRANTE & TEICHER (2 Record Set)
 AB-796 FLAMENCO PASSIONS-Sabicas (2 Record Set)
 AB-801 16 GREATEST HITS-James Gang (2 Record Set)
 AB-813 THE ELECTRIC B. B. KING-HIS BEST-B. B. King
 AB-819 LIVE AND WELL-B. B. King
 AB-820 STONED, SLOW, RUGGED-Rusty Weir
 AB-825 FRIENDS-B. B. King
 AB-836 FRESH FEATHERS-John Klemmer
 AB-848 CHINATOWN-Original Soundtrack
 AB-850 GREATEST HITS, VOL 1-Billy "Crash" Craddock
 AB-851 MELODIES OF LOVE-Bobby Vinton
 AB-852 THE DOVE-Original Soundtrack
 AB-868 COMPLETELY WELL-B. B. King
 AB-878 BACK IN THE ALLEY-B. B. King (The Classic Blues of B. B. King)
 AB-881 I FELL IN LOVE WITH GOD-Nat Townsley
 AB-886 TAKE A CHANCE-Jerry Riopelle
 AB-889 BONDAGE-Angelo Bond
 AB-891 HEART OF HEARTS-Bobby Vinton
 AB-896 I GOT CAUGHT-Clarance Carter
 AB-899 KICKIN'-Mighty Clouds of Joy
 AB-905 GABRIEL KAPLAN HOLES AND MELLO ROLLS-Gabe Kaplan
 AB-907 VICTIM OF LIFE'S CIRCUMSTANCES-Delbert McClinton
 AB-910 I'D LIKE TO BE WITH YOU-Carl Carlton
 AB-911 DUKE & THE DRIVERS CRUISING-Duke & The Drivers
 AB-920 BARK ON THE LEFT, SING ON THE RIGHT-Dirk Hamilton
 AB-921 EVERYBODY WANNA LIVE ON-Masqueraders
 AB-923 MEMPHIS MOVEMENT-Isaac Hayes Movement
 AB-922 SWEET RELEASE-Gabriel
 AB-924 THE BOBBY VINTON SHOW-Bobby Vinton
 AB-933 FOR ALL THE YOUNG WRITERS-Gene Cotton
 AB-938 AIN'T GOOD TO HAVE IT ALL-Jim & Ginger
 AB-941 FARAGHER BROTHERS-Faragher Brothers
 AB-942 ROLLIN' ON-Duke & The Drivers
 AB-943 HEART FULL OF SONGS-Clarance Carter
 AB-947 DON'T TOUCH THAT DIAL-U.S. Radio Band
 AB-955 JOYRIDE-The Dramatics
 AB-957 SERENADES OF LOVE-Bobby Vinton
 AB-959 GENUINE COWHIDE-Delbert McClinton
 AB-960 HYMN TO THE SEEKER-Mac Gayden
 AB-964 SUCCESS AND FAILURE-Dalton and Dubarri
 AB-966 SECOND BREATH-Denise La Salle
 AB-970 SUSIE ALLANSON
 AB-976 ALIAS I-Dirk Hamilton
 AB-977 KING SIZE-B. B. King
 AB-979 SHOTGUN
 AB-981 THE NAME IS LOVE-Bobby Vinton

- AB-982 PICTURES & RHYMES-Jim Weatherley
 AB-986 TRUTH IS THE POWER-Mighty Clouds
 AB-987 LAST NIGHT ON EARTH-Rhythm Heritage
 AB-994 LITTLE FUNK MACHINE-Street Corner Sym.
 AB-998 BOOTY PEOPLE
 AB-997 I'M EVERYONE I EVER LOVED-Martin Mull
 AB-999 LAKESIDE-Lakeside
 AB-1000 AVALANCHE-Avalanche
 AB-1001 ESPECIALLY FOR YOU- Al Hudson & Soul Partners
 AB-1002 GENUINE RUBY-Ruby Andrew
 AB-1004 YOUR ARM'S TOO SHORT TO BOX WITH GOD-Original Broadway Cast
 AB-1007 LIFE STYLE (LIVIN' & LOVING)-John Klemmer
 AB-1009 FAMILY TIES-Faragher Brothers
 AB-1010 SHAKE IT WELL-The Dramatics
 AB-1011 UNIVERSAL CHILD-Dianne Steinberg
 AB-1016 RICHARD TATE-Richard Tate
 AB-1020 BIG DADDYS PLACE-Wayne Handerson
 AB-1032 ALL ABOUT LOVE-Younghearts
 AB-1033 THE NIGHTS-The Nights
 AB-4001 16 GREAT PERFORMANCES-Count Basie with The Mills Brothers
 AB-4002 16 GREAT PERFORMANCES-Liberace
 AB-4003 16 GREAT PERFORMANCES-The Andrew Sisters
 AB-4004 16 GREAT PERFORMANCES-The Mills Brothers
 AB-4005 16 GREAT PERFORMANCES-Billy Vaughn
 AB-4006 16 GREAT PERFORMANCES-Pat Boone
 AB-4009 16 GREAT PERFORMANCES-Mac Wiseman
 AB-4010 16 GREAT PERFORMANCES-Eddie Peabody
 AB-4011 16 GREAT PERFORMANCES-Steppenwolf
 Oc-11 APPLAUSE-Lauren Bacall (Original Broadway Cast)

BACKBEAT ALBUMS

- BB-61 (IF IT IS) ONLY FOR TONIGHT-O. V. Wright
 BB-66 EIGHT MEN AND FOUR WOMEN-O. V. Wright
 BB-67 NUCLEUS OF SOUL-O. V. Wright
 BB-68 SHE'S BACK-Willie Mae "Big Mama" Thornton
 BB-70 A NICKEL AND A NAIL AND THE ACE OF SPADES-O. V. Wright
 BB-72 MEMPHIS UNLIMITED-O. V. Wright

BLUE THUMB ALBUMS

- BT-27 MARK-ALMOND-Mark-Almond
 BT-29 WHERE'S THE MONEY?-Dan Hicks & His Hot Licks
 BT-32 MARK-ALMOND II-Mark-Almond
 BT-36 STRIKING IT RICH-Dan Hicks & His Hot Licks
 BT-38 RADIO DINNER-National Lampoon
 BT-48 THE POINTER SISTERS-The Pointer Sisters
 BT-50 THE BEST OF MARK-ALMOND-Mark-Almond
 BT-51 LAST TRAIN TO HICKSVILLE "THE HOME OF HAPPY FEET"-Dan Hicks & His Hot Licks
 BT-54 DAVE MASON IS ALIVE-Dave Mason
 BT-55 PUTTIN' IN TIME ON PLANET-Ben Sidran
 BT-62 MASEKALA INTRODUCING HEDZOLEH SOUNDZ-Hugh Masekela
 BT-6005 DARKNESS DARKNESS-Phillip Upchurch
 BT-6006 LEMMINGS-National Lampoon
 BT-6009 THAT'S A PLENTY-The Pointer Sisters
 BT-6013 THE BEST OF DAVE MASON-Dave Mason
 BT-6028 CAME INTO KNOWLEDGE-Ramp
 BT-9001 LENNY-Original Broadway Cast

COMMAND QUADRAPHONIC ALBUMS

- CQ-40003 FEVER-Doc Severinsen
 CQ-40004 BROADWAY BASIE'S WAY-Count Basie
 CQ-40005 LOVE ME WITH ALL YOUR HEART-Ray Charles Singers
 CQ-40009 CAN'T BUY A THRILL-Steely Dan
 CQ-40015 PRETZEL LOGIC-Steely Dan
 CQ-40016 THE SMOKER YOU DRINK, THE PLAYER YOU GET-Joe Walsh
 CQ-40019 TOGETHER FOR THE FIRST TIME-B. B. King & Bobby Bland (2 Record Set)
 CQ-40023 RUFUSIZED-Rufus

COMMAND MUSIC OF THE EARTH SERIES

- CO-9001 MUSIC OF GUATEMALA-The San Lucas Band
 CO-9002 MUSIC IN SIKKIM-Various
 CO-9003 TRADITIONAL MUSIC OF CHILE-Various

DOT ALBUMS

- DL-25016 GOLDEN INSTRUMENTS-Billy Vaughn
 DL-25100 SAIL ALONG SILV'RY MOON-Billy Vaughn
 DL-25140 LA PALOMA-Billy Vaughn
 DL-25156 BILLY VAUGHN PLAYS-Billy Vaughn
 DL-25157 THE MILLS BROTHERS GREATEST HITS-The Mills Brothers
 DL-25165 BLUE HAWAII-Billy Vaughn
 DL-25201 GOLDEN HITS-Billy Vaughn
 DL-25276 THEME FROM A SUMMER PLACE-Billy Vaughn
 DL-25562 EDDIE PEABODY PLAYS MORE SMO-O-O-THIES-Eddie Peabody

- DL-25582 THE LORD'S PRAYER-Pat Boone
 DL-25605 PEARLY SHELLS-Billy Vaughn
 DL-25698 GREAT COUNTRY HITS-Billy Vaughn
 DL-25755 NEW SOUNDS-Liberace
 DL-25798 HOW GREAT THOU ART-Pat Boone
 DL-25809 FORTUOSITY-The Mills Brothers
 DL-25811 GOLDEN HITS-THE BEST OF BILLY VAUGHN-Billy Vaughn
 DL-25858 THE LOVE ALBUM-Liberace
 DL-25863 URBAN SUBURBAN-THE FANTASTIC GUITAR OF ROY CLARK-Roy Clark
 DL-25895 DO YOU BELIEVE THIS-Roy Clark
 DL-25901 THE SOUND OF LOVE-Liberace
 DL-25902 BASIE STRAIGHT AHEAD-Count Basie
 DL-25911 NASHVILLE SAXOPHONES-Billy Vaughn
 DL-25927 DREAM-The Mills Brothers
 DL-25953 YESTERDAY WHEN I WAS YOUNG-Roy Clark
 DL-25960 THE MILLS BROTHERS IN MOTION-Mills Brothers
 DL-25976 IT'S ANITA KERR COUNTRY-The Anita Kerr Singers
 DL-25977 THE OTHER SIDE OF ROY CLARK-Roy Clark
 DO-25986 THE BEST OF ROY CLARK-Roy Clark
 DO-25989 DIANA'S COUNTRY-Diana Trask
 DO-25990 THE INCREDIBLE ROY CLARK-Roy Clark
 DO-25992 TOMMY OVERSTREET-Tommy Overstreet
 DO-25993 MAGNIFICENT SANCTUARY BAND-Roy Clark
 DO-25994 THIS IS TOMMY OVERSTREET-Tommy Overstreet
 DO-25994 ROY CLARK COUNTRY-Roy Clark
 DO-26000 THE HAPPIEST GIRL IN THE WORLD-Donna Fargo
 DO-26005 ROY CLARK LIVE!-Roy Clark
 DO-26008 SUPERKICKER-Roy Clark
 DO-26009 THANK YOU FOR TOUCHING MY LIFE-Tony Douglas
 DO-26010 COME LIVE WITH ME-Roy Clark
 DO-26012 MY FRIENDS CALL ME T.O.-Tommy Overstreet
 DO-25018 ROY CLARK'S FAMILY ALBUM-Roy Clark
 DO-26019 ALL ABOUT A FEELING-Donna Fargo
 DO-26021 WOMAN, YOUR NAME IS MY SONG-Tommy Overstreet
 DO-2001 THE ENTERTAINER-Roy Clark
 DO-2005 ROY CLARK FAMILY AND FRIENDS-Roy Clark
 DO-2006 TAKE ME HOME TO SOMEWHERE-Joe Stampley
 DO-2010 CLASSIC CLARK-Roy Clark
 DO-2012 A GIRL NAMED SUE-Sue Richards
 DO-2013 COUNTRYFIED-Ray Pillow
 DO-2015 A PAIR OF FIVES-Roy Clark
 DO-2016 I'M A BELIEVER-Tommy Overstreet
 DO-2017 CHRIS GANTRY-Chris Gantry
 DO-2019 CONNY VAN DYKE SINGS FOR YOU-Connie Van Dyke
 DO-2023 JOE STAMPLEY'S GREATEST HITS VOL. 1-Joe Stampley
 DO-2024 THE MOOD I'M IN-Diana Trask
 DO-2025 RECONSIDER ME-Narvel Felts
 DO-2026 FREDDY WELLER-Freddy Weller
 DO-2027 GREATEST HITS, VOL. 1-Tommy Overstreet
 DO-2029 WHATEVER I SAY MEANS I LOVE YOU-Donna Fargo
 DO-2031 THIS IS EDDY RAVEN-Eddy Raven
 DO-2032 HANK THOMPSON SINGS THE HITS OF "KING" COLE
 DO-2033 NARVEL THE MARVEL-Narvel Felts
 DO-2037 SAY I DO-Ray Price
 DO-2038 THE TOMMY OVERSTREET SHOW-Live
 DO-2040 EASY AS PIE-"Crash" Craddock
 DO-2041 HEART TO HEART-Roy Clark
 DO-2042 AFTERNOON DELIGHT-Johnny Carver
 DO-2046 JERIS ROSS-Jeris Ross
 DO-2048 MY FIRST ALBUM-Randy Cornor
 DO-2051 HEAD FIRST-Roy Head
 DO-2052 SWEET SENSUOUS FEELINGS-Sue Richards
 DO-2053 RAINBOW AND TEARS-Ray Price
 DO-2054 ROY CLARK IN CONCERT-Roy Clark
 DO-2055 LONE STAR BEER & BOB WILLS MUSIC-Red Steagall
 DO-2058 BIONIC BANJO-Buck Trent
 DO-2059 ALL THESE THINGS-Joe Stampley
 DO-2062 HANK 'N' ME-Ray Price
 DO-2065 DOIN' WHAT I FEEL-Narvel Felts
 DO-2063 CRASH-Billy Crash Craddock
 DO-2068 TEXAS RED-Red Steagall
 DO-2066 AHEAD OF HIS TIME-Roy Head
 DO-2070 THE TOUCH OF FELTS-Narvel Felts
 DO-2071 VINTAGE 77-Tommy Overstreet
 DO-2072 MY MUSIC & ME-Roy Clark
 DO-2073 REUNITED-Ray Price
 DO-2077 OH YEAH-Buck Trent
 DO-2082 LIVE-Billy Crash Craddock
 DO-2083 THE BEST OF-Johnny Carver
 DO-2084 KICKED BACK-Tom Bresh

DUKE ALBUMS

- DL-71 JOHNNY ACE MEMORIAL ALBUM-Johnny Ace
 DL-72 THE BAREFOOT ROCK AND YOU GOT ME-Little Junior Parker/Bobby Bland
 DL-73 LIKE 'ER RED HOT-Bobby Bland
 DL-74 TWO STEPS FROM THE BLUES-Bobby Bland
 DL-75 HERE'S THE MAN-Bobby Bland
 DL-76 DRIVING WHEEL-Little Junior Parker
 DL-77 CALL ON ME/THAT'S THE WAY LOVE IS-Bobby Bland

IMPORT ALBUMS NUMERICAL

- DL-78 AIN'T NOTHING YOU CAN DO—Bobby Bland
 DL-79 THE SOUL OF THE MAN—Bobby Bland
 DL-82 BLUES THAT GAVE AMERICA SOUL—The World's Greatest Blues and Soul Artists
 DL-83 THE BEST OF JUNIOR PARKER—Junior Parker
 DL-84 THE BEST OF BOBBY BLAND—Bobby Bland
 DL-86 BEST OF BOBBY BLAND, VOL. 2—Bobby Bland
 DL-88 TOUCH OF THE BLUES—Bobby Bland
 DL-89 SPOTLIGHTING THE MAN BOBBY BLAND—Bobby Bland
 DL-92 INTROSPECTIVE OF THE EARLY YEARS—Bobby Bland (2 Record Set)
 DS-50150 WHITE SPORT COAT & PINK CRUSTACEAN—Jimmy Buffett

IMPULSE ALBUMS

- AS-1 THE GREAT KAI AND J.J.—J. J. Johnson/Kai Winding
 AS-3 THE INCREDIBLE KAI WINDING TROMBONES—Kai Winding
 AS-7 ART BLAKEY AND THE JAZZ MESSENGERS—Art Blakey
 AS-8 PERCUSSION BITTER SWEET—Max Roach
 AS-14 STATEMENTS—Milt Jackson
 AS-16 IT'S TIME—Max Roach
 AS-23 OUT OF THE AFTERNOON—Roy Haynes
 AS-27 THE ARTISTRY OF FREDDIE HUBBARD—Freddie Hubbard
 AS-28 DESAFINADO—Coleman Hawkins
 AS-29 PASSIN' THRU—Chico Hamilton
 AS-32 BALLADS—John Coltrane Quartet
 AS-38 THE BODY & THE SOUL—Freddie Hubbard
 AS-39 NIGHTS OF BALLADS AND BLUES—McCoy Tyner
 AS-40 JOHN COLTRANE & JOHNNY HARTMAN—Coltrane/Hartman
 AS-42 IMPRESSIONS—John Coltrane
 AS-43 NOW! SONNY STITT—Sonny Stitt
 AS-45 A JAZZ MESSAGE—Art Blakey
 AS-49 ILLUMINATION—Elvin Jones/Jimmy Garrison
 AS-50 "LIVE" AT BIRDLAND—John Coltrane
 AS-52 SALT AND PEPPER—Sonny Stitt/Paul Gonsalves
 AS-55 TELL IT THE WAY IT IS—Paul Gonsalves
 AS-57 I JUST DROPPED BY TO SAY HELLO—Johnny Hartman
 AS-58 TAKE IT FROM ME—Terry Gibbs
 AS-59 MAN FROM TWO WORLDS—Chico Hamilton
 AS-62 LOREZ ALEXANDRIA THE GREAT—Lorez Alexandria
 AS-63 TODAY AND TOMORROW—McCoy Tyner
 AS-64 THE HAPPY HORNS OF CLARK TERRY—Clark Terry
 AS-66 CRESCENT—John Coltrane
 AS-68 PROOF POSITIVE—J. J. Johnson
 AS-69 LIVE AT PEPS—Yusef Lateef
 AS-70 JAZZ 'N' SAMBA—Milt Jackson
 AS-72 MY FAIR LADY LOVES JAZZ—Billy Taylor
 AS-73 EVERYBODY LOVES A LOVER—Shirley Scott
 AS-74 THE VOICE THAT IS—Johnny Hartman
 AS-75 MORE BLUES AND THE ABSTRACT TRUTH—Oliver Nelson
 AS-76 MORE OF THE GREAT LOREZ ALEXANDRIA—Lorez Alexandria
 AS-78 YOU BETTER KNOW IT—Lionel Hampton
 AS-79 McCOY TYNER PLAYS ELLINGTON—McCoy Tyner
 AS-82 CHIC CHIC CHICO—Chico Hamilton
 AS-83 SING A SONG OF BASIE—Lambert, Hendricks, Ross
 AS-84 1984—Yusef Lateef
 AS-85 JOHN COLTRANE QUARTET PLAYS—John Coltrane
 AS-86 FIREMUSIC—Archie Shepp
 AS-87 WRAPPED TIGHT—Coleman Hawkins
 AS-88 DEAR JOHN C—Elvin Jones
 AS-90 THE NEW WAVE IN JAZZ—Recorded at the Village Gate No. 3/28/65—Various Artists
 AS-92 PSYCHICEMOTUS—Yusef Lateef
 AS-94 NEW THING AT NEWPORT—John Coltrane/Archie Shepp
 AS-95 ASCENSION—John Coltrane
 AS-97 ON THIS NIGHT—Archie Shepp
 AS-99 THE DEFINITIVE JAZZ SCENE VOL. 1—Various Artists
 AS-100 DEFINITIVE JAZZ SCENE VOL. II—Various Artists
 AS-9101 DEFINITIVE JAZZ SCENE VOL. III—Various Artists
 AS-9102 EL CHICO—Chico Hamilton
 AS-9103 IT SERVES YOU RIGHT TO SUFFER—John Lee Hooker
 AS-9104 TIAJUANA JAZZ—Gary McFarland/Clark Terry
 AS-9106 KULU SE MAMA—John Coltrane
 AS-9107 THUNDERBIRD—Louis Bellson
 AS-9110 MEDITATIONS—John Coltrane
 AS-9115 LET IT GO—Stanley Turrentine
 AS-9117 A FLAT, G FLAT & C—Yusef Lateef
 AS-9120 EXPRESSION—John Coltrane
 AS-9124 JOHN COLTRANE "LIVE" AT THE VILLAGE VANGUARD AGAIN—John Coltrane
 AS-9126 EVERYWHERE—Roswell Rudd
 AS-9129 SOUND PIECES—Oliver Nelson
 AS-9130 THE DEALER—Chico Hamilton
 AS-9134 MAMA TOO TIGHT—Archie Shepp
 AS-9138 TAUHID—Pharoah Sanders
 AS-9139 3 FOR SHEPP—Marion Brown
 AS-9140 OM—John Coltrane

- AS-9143 GREEK COOKING—Phil Woods
 AS-9144 THE KENNEDY DREAM—Oliver Nelson
 AS-9148 COSMIC MUSIC—Alice & John Coltrane
 AS-9151 WIND, SKY AND DIAMONDS—Gabor Szabo
 AS-9153 "LIVE" FROM LOS ANGELES—Oliver Nelson
 AS-9155 "LIVE" AT THE VILLAGE VANGUARD AND THE VILLAGE THEATRE—Albert Ayler
 AS-9157 IT'S WHAT'S HAPPENIN'—Clark Terry
 AS-9158 IMPRESSIONS OF NEW YORK—Rolf and Joachim Kuhn
 AS-9160 HEAVY SOUNDS—Elvin Jones/Richard Davis
 AS-9161 SELFLESSNESS—John Coltrane
 AS-9163 THE HONEYSUCKLE BREEZE—Tom Scott
 AS-9165 LOVE CRY—Albert Ayler
 AS-9170 THE WAY AHEAD—Archie Shepp
 AS-9171 RURAL STILL LIFE—Tom Scott
 AS-9174 THE BEST OF CHICO HAMILTON—Chico Hamilton
 AS-9176 AT THE TOP—POINCIANA REVISITED—Ahmad Jamal
 AS-9181 KARMA—Pharoah Sanders
 AS-9189 THAT'S THE WAY, IT IS—Milt Jackson/Ray Brown
 AS-9190 JEWELS OF THOUGHT—Pharoah Sanders
 AS-9191 MUSIC IS THE HEALING FORCE OF THE UNIVERSE—Albert Ayler
 AS-9194 THE AWAKENING—Ahmad Jamal
 AS-9195 TRANSITION—John Coltrane
 AS-9200 HIS GREATEST YEARS—John Coltrane (2 Record Set)
 AS-9202 JOHN COLTRANE LIVE IN SEATTLE FEATURING PHAROAH SANDERS (2 Record Set)—John Coltrane/Pharoah Sanders
 AS-9203 JOURNEY IN SATCHIDANANDA FEATURING PHAROAH SANDERS—Alice Coltrane/Pharoah Sanders
 AS-9204 GABOR SZABO: HIS GREATEST HITS (2 Record Set)—Gabor Szabo
 AS-9206 THEMBI—Pharoah Sanders
 AS-9207 ANTELOPE FREEWAY—Howard Roberts
 AS-9211 SUN SHIP—John Coltrane
 AS-9214 CONSTANT THROB—John Klemmer
 AS-9217 FREELIGHT—Ahmad Jamal
 AS-9220 WATERFALL—John Klemmer
 AS-9222 ATTICA BLUES—Archie Shepp
 AS-9223 HIS GREATEST YEARS, VOL. 2—John Coltrane (2 Record Set)
 AS-9229 THE BEST OF PHAROAH SANDERS—Pharoah Sanders (2 Record Set)
 AS-9232 REFLECTION ON CREATION AND SPACE—Alice Coltrane (2 Record Set)
 AS-9235 RE-VALUATION: THE IMPULSE YEARS—McCoy Tyner (2 Record Set)
 AS-9236 RE-EVALUATION: THE IMPULSE YEARS—Sonny Rollins (2 Record Set)
 AS-9238 TRANQUILITY—Ahmad Jamal
 AS-9240 FORT YAWUH—Keith Jarrett
 AS-9244 INTENSITY—John Klemmer
 AS-9246 LIVE—CONCERT IN JAPAN—John Coltrane (2 Record Set)
 AS-9248 CHAPTER I: LATIN AMERICA—Gato Barbieri
 AS-9250 THE EAR OF THE BEHEARER—Dewey Redman
 AS-9251 STREAMS—Sam Rivers
 AS-9252 GEECHEE RECOLLECTIONS—Marion Brown
 AS-9253 THE SAXAPHONE—Various Artists (3 Record Set)
 AS-9263 CHAPTER II: HASTA PIEMPRE—Gato Barbieri
 AS-9264 IMPULSE ARTISTS ON TOUR—(John Klemmer, Michael White, Keith Jarrett, Gato Barbieri, Sam Rivers)
 AS-9266 IMPULSIVELY—Various Artists (2 Rec. Set)
 AS-9268 FATHER MUSIC/MOTHER DANCE—Michael White
 AS-9269 MAGIC AND MOVEMENT—John Klemmer
 AS-9272 THE DRUMS—Various Artists—(3-Rec. Set)
 AS-9273 THE AFRICA BRASS SESSIONS, VOL. II—John Coltrane
 AS-9274 TREASURE ISLAND—Keith Jarrett
 AS-9277 INTERSTELLAR SPACE—J. Coltrane
 AS-9278 HIS GREATEST YEARS, VOL. III—J. Coltrane (2 Rec. Set)
 AS-9282 MILT JACKSON: THE IMPULSE YEARS—Milt Jackson (2 Rec. Set)
 AS-9283 ELVIN JONES: THE IMPULSE YEARS—Elvin Jones (2 Rec. Set)
 AS-9284 THE BASS—Various Artists—(3-Rec. Set)
 AS-9285 ELLINGTONIA VOL. II—Various Artists (2-Rec. Set)
 AS-9308 BRASS FEVER—Brass Fever
 AS-9311 I DON'T KNOW HOW TO LOVE HIM—Gloria Lynne
 AS-9313 ILLUSIONS—Jimmy Ponder
 AS-9318 METAMORPHOSIS—Wade Marcus
 AS-9319 TIME IS RUNNING OUT—Brass Fever
 AS-9321 WHAT A LITTLE MOONLIGHT CAN DO—Betty Carter (2 Rec. Set)
 AS-9324 CARNIVAL—John Handy
 AS-9325 THE OTHER VILLAGE VANGUARD TAPES—John Coltrane
 AS-9326 JOY OF SAX—Sonny Criss
 AS-9329 MUSIC LETS ME BE—Les McCann
 AS-9330 GRADY TUTE—Grady Tute

PARAMOUNT ALBUMS

- PA-1006 TEN COMMANDMENTS—Orig. Soundtrack
 PA-1016 SERPICO—Orig. Soundtrack
 PA-5032 LOVE STORY—Billy Vaughn
 PA-6012 WILLY WONKA & THE CHOCOLATE FACTORY—Orig. Soundtrack

- PA-6017 OZONE—Commander Cody & His Lost Planet Airmen
 PA-6035 SOUNDSTAGE!—Billy Vaughn
 PA-6038 A DONUT AND A DREAM—Mills Brothers
 PA-6044 COUNTRY'S GREATEST HITS—Billy Vaughn
 PA-6054 COUNTRY CASANOVA—Commander Cody & His Lost Planet Airmen
 PA-6075 BOOGIE WOOGIE BUGLE GIRLS—The Andrew Sisters

PEACOCK ALBUMS

- PL-100 A CHRISTIAN TESTIMONIAL—Dixie Hummingbirds
 PL-101 SONGS OF PRAISE—Sensational Nightingales
 PL-102 PRECIOUS MEMORIES—Original Five Blind Boys
 PL-107 PRAY FOR ME—Reverend Cleophus Robinson & Sister Josephine James
 PL-108 IN THE MORNING—Dixie Hummingbirds
 PL-112 GLORY, GLORY—Sensational Nightingales
 PL-113 FATHER I STRETCH MY HANDS TO THEE—Original Five Blind Boys
 PL-114 FAMILY CIRCLE—Mighty Clouds of Joy
 PL-115 PRAYER FOR PEACE—Dixie Hummingbirds
 PL-118 TRAVEL ON—Sensational Nightingales
 PL-121 A BRIGHT SIDE—Mighty Clouds of Joy
 PL-129 I'D TRADE A LIFETIME—The O'Neal Twins
 PL-131 PRAYED TOO LATE—Sensational Nightingales
 PL-132 HE'S DONE GREAT THINGS—Rev. Cleophus Robinson
 PL-134 LIVE AT THE MUSIC HALL—Mighty Clouds of Joy
 PL-135 THE BEST OF REV. CLEOPHUS ROBINSON—Rev. Cleophus Robinson
 PL-136 THE BEST OF THE MIGHTY CLOUDS OF JOY—Mighty Clouds of Joy
 PL-137 THE BEST OF THE SENSATIONAL NIGHTINGALES—Sensational Nightingales
 PL-138 THE BEST OF THE DIXIE HUMMINGBIRDS—Dixie Hummingbirds
 PL-139 THE BEST OF THE FIVE BLIND BOYS—Five Blind Boys
 PL-144 YOUR GOOD DEEDS—Dixie Hummingbirds
 PL-150 CHRISTMAS CAROLS AND GOOD GOSPEL—Rev. Cleophus Robinson
 PL-151 PRESENTING THE UNTOUCHABLES—Mighty Clouds of Joy
 PL-154 HEART AND SOUL—Sensational Nightingales
 PL-161 QUIT TALKING TO YOURSELF—Rev. W. Leo Daniels
 PL-163 SONGS OF REV. JULIUS CHEEKS & THE NIGHTINGALES—Mighty Clouds of Joy
 PL-166 THE SUPER GROUPS—Mighty Clouds, Nightingales Hummingbirds, & others
 PL-168 IT'S COMING UP AGAIN—Rev. W. Leo Daniels
 PL-170 GOD BLESS AMERICA—Mighty Clouds of Joy
 PL-171 CAN I GET A WITNESS—The Gospelaire
 PL-173 LIVE AT THE APOLLO—Mighty Clouds of Joy
 PL-174 HOW BIG IS YOUR GOD? (SERMON)—Rev. W. Leo Daniels
 PL-175 IT'S GONNA RAIN—Sensational Nightingales
 PL-177 YOU AND I & EVERYONE—Sensational Nightingales
 PL-178 WE LOVE YOU LIKE A ROCK—Dixie Hummingbirds
 PL-179 GOSPEL IN MY SOUL—Billy Preston
 PL-181 I FOUND THE ANSWER—Swan Silvertones
 PL-182 CHILD OF OUR KING—The Harmonizing Four
 PL-183 BEST OF THE MIGHTY CLOUDS OF JOY—VOL. II—Mighty Clouds of Joy
 PL-184 BE AT REST—Hi Way Que C's
 PL-188 BEST OF THE BLIND BOYS—Vol. II—Blind Boys
 PL-191 THE BEST OF REV. CLEOPHUS ROBINSON—Vol. II—Rev. Cleophus Robinson
 PL-193 DON'T LET HIM DOWN—Pilgrim Jubilee Singers
 PL-195 MY DESIRE—Five Blind Boys
 PL-196 LOOKING FOR A BARGAIN—Rev. Leo Daniels
 PL-197 YOU KNOW NOT THE HOUR—Sensational Nightingales
 PL-59200 GOSPEL AT ITS BEST—Various
 PL-59201 WON'T IT BE GRAND—The Crowns of Glory
 PL-59202 OH SAY CAN YOU SEE—Andrea Vereen & The St. Marks Choir
 PL-59204 THE SISTERS AND THEIR SONS—The Loving Sisters
 PL-59205 WHO ARE WE—Dixie Hummingbirds
 PL-59209 MY SISTERS AND BROTHERS—Sensational Nightingales
 PL-59212 THERE'S A GOD SOMEWHERE—Five Blind Boys
 PL-59213 MOMENTS OF MEDITATION—Rev. C. Robinson
 PL-59214 WAIT ON THE LORD—Salem Travelers
 PL-59216 CRYING WON'T HELP—The Pilgrim Jubilee
 PL-59217 THANKS TO THEE—Dixie Hummingbirds
 PL-59218 CHANGE IN THE WORLD—Mildred Clark
 PL-59219 THE ALMIGHTY HAND—Sensational Nightingales
 PL-59220 A NEW DAY—The Loving Sisters
 PL-59221 COLUMBUS MANN—Columbus Mann
 PL-59222 TESSIE HILL—Tessie Hill
 PL-59224 GOD SAVE THE CHILDREN—Crowns of Glory
 PL-59225 LORD, I'VE REALLY BEEN TRYING—Mildred Clark & The Melodyaires
 PL-59226 WONDERFUL TO BE ALIVE—Dixie Hummingbirds
 GL-1974 SAMPLER—16 Great Artists & 16 Wonderful Songs of Faith
 PL-59227 SEE YOU IN THE RAPTURE—Sensational Nightingales
 PL-59228 MILDRED CLARK & MELODYAIRES
 PL-59229 THINK ABOUT IT—Tessie Hill
 PL-59230 RUNNING SHORT OF LOVE—Loving Sisters

IMPORT ALBUMS NUMERICAL

SONGBIRD ALBUMS

- SB-200 THE NEED OF PRAYER-Inez Andrews & The Andrewettes
- SB-201 LETTER TO JESUS-Inez Andrews & The Andrewettes
- SB-212 TOO LATE-Jackson Southernaires
- SB-213 CLOSE TO THEE-Inez Andrews
- SB-222 HE'S MY BROTHER-The Jackson Southernaires/
The Sensational Williams Brothers
- SB-224 THE WORLD SERIES (SERMON) PROVERBS 14:34-
Rev. Roy E. Easley
- SB-226 LORD, DON'T MOVE THE MOUNTAIN-Inez Andrews
- SB-230 SAVE MY CHILD-Jackson Southernaires
- SB-233 SOUND OF MUSIC-Ollie Collins
- SB-236 HOLDING ON-Sensational Williams Brothers
- SB-239 MORE CHURCH IN THE HOME-Inez Andrews
- SB-240 MOTHER'S FAVORITE SONGS-Various
- SB-242 IT'S SO EASY-The Biblical Gospel Singers
- SB-248 WHAT'S WRONG WITH PEOPLE TODAY?-
Sensational Williams Brothers
- SB-249 LOOKA 'ROUND-Jackson Southernaires
- SB-250 SEEK YE FIRST THE KINGDOM-Sister Lee Ida Brown
and Eugene Williams and the Houston
Interdenominational Choir
- SB-252 IT'S CHEAPER TO SEEK HER-Rev. T. Cuveston
- SB-253 OH WHY-Liz Dargan & The Gospellettes
- SB-254 THE MUNICH GOSPEL FESTIVAL-Inez Andrews
- SB-255 INSPIRATION-The Mills Brothers
- SB-256 THEME FROM REVELATION-The Elite Jewels
- SB-257 LIVING A SAVED LIFE NOW-Josh Hailey
- SB-258 TOMORROW'S HELP TODAY-Rev. Oris Mays
- SB-259 THIS IS NOT THE FIRST TIME I'VE BEEN LAST-
Inez Andrews
- SB-260 LIFE BEYOND THE ASHES-Rev. Evans
- SB-261 THAT'S THE WAY THE GOOD LORD PLANNED IT-
The Gospel Crusaders
- SB-262 WORK WHILE IT'S DAY-Eugene Williams
- SB-263 SURELY GOD IS ABLE-Liz Dargan & The Gospellettes
- SB-264 A FOUNTAIN FILLED WITH BLOOD-
Rev. Isaac Jenkins
- SB-265 WHEREOF I AM GLAD-Josh Hailey
- SB-266 WAR ON SIN-Inez Andrews
- SB-268 PRAY FOR THE GOOD OF THE LAND-
Biblical Gospel Singers

Records



Impulse

Westminster Gold

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NEW SINGLE

HAR535



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The new
hit single from
**THE NEW
JOE
DOLAN**
'I need you'

7N45702



RECORDS



28	47	LOOKING AFTER NUMBER ONE Boom Town Rats	Ensign ENY 4
29	33	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman	RSO 2090 251
30	31	DREAMER Jacksons	Epic EPC 5458
31	32	DANCIN' EASY Danny Williams	Ensign ENY 3
32	25	DREAMS Fleetwood Mac	Warner Brothers K 16969
33	15	EASY Commodores	Motown TMG 1073
34	42	DOWN THE HALL Four Seasons	Warner Brothers K 16982
35	36	YOU TAKE MY HEART AWAY DeEtta Little/Nelson Pigford	United Artists UP 36257
36	45	PIPELINE Bruce Johnston	CBS 5514
37	50	GIMME DAT BANANA Black Gorilla	Response SR 502
38	37	LET'S CLEAN UP THE GHETTO Philadelphia Int. All Stars	Philadelphia PIR 5451
39	NEW	IT'S NOW OR NEVER Elvis Presley	RCA PB 2698
40	39	IF I HAVE TO GO AWAY Jigsaw	Splash CP11
41	NEW	ALL SHOOK UP Elvis Presley	RCA PB 2694
42	40	AMERICAN GIRL Tom Petty & The Heartbreakers	Island WIP 6403
43	NEW	CRYING IN THE CHAPEL Elvis Presley	RCA PB 2708
44	NEW	JAILHOUSE ROCK Elvis Presley	RCA PB 2695
45	43	ALL I THINK ABOUT IS YOU Harry Nilsson	RCA PB 9104
46	NEW	ARE YOU LONESOME TONIGHT Elvis Presley	RCA PB 2699
47	49	I GOT TO SING J.A.L.N. Band	Magnet MAG 97
48	NEW	THE WONDER OF YOU Elvis Presley	RCA PB 2709
49	NEW	WOODEN HEART Elvis Presley	RCA PB 2700
50	NEW	RETURN TO SENDER Elvis Presley	RCA PB 2706

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Roy Woods Wizzo Band
'The Stroll'
K16961

Greg Lake & Emerson Lake & Palmer
'C'est La Vie'
K10990

The American Disco chart success
Hodges James & Smith

The Professional Night Club D.J. Association
RECORD OF THE WEEK

Since I fell for you
HLU 10551

Remixed from the forthcoming album
WHAT'S ON YOUR MIND

Marketed by **DECCA**

James Taylor

NEW SINGLE 'HANDY MAN'

5363
Records

AIRPLAY ACTION

PENNINE PICK
HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)

ADD ONS
CRYING IN THE CHAPEL — Elvis Presley (RCA 2708)
BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)

Piccadilly Radio

MANCHESTER

ADD ONS
THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
SUNSHINE OF YOUR LOVE — Rosetta Stone (Private Stock PVT 118)
HOME IS WHERE MY HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
SHE DID IT — Eric Carmen (Arista 132)
BLACK BETTY — Ram Jam (Epic EPC 5492)
LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)
YOU'RE THE SINGER — Bernie Leadon/Michael Georgiades Band (Asylum K 13092)

Plymouth Sound

PLYMOUTH

HIT PICKS
Ian Calvert: FEMMES PART 1 — Natalie & Christine (EMI 2670)
SO HERE I GO AGAIN — Liverpool Express (Warner Bros. K 16999)
Peter Greig: ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
BEST OF MY LOVE — Emotions (CBS 5555)
I'M TURNING AROUND — Gentle Giant (Chrysalis CHS 2160)
A. T. Baxter: ALL SUMMER LONG — Vicky Silva (Bronze BRO 43)
Brian Day: I WANNA BUMP — Bobby Marchan (Mercury 6167 522)
Nicky Bennett: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)

Swansea Sound

SWANSEA

HIT PICKS
Mike Hooper: SHE DID IT — Eric Carmen (Arista 132)
Dave Bowen: HOLDING ON — Main Street (State STAT 56)
Colin Mason: YOU GIVE ME THOSE FEELINGS — Lynsey De Paul (Polydor 2058 915)
Jon Hawkins: OXYGENE — Jean Michel Jarre (Polydor 2001 721)
Phil Fothergil: I DON'T WANNA GO — Moments (All Platinum 6146 325)

ADD ONS
BEAUTIFUL SUMMER DAY — Mother Freedom Band (All Platinum 6146 326)
YOU'VE BEEN DOING ME WRONG — Delegation (State STAT 55)
BEST OF MY LOVE — Emotions (CBS 5555)
DON'T WISH TO HARD — Carole Bayer Sager (Elektra K 12260)

Radio Tees

TEESSIDE

HIT PICKS
Tony Gillham: SO HERE I GO AGAIN — Liverpool Express (Warner Bros K 16999)
David Hoare: YOU GIVE ME THOSE FEELINGS — Lynsey De Paul (Polydor 2058 915)
Dave Gregory: BLACK BETTY — Ram Jam (Epic EPC 5494)
Alastair Pirrie: BE MY BOOGIE WOOGIE BABY — Mr. Walkie Talkie (Polydor 2058 914)
Ian Fisher: I'VE NEVER BEEN TO ME — Charlene (Prodigal PROD 4)
Brian Anderson: HEART GET READY FOR LOVE — Hello (Arista 130)

ANOTHER NIGHT — Shadows (EMI 2660)
HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)

Thames Valley

READING

ADD ONS
ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA 9104)
IF I HAVE TO GO AWAY — Jigsaw (Splash CP 11)
SAD SONGS — Alessi (A&M AMS 7310)
IF THAT'S THE WAY THE FEELING TAKES YOU — Trickstar (Jet UP 36288)
ANOTHER STAR — Stevie Wonder (Motown TMG 1083)
HI SUMMER — Carl Wayne (DJM DJS 10797)
LET'S PUT OUR HEARTS TOGETHER — Sunrise (Pye 7N 46012)
ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
IT'S MUCH BETTER NOW — Quint (United Artists UP 36279)
KEEP ON TRYING — Strawbs (Polydor 2066 846)

ROCK FESTIVAL EXTRAS:
DANCING IN THE MOONLIGHT — Thin Lizzy (Vertigo 6069 177)
LOVE LETTERS — Frankie Miller (Chrysalis CHS 2166)

Radio Trent

NOTTINGHAM

ADD ONS
ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
C'EST LA VIE — Greg Lake (Atlantic K 10990)
SHE DID IT — Eric Carmen (Arista 132)
I COULD FALL — Barbara Dickson (RSO 2090 258)
LOOKING AFTER NUMBER ONE — Boom Town Rats (Ensign ENY 4)
THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
THE GREATEST LOVE OF ALL — George Benson (Arista 133)
ANOTHER STAR — STEVIE Wonder (Motown TMG 1083)

Radio Victory

PORTSMOUTH

HIT PICKS
Glenn Richards: HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
Chris Pollard: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
Nicky Jackson: DO NOTHING TILL YOU HEAR FROM ME — Rumour (Vertigo 6059 174)
Dave Christian: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
Andy Ferriss: YOU'RE THE SINGER — Bernie Leadon/Michael Georgiades Band (Asylum K 13092)
Chris Rider: I CAN MAKE IT BETTER — Peabo Bryson (Bang 010)
Anton Darby: SPRING HIGH — Ramsey Lewis (CBS 5515)
Howard Pearce: SHE DID IT — Eric Carmen (Arista 132)

ADD ONS
WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
C'EST LA VIE — Greg Lake (Atlantic K 10990)
BEST OF MY LOVE — Emotions (CBS 5555)
— Stevie Wonder (Motown TMG 1083)
TELEPHONE MAN — Meri Wilson (Pye 7N 25747)

BBC Blackburn

HIT PICKS
Jude Bunker: HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
Nigel Dyson: THUNDER IN MY HEART — Leo Sayer (Chrysalis CHS 2163)
Kath Dutton: LITTLE DARLING — Doobie Brothers (Warner Bros. K 16989)
Gerald Jackson: ISN'T IT A SHAME — Billy Connolly (Polydor 2058 917)
Phil Scott: WE'RE ALL GOING TO THE SEASIDE — Sheila & Clyde (DJM DJS 10786)
Rob Salvidge: C'EST LA VIE — Greg Lake (Atlantic K 10990)
Pat Gibson: TELEPHONE MAN — Meri Wilson (Pye 7N 25747)

BBC Humberside

RECORDS OF THE WEEK
Robin Pulford: DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
Dave Sanders: FROM NEW YORK TO L.A. — Patsy Gallant (EMI 2620)
Pam Gillard: ICE IN THE FIRE — Sutherland Brothers & Quiver (CBS 5563)
Trish Williams: SAIL AWAY — Sam Neely (Elektra K 12269)

BBC London

PRESENTER PICKS
Tony Fish: I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
Paul Owens: SAD SONGS — Alessi (A&M AMS 7310)
John Toogood: PLEASE SEND ME SOMEONE TO LOVE — Animals (BARN 2014 109)
Susie Barnes: SARA SMILE — Eric Gale (CBS SCBS 5499)
Jan Chester: SILVER LADY — David Soul (Private Stock PVT 115)

BBC Medway

PRESENTER PICKS
Bernard Mulhern: EASY LOVING — Bo Kirkland & Ruth Davis (International INT 536)
Mark Seaman: TRUE LOVE WAYS — Peter & Gordon (EMI 2645)
Tony Valence: HOME IS WHERE MY HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
John Thurston: GONNA LOVE YOU MORE — George Benson (Warner Bros. K 16970)
Rod Lucas: I GO TO PIECES — Cotton Lloyd & Christian (20th Century BTC 2217)

BBC Merseyside

PERSONAL PICKS
Dave Porter: I DON'T WANNA GO — The Moments (All Platinum 6146 325)
Terry Lennaine: BEST OF MY LOVE — Emotions (CBS 5555)
Phil Ross: SPRING SONG — Gryphon (Harvest HAR 5152)
John Kennedy: TRAINS AND BOATS AND PLANES — Billy J. Kramer (EMI 2643)

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"ELVIS"

A TRIBUTE SINGLE
as sung by

JENNY NICHOLAS

A PEER-SOUTHERN PRODUCTION
SPARK SRL 1157

Titles and traditions are often invented or overstated. The title "King of Rock and Roll" and the tradition started by Elvis Presley are absolute facts. For generations to come, Elvis the man, Elvis the singer and Elvis the performer will be written about, discussed, dissected and most of all be remembered. His mark on the world is indelible. We all mourn his passing.

The decision to produce a tribute record was not easy. The more than obvious commerciality is there — we live in a commercial world. The selection of the song, the singer and the proper background must be there — we are judged on our ability to produce those components on a recording by our experience and more important our desire to make that recording in good taste. On both counts, we hope our decision has been a proper one.

Peer-Southern Productions and its two fledgling record labels — Spark, London and Spark, Italiana — are still in the embryo stage at this point. But they have behind them in support, a title and a tradition.

The title is "Peer-Southern links the world". Never has that been truer than with the placing of "Elvis" completely around the world on various labels* within a time span of five days. The Peer and Southern branches and their branch managers are a viable and vibrant part of the International music scene.

The tradition started by the late Ralph Peer, whose insight and innovative and creative talents fused fifty years ago next year are still in effect today. The guidelines of music publishing he established have been used, imitated and copied, and their durability is a fact. That tradition and those guidelines within his own company are carried forward by his wife Monique, his son, Ralph Peer II and their assembled staffs around the world.

Titles and traditions are often invented or overstated. But mostly, they are earned.

Gene Nash,
Special Projects Consultant,
Peer-Southern World Organization.



*POLYDOR — Germany, Austria, Switzerland; PHONOGRAM — Scandinavia; SPARK — United Kingdom; SPARK — Italy; CANYON — Japan; PHONOGRAM — Australia, New Zealand; KILLROY TELSTAR — Holland, Belgium; GULL (EMI) — South Africa; MUSART — Mexico, Columbia, Central America.

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CHR 1149

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"Weekend Rendezvous", the new album from Racing Cars.



You've never heard of them before, because they've had nothing for you to hear...



until now
David McSpaid EMC 3888 available on tape

Ornitho Victims
featuring 'Free' and 'That's What Friends Are For'

Dancece Williams

THIS IS NEICY

CBS 81869

The Philadelphia International All-Stars

PIR 82198

LET'S CLEAN UP THE GHETTO

THE PHILADELPHIA INTERNATIONAL ALL-STARS

including:
The O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, The Three Degrees, Archie Bell & The Drells

37	29	EVEN IN THE QUIETEST MOMENTS	Supertramp	□	A&M AMLK 64634
38	25	IT'S A GAME	Bay City Rollers	□	Arista SPARTY 1009
39	41	WISH YOU WERE HERE	Pink Floyd	•	Harvest SHVL 814
40	58	ANYTIME ANYWHERE	Rita Coolidge	□	A&M AMLH 64616
41	47	THE BEST OF THE MAMAS & PAPAS	Mamas & Papas	□	Arcade ADEP 30
42	46	SILK DEGREES	Boyz n the City	□	CBS 81193
43	31	GREATEST HITS	Hot Chocolate	•	RAK SRAK 524
44	56	TOMI PETTY & THE HEARTBREAKERS		□	Island ISA 5014
45	38	CSN	Crosby, Stills & Nash	□	Atlantic K 50369
46	35	STEVE WINWOOD	Steve Winwood	□	Island ILPS 9494
47	45	SONGS IN THE KEY OF LIFE	Stevie Wonder	◉	Motown TMSP 6002
48	34	STREISAND	Superman	◉	CBS 86030
49	26	I ROBOT	Alan Parsons	□	Arista SPARTY 1012
50	43	20 GOLDEN GREATS	Beach Boys	◉	Capitol EMTV 1
51	49	COMING OUT	Manhattan Transfer	□	Atlantic K 50291
52	37	BERNI FLINT	Berni Flint	□	EMI EMC 3184
53	42	SORCERER	Tangerine Dream	□	MCA MCF 2806
54	—	WIND AND WUTHERING	Genesis	□	Charisma CDS 4005
55	54	HIS 12 GREATEST HITS	Neil Diamond	□	MCA MCF 2550
56	39	IN FLIGHT	George Benson	□	Warner Brothers K 56327
57	—	TWO DAYS AWAY	Elkie Brooks	□	A&M AMLH 68409
58	NEW	G.I. BLUES	Evis Presley	□	RCA SF 5078
59	—	AMERICAN STARS 'N' BARS	Neil Young	□	Reprise K 54088
60	53	ROCK & ROLL WITH MODERN LOVERS		□	Jonathan Richman Beserkley BSERK 9

♣ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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STREISAND
STREISAND SUPERMAN
featuring 'My Heart Belongs to Me'

Barbra Streisand

CBS 86030

The Jacksons

EPC 86009

THE JACKSONS
featuring 'Dreamer' and 'Show You The Way To Go'



The beautiful new album from the composer of

DEAN
The new musical.



A BEAUTIFUL NEW ALBUM
BY PAUL MAURIAT



ON POWER EXCHANGE
RECORDS & TAPES

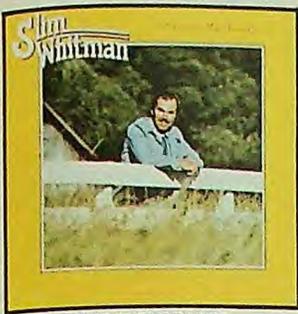


PXL PXL 023

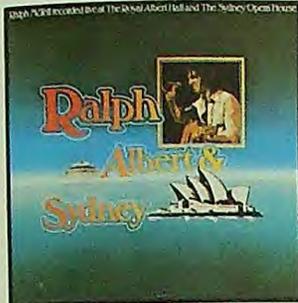
MUSIC WEEK

ALBUM RELEASES

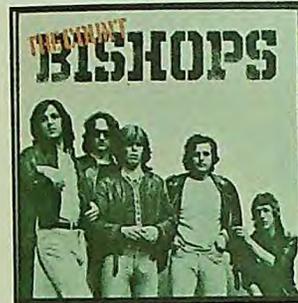
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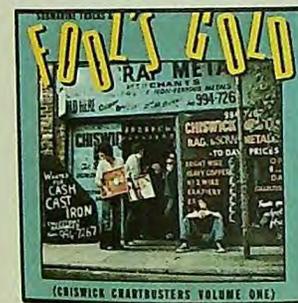
HOME ON THE RANGE
Slim Whitman United Artists UAS 30102



RALPH, ALBERT & SYDNEY
Ralph McTell Warner Bros. KS 6399



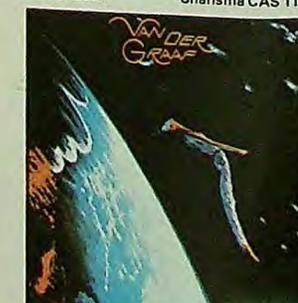
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Chiswick Wik 1



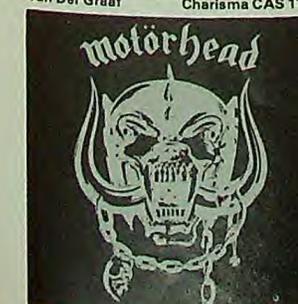
FOOLS GOLD
Various Artists Chiswick Ch2



MUSIC INSPIRED BY WATERSHIP
DOWN
Bo Hansson Charisma CAS 1132



THE QUIET DOME/THE PLEASURE
DOME
Van Der Graaf Charisma CAS 1131



MOTORHEAD
Chiswick WLK 2

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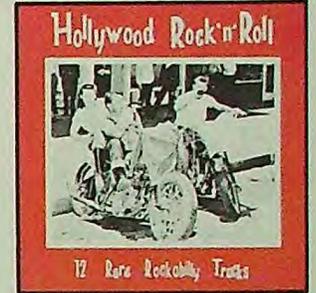
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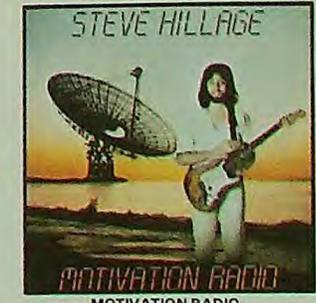
Boney M. LOVE FOR SALE
Atlantic K50385



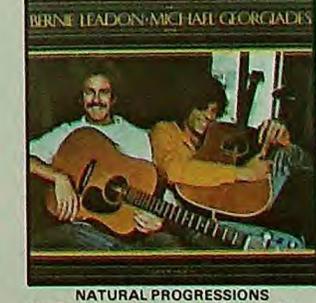
THE MOTORS
Virgin V2089



JOE ELY
MCA MCE 2808



STEVE HILLAGE
MOTIVATION RADIO
Virgin VZ777



BERNIE LEADON/MICHAEL GEORGIADIS
NATURAL PROGRESSIONS
Atlantic K53053

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HEARTS AND FLOWERS Robin Richmond	DJM 22073
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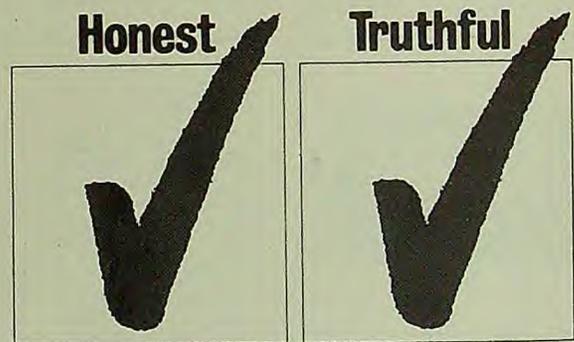
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THE BAROQUE LUTE
Toyohiko Satoh AW6 42155



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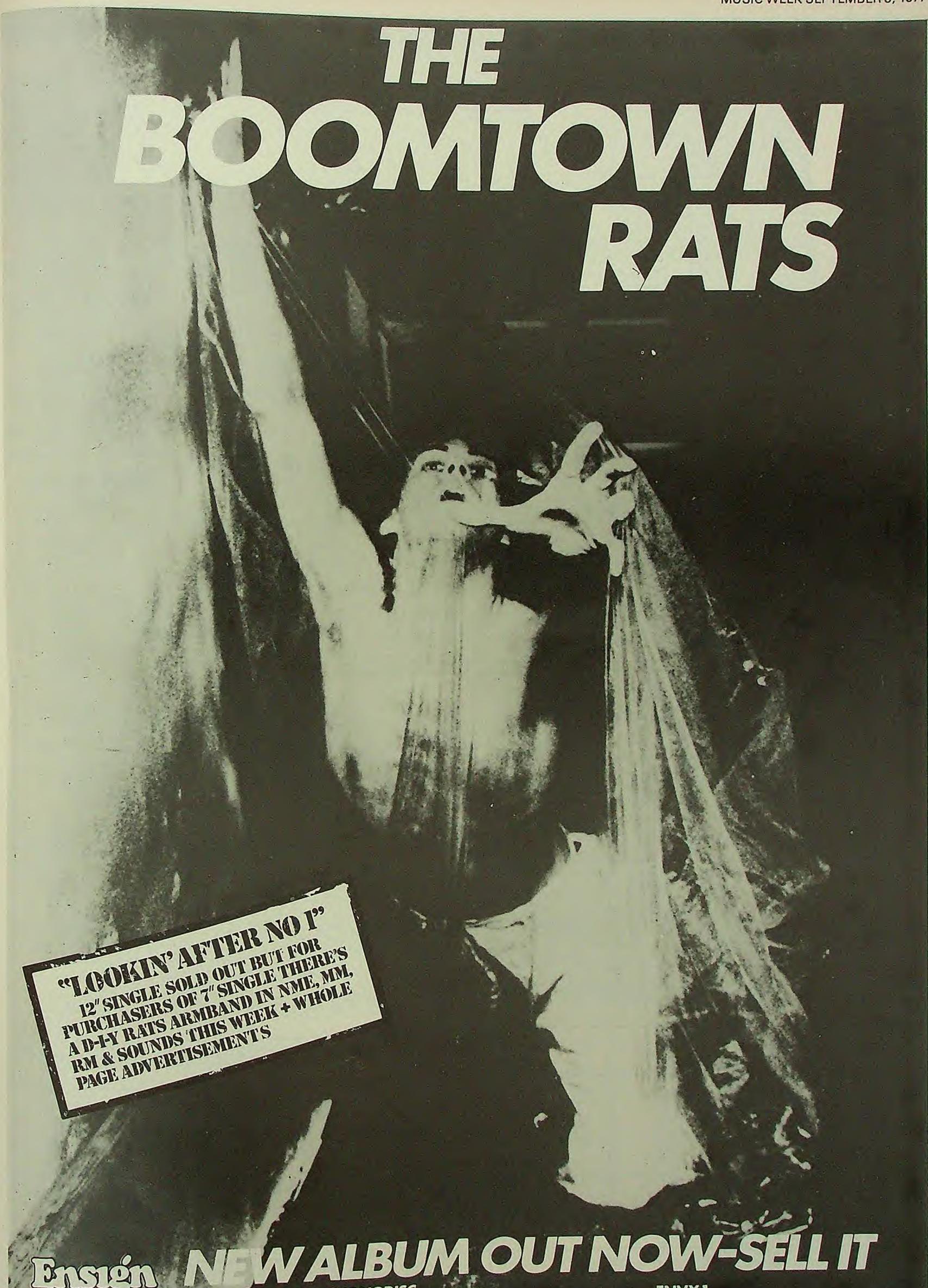
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THE BOOMTOWN RATS



"LOOKIN' AFTER NO 1"
12" SINGLE SOLD OUT BUT FOR
PURCHASERS OF 7" SINGLE THERE'S
A D-I-Y RATS ARMBAND IN NME, MM,
RM & SOUNDS THIS WEEK + WHOLE
PAGE ADVERTISEMENTS

Ensign
RECORDS

NEW ALBUM OUT NOW-SELL IT

ORDER THROUGH PHONODISC

ENVY 1

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TOTAL ISSUED

Singles notified by Major Manufacturers for week ending September 3rd, 1977.

	This Week	This Month	This Year
EMI	13(22)	13(22)	348 (245)
Decca	1 (3)	1 (3)	68 (99)
Pye	4 (3)	4 (3)	103 (168)
Polydor	4 (6)	4 (6)	165 (206)
CBS	4 (5)	4 (5)	188 (169)
Phonogram	5 (2)	5 (2)	118 (104)
RCA	1 (3)	1 (3)	131 (200)
WEA	1 (7)	1 (7)	156 (112)
Others	11(22)	11(22)	541 (671)
Total	44(73)	44(73)	1818(1974)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING SEPTEMBER 3

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E August 27)	PROMOTION	COMMENTS by TONY JASPER
ROSE ROYCE Do Your Dance Pt 1 & 2 Whitfield K17006 (WEA)	SEPT 2	Car Wash, MCA (9, 1977). Put Your Money Where Your Mouth Is, MCA (44, 1977). I Wanna Get Next To You, MCA (14, 1977)	As UK Charting.	UK tour: September 21-October 1. Full page music ads for single/album, including black music papers.	First Whitfield label release from group with hits from film, Car Wash. Track off album, In Full Bloom (Whitfield K 56394), issued August 26. Disc is in the style of their hits.
EMOTIONS Best Of My Love CBS 5555 (CBS)	AUGUST 19	None	No. 1	Radio and black music press concentration, plus discos. David Hamilton Show, Record of the week. People's Choice, London Capital.	CBS quickly discarded group's recent US hit, Flowers (5364). This is current US smash. Great sound. Track comes from US 4 album, Rejoice, due for November UK release. Must for stock.
HUDSON-FORD Are You Dancing CBS 5528 (CBS)	AUGUST 5	Pick Up The Pieces (8, 1973); Burn Baby Burn (15, 1973); Floating In The Wind (35, 1974). Also hits with Strawbs previous to solo hits.	None	Usual radio and press concentration.	This should be the one to place the duo where they deserve, back in the charts. Very strong, rhythmic number with good hook. Cut from L.P. Daylight (S 82027).
MAZE Lady Of Magic Capitol CL15939 (EMI)	SEPT 9	None	No. 47 r6b	Heavy advertising in soul and black music press.	Maze currently making R&B-Pop cross-over in America. Album available, Maze, released May 6 (EST-11607). Capitol swears this is their big summer happening in US for our Autumnal delight.
THE FABULOUS POODLES When The Summer's Thru Pye 7N 46088 (Pye)	AUGUST 13	None	None	Radio One spots on John Peel Show, It's D.L.T. and Alan Freeman. Gained experience from four tours of Holland, one of Belgium. Rave music press reviews of live gigs. Nationwide dates running through September-November. Lavish press-radio kits.	Formed 1974, present line-up since 1976. Cult group has first album produced by Who member John Entwistle, titled Fabulous Poodles (NSPL 18530). Single from LP. Late Fifties-early Sixties American pop sound. Multi-music styled outfit, good at parody.
ROOGALATOR Love And The Single Girl Virgin VS 185 (Virgin)	AUGUST 12	None	None	Enclosed in a special illustrated bag. Some music press adverts. Group currently playing gigs with selected London area venues for media.	Rather attractive flowing pop-styled single with fresh melodic feel. B-side is I Feel Good (I Got You), James Brown song.
KISS Then She Kissed Me EP Casablanca CANL 110 (Pye)	AUGUST 20	None	Several titles (see comment)	Limited 12" stereo, three track single in colourful Casablanca sleeve. Constant music press coverage over past months. Considerable promotion activity with journalists and sound media people.	Kiss are enormous in US. 4 albums in 100. 1977 single success following 5, 1976 hits. A-side was UK hit for Crystals (5, 1963). For original version, refer customers to either Phil Spector's Greatest Hits (Polydor Super 2307 012) or The Crystals Sing Their Greatest Hits (Super 2307 006). Kiss are heavy metal, repetition riff experts. They look grotesque but some kids like the style. Kiss albums are Alive (CALD 5001), Destroyer (CAL 2008), Dressed To Kill (CAL 2008), Kiss (CAL 2006). Order cautiously, in-spite of publicity barrage. Other EP cuts, Flaming Youth (US 74, 1976) and Hooligan.
HODGES, JAMES & SMITH Since I Fell For You/Falling In Love Decca London LHLU 10551 - 12" London LHLU 10551 - 7" (Selecta)	AUGUST 19	None	No. 25 r6b	12" single enclosed in colourful cardboard sleeve. Special attention toward discos. Only 5,000 12" records. Group promotional visit.	Girl trio currently causing considerable US attention. Once recorded for 20th Century. On London they have soul charted with Situation. Single from album, What's On Your Mind (SHU 8507). Lead singer has clipped vocals reminiscent of Lena Horne. Strong strident 45, tailor-made for discos.
BOB SEGER Rock And Roll Never Forgets Capitol CL 15938 (EMI)	SEPT 2	None	No. 57	Basic media and retailer information.	Segar unlucky in Britain. Two hot 1976 US singles, Night Moves and Nutbush City Limits, failed. New 45 from album, Night Moves (EAST 11557). No reason why this one should work for Segar but artist popular with radio stations and rock fans, and a tour is imminent.



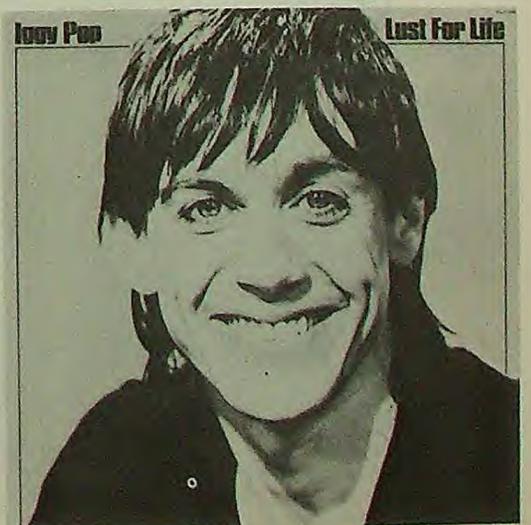
The return of the Idiot boy.

Iggy Pop.
His album was the surprise smash of early 1977. He got more column inches in the press - national and music - than any other single artist. Two consecutive NME covers. Bowie produced and co-wrote the album. He played understated piano on the tour.
So what's new?
A new album - 'Lust for Life'.
Co-written and produced by Bowie.
A new tour in September.
And at the time of going to press,

the same sort of ecstatic buzz about his latest work as there was for 'The Idiot'.
With one difference.
If anything, 'Lust for Life' is a more commercial album.
'The Idiot' dominated hard-line rock in early 1977.
Just watch what the new album does to the rest of the year.

Written and produced by Iggy Pop and David Bowie.

PL 12488



FEATURE

Ian Miles, MSD—a five-year gamble

AS THE managing director of Record Merchandisers, the industry's rack-jobbing company, Ian Miles was responsible for one of the most significant developments of the British record business. He negotiated the deal which took Woolworths full tilt into record retailing.

But back in 1972, after a series of policy disagreements with the RM board, Miles found himself out of work and, because of the ownership of the company by the majors, with little opportunity of being offered alternative employment within the UK record industry. His exit coincided with an opportunity to purchase the Deacon Records budget catalogue and the Industrial Commercial Plastics factory in Leicester. Miles decided that he would prove his ability in the record business and bought the lot for just over £100,000.

It was only then, as he now admits, that Miles discovered how little he knew about the record industry. "My initial reaction was: What the hell have I let myself in for? I had got myself involved with a factory which I knew nothing about and with limited mechanical aptitude I had little desire to find out about it or even fully understand its intricacies. I thought I knew a little bit about the other side of the business through Record Merchandisers, but I found out how vague I was about the complicated side of putting records together — MCPS copyright royalties, statutory notices, enquiry sheets and suchlike were things I hadn't the faintest idea about.

"The other part of it which made me wonder whether I had made the right decision were the inevitable cowboys who descended and said they had records for release whether they had the rights to them or not.

"I must admit in all honesty that if I had found a customer for the factory which would have allowed me a quick profit or got my money back then I would have sold it. The factory had taken every penny we had."

But in retrospect he acknowledges that it was possibly one of the luckiest investments ever made, for not only did he acquire a building then worth £40,000 freehold and plant worth £120,000, but the factory was to play a vital role in keeping Multiple Sounds in business in the tough times to come.

At the start then, Miles found himself with a factory he didn't want, a "few scruffy old masters" — and the need to pay the vendor the balance of the purchase price within 12 months. He had been able to raise only about one-third of the price by obtaining a loan on a long-lease flat, and selling a few business odds and ends.

Miles also miscalculated his ability to borrow money from a bank and credit facilities which he had anticipated would be available didn't materialise. Then a deal to sell the factory to Movietex, the parent company of Orlake, leaving Miles to run a marketing company in which there would have been a Movietex involvement, also fell through when Miles backed away, unhappy with the trend of the discussions.

"So there I was in May 1972, three months after acquiring the company, with no money, a factory, freehold premises, a few masters — and no customers. A pretty demoralising situation to be in", he remembers.

With the need to raise operating capital being critical, Miles approached his own bankers, which did not normally back business enterprises, and was able to secure a £30,000 loan against the factory freehold. This enabled him to release the first supplement of 25 LPs on the Windmill label.

At this point, Miles' wife Anne enters the picture. At that time she was the sales promotion director of Mecca and came up with the idea of securing the support of a major retail group which could then take advantage of the promotion potential of Multiple Sounds' planned sponsorship of Mecca's Miss England, Scotland and Wales beauty contests. Windmill's 49p LP range was launched with some success through 400 Tesco stores in summer of 1972, with the John Menzies chain handling Scottish sales.

"They sold very well," recalls Miles. "The fact that they had mostly been sold off previously as part of the Deacon catalogue didn't deter the public, despite the fact that we couldn't afford to resequence or remaster them. The packaging was good, you see".

The main title promoted through the Mecca campaigns was "Parade of the Pops". This was the second choice of title, for once again Miles found himself in trouble, when

FIVE YEARS ago Ian Miles bought the dregs of a bankrupt budget catalogue and the company's associated pressing plant. To do so and found Multiple Sound Distributors, the former managing director of Record Merchandisers "mortgaged my life away" and more than once came close to losing it all. Today Multiple Sound Distributors is a leading tv merchandiser, and the Multiple Sound Pressings factory is a flourishing concern. The company owns capital assets now worth, he estimates, £1 million, and has an autumn release programme spanning 15 albums. This is the story of one man's tenacity and will to survive. By Brian Mulligan

Pickwick claimed that the series' original title, Pick of the Pops, although previously used by Deacon on nine releases, was an infringement of its own Top of the Pops series of cover albums. A short sharp legal battle ensued, which Pickwick won on appeal, and Miles found himself faced with paying £5,000 legal costs.

But with promotions through other retail chains, among them Martins the Newsagent, NSS and Lewis, Miles soldiered on and found he was selling records — but making no profits, due to the need to reinvest money in developing his young business.

The turning point, he now thinks, was the availability of the Multiple Sounds factory to act as custom presser at the time of the manufacturing explosion triggered by the arrival in Britain of the tv-merchandising companies. On the recommendation of Maurice Oberstein, then the CBS director responsible for manufacturing, Miles picked up part of a pressing order which CBS was unable to complete for Ronco.

Miles secured part of the manufacturing investment by way of a deal to distribute and sell the album, 20 Star Tracks, to non-record outlets like Tesco, Azda and Finefare, utilising MSD's 18 van salesmen.

"It was the third tv-promoted record in the country. We pressed over 300,000 LPs and this was probably our saving grace," says Miles, who put the money earned to good use by improving the quality of the Windmill catalogue by acquiring masters from reliable sources and recording his own production ideas. The continuing sales popularity of Parade of the Pops and the excellent relationship developed with Ronco, furthered by a similar arrangement in regard to the That'll Be The Day 2LP, one of the most successful moneymakers of all the tv albums, led Miles to think that by autumn '73 he had turned the corner.

But, as he was soon to discover, his troubles were far from over. At that stage he was not greatly concerned about entering the tv-albums business, despite having seen at first hand the retail action they were generating. But then he became involved in a compilation entitled Command Performance, which "upset the applecart" and spoiled his happy relationship with Ronco.

"We were approached direct by a person who said he had the rights to a package called The Sullivan Years comprising recordings by numerous celebrities who had sung on the famous Ed Sullivan American tv show," recalls Miles. It was a star-studded collection and although recording rights had indeed been waived, it had never been envisaged, as Miles discovered, that they would be used other than as part of a Sullivan Commemorative album.

Miles explains: "It was entitled Command Performance and was planned to be a big one for Christmas 1973, with Ronco handling promotion and retail sales. Unfortunately as soon as it was announced we were challenged on every front by the UK copyright holders. But there was a lot of doubt

about the record companies' right to challenge us and our lawyers said, in effect, "We are going to proceed and you will have to prove your rights to the recordings". The BPI lawyers were sympathetic to our problem and were in favour of an amicable solution being reached, but the delay meant a lot of money was being wasted on legal costs which should have been spent on promoting the album.

"Unfortunately the amicable solution would have made MSD bankrupt. We were being asked to pay the American contract royalty plus an identical royalty to those companies which alleged they had never given their consents".

The matter was finally resolved in two ways. The aggressive tactics of Miles' solicitors resulted in all the tracks finally being cleared — except one. This involved Barbra Streisand and was settled when Miles had "the temerity" to call her manager Marty Erlichman, whom he tracked down to a studio in Lake Tahoe, Nevada.

"Erlichman was very dubious about the idea of his superstar being on a budget record, as he called it. He asked, "What happens if I say no?" — I told him simply, "We probably go broke". Erlichman said that he couldn't have that on his conscience and told me to call him again the next day. When I rang he gave me the go-ahead and when I asked for a letter of consent he just said, "Marty Erlichman said okay!"

All the delays meant that Command Performance virtually missed the Christmas market and because 150,000 copies had been pressed and tv time booked, money was lost — but not on the ruinous scale that would have resulted from no release at all.

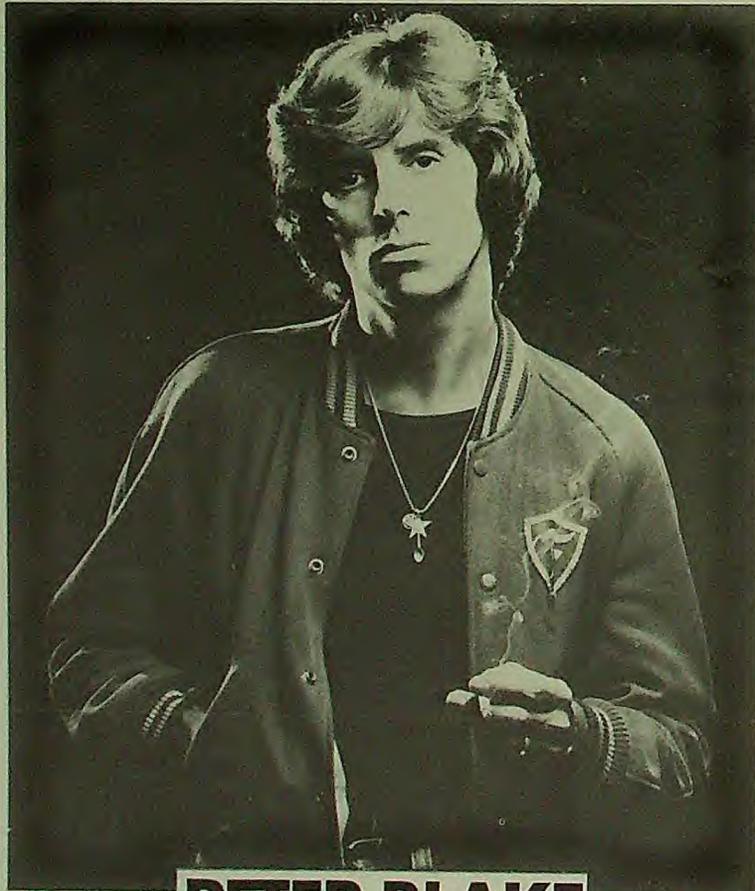
Having fought Pickwick and lost and having gained a hollow victory over the industry with Command Performance, Miles could have been forgiven at this stage in thinking the odds were stacked against him and that the major companies were not disposed to support the effort of a lone entrepreneur. Did he come to the conclusion that *they* didn't want him around? Miles is disinclined to put it as strongly as that.

"The record industry is a very closed shop business which tends to be suspicious of newcomers, something which was experienced by all other mainline tv operators like K-tel and Ronco. The industry wrongly felt they would take business away rather than expand it, a feeling which still persists today."

Nevertheless he recognised that if he was to succeed as a mass merchandiser that the way ahead was via television promotion rather than as a budget competitor to Pickwick, MFP and the new Phonogram venture, Contour, all of which had access to vastly better sources of repertoire. His relationship with Ronco wrecked by the Command Performance affair, Miles "with calculated thought" in the early part of 1974 sought to gain further knowhow by handling K-tel releases for the miscellaneous non-record outlets in much the same way that he had dealt with Ronco.

But even with a degree more expertise, it was a brave decision — some might have said reckless — for

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CHEERS !

TALENTS SCENE

spotlighting the music makers and management

Top bands in bid to stop product pirates

LEADING ROCK bands have teamed up with a top merchandising company, to hit back at the "pirates" who use pop names to sell T-shirts and other products. The Who, Wings, Pink Floyd, Genesis, Yes and ELP are among the 12 top bands who have joined forces with Rock Authentics to produce their own exclusive range of merchandise.

The growing market for unauthorised merchandise has brought increased concern to artists and managements during the last 12 months. In most cases, artists' names and images are used on products such as posters and T-shirts, but without any financial benefit to the pop names. In addition, the artists have no control over the production of such goods, and the often inferior merchandise is

sold to the fans at inflated prices. During the last year two major pop names, Abba and David Soul, have taken action to halt the flood of unauthorised products bearing their name.

The 12 rock bands and Rock Authentics have combined to produce an exclusive range of American sweat shirts, T-shirts, posters patches and badges, all featuring original designs featuring each band's particular image. From this month, ten top UK department stores, including Debenhams and Selfridges in the West End, will have Rock Authentic departments retailing more than 60 different items, all copyrighted and approved by the bands involved. The merchandise will be exclusive to Rock Authentics, and will not be

EDITED
by
CHRIS WHITE

available anywhere else, either by mail-order or at the concerts of participating artists.

The idea of Rock Authentics started last year when the company, Ahead Of Hair — specialising in wigs, and which already had extensive department store connections — joined forces with Brockum International, established as rock concert merchandisers. A spokesman for the company said: "Because we have complete authorisation from these leading rock groups, we are hoping that it will mark the beginning of the end for the rip-off merchants. It does mean that the public can at last buy garments and other articles of high quality bearing authentic designs and motifs."



THE BACK garden of Virgin Records md Richard Branson's home in Notting Hill Gate, West London, was the setting for Julie Covington's signing to the company. The actress/singer whose reputation in music has been commented during the last 18 months through Rock Follies and Evita, will record a solo album in the autumn. She is signed to Virgin on a world-wide basis.

Gary Glitter to tour

GARY GLITTER is to give a series of cabaret and concert performances during October, culminating in a London show at the beginning of December. His tour begins at Batley Variety Club, when he plays a week of cabaret there from September 25; amongst other towns where he will be appearing are Southport, Leicester, Watford, Bristol, Birmingham, Stoke-on-Trent, Brighton, Bradford, Manchester and Derby. Arista release Glitter's next single during September — Oh What A Fool I've Been, penned by Glitter, Mike Leander and Eddie Seago.

LEO SAYER arrives back in Britain at the end of September for his first major UK tour for almost two years. The concert dates also coincide with the release of his next Chrysalis album, Thunder In My Heart, which like the Endless Flight LP — in the British LP chart since last November — has been produced by Richard Perry. Title track of the album is released as a single this week (2). Sayer's tour will cover most major cities and opens at the Capitol,



Cardiff on September 29, culminating on October 25 at Sheffield City Hall. He appears at the London Palladium on October 2.

NEXT SINGLE from Meal Ticket, the London-based country rock band signed to Logo Records, is Yesterday's Music, one of the most popular songs in their repertoire, but which has never been recorded by the group. Released this week, the song is coupled with The Man From Mexico, a track from the EMI International album, Code Of The Road.

ROSE ROYCE are to make their debut British concert tour in September, promoted by Arthur Howes. The tour follows the release of the group's debut album, In Full Bloom, to be issued on the Warner-distributed Whitfield label, and a single, Do Your Dance, is also being issued to coincide with the dates.

EARPIECE

RODGER BAIN, general manager of a&r at Phonogram, heads a department of three a&r managers. He joined the company in April this year. Bain (32) started his career in the music business as a junior in the Decca studios. He worked his way up to become a producer for their Phase 4 stereo series and left Decca in 1967 to become an independent producer, and discovered and recorded such acts as Black Sabbath and Budgie. He came to Phonogram after 18 months as a&r manager for Rocket Records.



What Can I Say.

8. **Book Of Dreams, Steve Miller (Phonogram).** I don't know why Jet Airliner was not a number one, but the follow-up Jungle Love is released this week and that really is good. As for the album, Miller knows how to put together some great music. This is a first class LP.

9. **Willis Alan Ramsey (Import).** A pretty obscure album this, surprising since Willis Alan wrote two hits, Muskrat Love for Captain and Tennille, and Satin Sheets for the Bellamy Brothers, both of which are on this album, which is produced by Denny Cordell.

10. **On The Line, Foster Brothers (Rocket).** Nothing to do with punk or new wave, this band I first saw in a pub in Paddington about two and one-half years ago and I signed them to Rocket. Since then things have got better and better for them, what with their near-hit, Count Me Out, and now a fine album of similar cuts produced by Mike Vernon; great stuff. My favourite track is We All Love You Madly.

Goldsmith talent hunt

A RECORDING contract and £5,000 are amongst the prizes being offered in a talent hunt organised by British rock promoter Harvey Goldsmith, and the makers of US, the anti-perspirant deodorant. The competition is open to any group that doesn't already have a recording contract, and entry is by submitting a demo tape to their nearest commercial radio station.

Entry forms for the US Sound

Roxy chance for unknowns

UNKNOWN POP, and new wave bands are being offered the chance to play to full-scale concert audiences for the first time in their careers, following the launching of a Saturday Morning Club at the Roxy Theatre in North London — one of the capital's newest pop music venues.

The club, which is claimed to be the first venture of its kind in the UK, starts from this Saturday (3) and the Roxy will operate as a venue exclusively given over to promising but largely unknown musical talent. Theatre boss Terry Collins is currently auditioning new bands at the rate of 30 a week. He said: "The Saturday Morning Club is an answer to a long-felt need in London — we can offer a full-scale concert stage, complete with PA and lighting systems, where up-and-coming youngsters can experience what it is like to play to a big audience. All the theatre facilities will be made available to bands, and they will be able to take advantage of the opportunity by inviting record companies and the media along, to see what they can do visually as well as musically."

He added: "It will be so much better than the bands hawking a badly-recorded tape around the companies, or trying to get record company executives along to crowded pub gigs."

Bands wanting to audition for the Saturday Theatre Club can contact Collins direct at the Roxy — Odeon Parade, Craven Park, Harlesden, N.W.10 (01-965 9441).

Spectacular contest are available from Harlequin record shops in London, most commercial radio stations, and shops selling US anti-perspirants. Winning groups in regional heats will receive £100 and go to five regional semi-finals in October. The five winners will each receive £500 and appear at the grand final at Wembley on October 31.

A total of 17 radio stations are co-operating in the talent hunt.

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TALENT SCENE

Is it easier the second time round?

IS SUCCESS easier the second time around? Two people who undoubtedly will be asking themselves this question are Danny Williams, back in the Top 30 for the first time in 15 years with Dancin' Easy, and another name from the Sixties, Billy J. Kramer, who has re-emerged in recent weeks with a comeback single for EMI, San Diego.

In both cases, although both artists have had no notable record success in recent years, they have never disappeared from the live performance scene. Williams has continued to make the occasional easy-listening album, and has re-recorded his 1962 number two hit Moon River with the original producer, Norman Newell. Kramer, who originally sprung to success in the Merseybeat era, has been absent from the recording studios although he did make a single a couple of years ago under his real name of William Howard Ashton. But he has had to be content to remain on his fading laurels, and remind club and theatre audiences throughout the UK of his former hits, Do You Want To Know A Secret, Bad To Me and Little Children.

Now Danny Williams is back in the charts with a number that originally broke through plays in the discotheques — Dancin' Easy, based on the Martini TV and radio advert, with new lyrics set to it. It marks a radical change of style for the singer and apart from giving him his first hit since Tears in 1962, it also gives Ensign Records its first chart success.

Williams says: "It hasn't been easy becoming a success on record the second time around — naturally people remember you for the early hit records, in my case such songs as Moon River (which he recorded at the age of 17), The Miracle Of You, and The Wonderful World Of The Young. Whenever I have appeared live, those have been the songs that I am expected to sing."

Nigel Grainge, who formed Ensign Records after leaving Phonogram where he was head of a&r, first realised the commercial potential of Dancin' Easy more than 18 months ago. "I was in the cinema with a friend when the Martini advert came on — we both looked at each other, and said: 'Are you thinking what I'm thinking?'. We took the song along to John Franz at

Phonogram, and he agreed that the music would make a great single, but for some reason the idea never got any further than that."

When Grainge started Ensign about a year ago, he admits the company was hungry for product. "We started with nothing, but had the intention of making good commercial singles — that's when the idea of the Martini single came up again. We eventually got permission to use Chris Gunning's music from the copyright holders — apparently people had been making requests for six years to use the music. The lyrics were then added, and we approached Danny Williams' manager, Michael Cohen, and said that we'd like Williams to record the song. Tony Eyres, whose past credits include 5,000 Volts and Twigg, produced the session."

Williams says: "The discos gave the record a lot of support, and Radio Two was also with us from the start, as were a lot of the regional stations. Radio One tended



Danny Williams

to ignore it however. It was the usual situation of seeing my name on the label, and the producer saying, 'Oh that's Danny Williams, it must be a Radio Two record'. There was a big boost when the single got to number 59 because Top Of The Pops gave us a spot then."

Danny Williams' re-emergence has similar parallels to that last year by US singer Lou Rawls. In his case, Rawls had also suffered categorisation as a nightclub singer until he teamed up with the Gamble/Huff writing and production team, and had a comeback hit with You'll Never Find Another Love Like Mine. "In both our cases, we have managed to

come up with a record which had mass market appeal," Williams says. "The songs are obviously what people prefer to hear now, and it is interesting that in my live act, the new material often gets the same kind of audience reaction as the older hits."

Now that Williams has found his new direction, he intends to continue in the semi-disco groove. "Really the records aren't all that much different from the Sixties recordings," he adds. "All that has happened is that they are being given different musical backings, the arrangements are contemporary. However it is good to be discovered by a new generation of record-buying fans, while retaining the old Moon River-period followers."

Billy J. Kramer finds himself in an intriguing position — the new-style Kramer and his single, San Diego, written by Tony Macaulay, are competing with the old-style Billy J. and the Dakotas, via a reissued single, Trains, Boats And Planes, and a Best Of album compilation, issued by the same record company, EMI. It is surprising that after several years with no product available on the market, apart from the inclusion of his Sixties hits on various compilation LPs, there should be such a surfeit of recordings in less than four weeks.

The situation arose because Kramer has signed as a solo artist to EMI's m-o-r division, which runs autonomously from the pop division. The latter has had the Best Of LP planned for its NUT series (spotlighting mid-Sixties pop recordings) for almost 12 months, and co-incidentally chose the same time of release. The re-issued single services as a sampler to the album.

Kramer himself remains philosophical about the situation. "I have still been recording since those early days, when I had a whole string of hit records, and it is difficult to say why the records haven't been hits. Maybe the material was wrong — whatever the reason, the whole point of going into the studios is to try and make a hit record. I often find it surprising that after I have done a live show, not only do the



Billy J. Kramer

older people who grew up with my music come round afterwards to see me, but also youngsters who obviously can't really remember me in my prime years as a pop star."

In his act, Kramer often tries to bypass the early years by cramming his hits into medley form — the only number he sings in its entirety is Little Children. For the remainder of his act, he performs more up-to-date material. "Of course it's hard trying to be a success the second time around, but it is a hard business anyway. It was hard the first time — I had been in a group for several years. I had my first guitar at the age of 11. It was after Brian Epstein signed me, and I recorded the Beatles' Do You Want To Know A Secret, that things started happening fast."

Throughout the adulation he received for a brief three year period, Kramer refused to move to London. At one stage he suffered a weight problem — "Mainly through the excesses of the music business" — and there was an estrangement between him and manager Epstein. The two were reconciled less than a week before Epstein's death, just over ten years ago.

Now Kramer is working with producer Ed Welch on new titles, and San Diego is the result of the first sessions. The final irony of course would be if the Trains, Boats And Planes single was to chart — and San Diego sunk into obscurity.

The hit nobody wanted

Chart Newcomers

A SONG which started life on a small privately-distributed label in Nashville has given the US charts its first novelty hit record by a female singer since Melanie's Brand New Key seven years ago. Now with the release of Telephone Man by Pye in the UK, former Dallas nightclub singer Meri Wilson is hoping to emulate her success over here.

Telephone Man was written by the singer, after she re-discovered a letter she had written but never sent to a friend five years ago. The letter told of a visit by a telephone man, who had come to install a phone, and Miss Wilson's song is a suggestive send-up of a woman's adventures with such an engineer. During the two-minute disc, she sings, talks, purrs and giggles her way through the rather risqué lyrics.

The disc itself provides Meri Wilson with her first hit. Born in Japan, the daughter of a US Air Force officer, she became interested in music at an early age. Following a car accident, which left her bed-bound for many months, Miss Wilson took up playing the guitar while lying flat on her back, for both physiological and psychological therapy. Eventually she became a nightclub singer in Texas, as well as performing background vocals on

jingle commercials during the day.

Telephone Man was the first time she sang lead vocal. Miss Wilson explains: "We made the single in Dallas and everything on the record was a first take — there were subsequent recordings but it was felt that the first was most spontaneous. The entire session cost only \$288 for two and a-half hours, and another \$50 to master the disc."

Telephone Man is a send-up of the old joke about the milkman — "The trouble is that in the States no one has milk delivered anymore, so the telephone engineer seemed an ideal substitute," Miss Wilson adds. "He's an obvious choice because everyone in the US has a telephone. When I had written the song, two old friends of mine, record producers Boomer Castleman and Jim Rutledge, heard me sing it in my club act and they decided I should record it."

"At first we did our own distribution, from the back of a van, then GRT Records in Nashville, who have had success in the past with My



MERI WILSON, whose US hit Telephone Man has just been released by Pye in Britain, flew into London following television appearances in Holland. Visiting the Pye offices, she is pictured with her husband Bob Ragar (left) and Pye executives, Les Cocks, general manager Robin Taylor and Peter Summerfield, head of promotion.

Ding-a-Ling, The Streak and I.O.U., picked up the record. After selling well in Texas, the record then broke out in California before coming a national Top 20 hit."

Several US record companies will now be kicking themselves for missing out on the Telephone Man hit — according to Miss Wilson, at least 11 labels turned the original tape down, on the grounds that the lyric was "too dirty". One of the companies which showed initial interest in the song was Buddah, but

Miss Wilson's disc was given the thumbs-down. When one Texas radio station played the record, 130 telephone calls were logged up afterwards.

Miss Wilson adds: "The song has now done 750,000 copies in the US and it has also broken in Japan. I've also recently been to Amsterdam for TV appearances. Now we are pinning our hopes on the follow-up, Rub-a-Dub Dub, which is a plea for people to conserve on water — by having a bath together."

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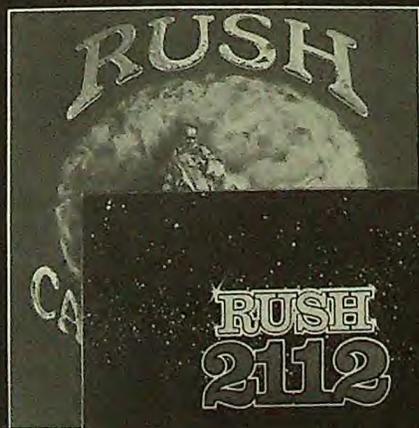
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marketed by phonogram

TALENTSCENE

Stealing a march on competitors

by JOHN HAYWARD

DAVID BATES is the first full-time talent scout ever appointed by Phonogram, but in the current climate he is unlikely to be the last.

At 24 he has picked up a wealth of experience in most areas of the industry and is now putting his talents to good use having just seen his first discovery East End band, Bethnal, signed to a recording contract.

He claims to have picked up on rock and roll at the age of eight and has been involved in semi-pro groups since he was 14. A spall at Sheffield Polytechnic where he was social secretary for his own union and Richmond College brought him into contact with the business of music, and he showed flair in booking ELP at the height of their fame for just £650.

Always infatuated with singles he became a disc jockey, building up a following in his area, taking his show to the Continent for nine months and then establishing a heavy album-tracking disco in Sheffield's Buccaneer which drew audiences of 1,000-plus.

Next came a spell at wholesaler and one-stopper Global Records where his job was to pull winners off warehouse lists, and then he took up a job at Radio Hallam as a dj. Later he went to work for Virgin in London acting as a kind of consultant when they were setting up their singles retailing operation.

His ambition was to work in a record company, and specifically for Nigel Grainge. "I admire his ears," commented Bates. He started work at Phonogram almost exactly a year ago when the company decided it wanted someone young out on the streets who knew how dealers, record buyers and djs were thinking.

The definition of the job as he sees it is firstly to spread the company's name around the various important provincial contacts and find out how they are thinking.

Secondly he is out to find bands in the most obscure places and pick them up six months to a year before they would normally be heading for London. He also likes to help with direction at the formative stage of their careers.

"I spent the first year wandering around like a nomad to every record shop and hip meeting place for musicians, going to up to five gigs a night and just generally talking to people," he said.

"The best contacts are record shop owners, music retailers and local newspapermen who really seem to know what's going on. I like to go to gigs unannounced. I pay to get in so that I see the band doing their normal set.

"It's a loner's life, but I like it and I have built up a lot of friendships in the job. I always travel by train, because it is less tiring and I can work while I am in transit."

Bates cites a trip to Glasgow to illustrate an average day in the life of a talent scout. Arriving in the morning, he checks out record dealers, local radio disc jockeys and programmers and generally waves the Phonogram flag.

In the afternoon, he will spend time meeting social secretaries of local colleges who will know of any local acts or will talk to the regional record company representatives about current Phonogram product and receive the sort of feedback that rarely reaches head office.

"There are between eight and ten clubs in Glasgow, so I find out where they are, leap into a cab and visit as many of them as possible in the evening.

"The Glasgow clubs are nearly all on the same street, with the late night spots further out of town so it is quite possible to plan a route that

IT IS probably the loneliest job in the record industry, but as companies strain every sinew to sign fresh young talent and scoop the pool before a competitor gets a sniff of a new act, the position of full-time talent scout is becoming increasingly important.

David Bates at Phonogram and Jeremy Ensor at CBS spend their time following up tips from provincial contacts and travelling around the country — often for weeks at a stretch — going to clubs and pubs to catch snatches of sets from young hopefuls who could turn out to be the next superstars.

Their jobs are a reflection of the heightened competition that has swept through the music industry in the past five years.

It was not long ago that singers or bands would play locally until they gained enough confidence to make a demo tape and haul it around the London a&r men, steeling themselves for the almost inevitable "we'll pass on this one but stay in touch" pay-off line.

Now many of the acts are not even allowed to get that far. Emerging bands with a complete lack of track record are picked up before they have played in front of more than 100 people at their local pub. Details reach London and within

can take in six or seven bands a night."

He reckons that he can sum a band up after a couple of numbers, and make a definite decision after four, and claims that one particular Newcastle group only had to play one song before he knew he wanted to negotiate with them.

But he agrees that there is a danger of writing a band off too soon and often goes back two or three times to reassess progress before making a move one way or the other.

What happens after the initial spotting is the really delicate part. "I don't look like a record company man," he said. "I am straight off the streets. Half the bands don't have managers so one has to arrange for that. I am the stepping stone between the act and the record



DAVID BATES, Phonogram's 24-year-old talent scout who likes to look 'straight off the streets'.

department. Afterwards the students went to the Marquee to see the Boomtown Rats and were entertained at a post-gig reception — a pretty average record company day, in fact.

"The experiment was useful," said Bates. "It gave the social secretaries a good idea of how a record company works and perhaps gave them some enthusiasm for entering the industry via the record side rather than the more usual agency route.

"It went very well, and there are likely to be similar visits in the future from students."

Bates said he wanted to get more involved in the college circuit because he believed students were great album buyers with an enormous interest in music, while their market is barely touched at the moment.

department.

"It is a seven days per week job," he said. "Gigs often happen at weekends, so I get very little spare time. I have been here a year and only in the last three months have things really started to pay off.

"I have now brought four bands to the company which it likes and is likely to sign, the first of which is Bethnal, which was contracted last week."

Bates has also become involved in singles selection at Phonogram and provides a weekly tape made up with current favourites from the new wave singles boom which is closely followed at all levels of the company right up to m.d.-elect Ken Maliphant. He has been given a small budget to put new discoveries into demo studios.

"Most of my trips are made out to Birmingham, Manchester, Liverpool, Newcastle, Glasgow and Edinburgh," he stated. "Those are the areas where music is really strong."

"More bands are coming up now than for a long time. Part of this is because discos seem to be going into a slight decline in Britain and they are having to put on a band to draw a decent audience.

"The reason is probably because more and more pubs are providing live entertainment for 30p on the door and a couple of pence extra on a pint — an accurate reflection of the economic climate.

"New wave bands are everywhere, and the summer will really force them on as kids leave school and go straight on to the dole. By Christmas or the new year these will begin bearing fruit, so the music scene is going to be very healthy indeed. I am looking forward to next year."

lot from that."

Now he says he is paying his a&r dues, going around and watching acts work out and waiting for the one that leaps out of the background of dross and shows some star potential.

He names Judas Priest, new Scottish band Nails, Vibrators, and Next as acts he has had a hand in spotting for CBS, while there are three more groups, working mainly in the new wave area, with whom negotiations are under way.

Ensor does most of his work at long range, spending hours on the telephone and systematically calling his contacts in each area.

"If I am going to spend some time in the Midlands, I'll call up Robin Valk at BRMB radio who is always out to promote local talent. Then I'll call the guys who run the local recording studios.

"These men are always great

contacts and music enthusiasts. The same goes for the hipper record shops and equipment dealers where the groups gather and are encouraged."

Having gathered a list of anything up to 30 acts that sound interesting, he will ring a local promoter (another source of tips) and book a hall for two or three days. The promoter will be able to arrange for the acts to come along to the hall and run through two or three numbers each so that Ensor can evaluate the possibilities. In the evening there is always a group playing a pub or club if he wants to take a closer look in a live setting.

"I admit watching ten groups in an afternoon in an empty room is very artificial," said the scout. "But if there is something that smacks of talent, then I can always go out and see them in front of an audience.

"CBS likes its acts to be working entities, and will always go to see them work naturally before even contemplating signing them up. We are just not interested in hit singles from bands which don't know how to play live."

Ensor is the second full-time talent scout to be employed by CBS, following in the footsteps of Alan Bown whose signings proved very successful to the company. He also pays tribute to the forward-looking policy of the company and the tips he receives from other company men out on the road like the regional promotion team and the salesmen, who often have backgrounds in touring and playing with rock bands.

"The new wave is definitely foremost in my mind at present," said Ensor. "I am going to see as many of these acts as possible, but I think so many new bands are going to come up over the summer that I am going to have my work cut out getting round to seeing them all.

"But that does not mean we are not interested in anything else. Diversification is important to us. We want to invest in many different talent areas."

The qualities that warrant Ensor taking a second look at a band are mainly founded in musical ability and songwriting.

"Next comes stage charisma and maybe a strong front man for a potential audience to latch on to," explained Ensor. "How the band relates to an audience is very important.

"Lastly, but ultimately one of the most important points, is to remember the kids want to relate to the group — if a member is unattractive, it can be a real handicap. I found that a very difficult thing with which to come to terms but it is a fact of life."

Ensor files a report back to head office on every band he sees, and has an encyclopaedic knowledge about almost every band on the circuit without a recording contract.

"I find it very sad that British audiences are very limited in their taste and there is a resistance to anything that might be called jazz-rock, folk-rock or strays too far from the mainstream."

One of Ensor's success stories in his 14 months with CBS is the introduction to the company of Birmingham heavy metal merchants, Judas Priest. How did that come about?

"That was a cold, logical process," answered the scout. "There was a gap in the market because the Black Sabbath and Led Zeppelins of this world are gone as far as the English fan is concerned.

"I think Priest and possibly Lone Star will be the last of the English heavy rock bands to break in America, but there will always be an audience for that heads-down-and-boogie style of music."

Jeremy Ensor is 28 and got his first break playing bass for the esoteric multi-media group, Principal Edwards Magic Theatre. He went on to become a sound engineer and then a tour manager with bands like Manfred Mann, McGuinness Flint, Groundhogs and the Albion Country Band as well as co-producing two albums for Greenslade. His touring experience has taken him to America and several times round Europe. He regards himself as a very independent worker and is unmarried.

Jeremy Ensor, the CBS scout who graduated to the job via playing bass, sound engineering and production.



JEREMY ENSOR, the CBS scout who graduated to the job via playing bass, sound engineering and production.

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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

Top bands go cordless with SVD

SEVERAL TOP ROCK bands have adopted a wireless transmission system which replaces cumbersome and potentially dangerous instrument leads on stage. Designed to replace audio cables between an instrument and its amp, or the instrument and a sound reinforcement system, it can also claim to have saved at least one performer from electrocution.

The list of users now includes the Rolling Stones, Kiss, Ted Nugent, Supertramp, CS&N, ELO, Widow Maker, ELP and Derringer. The Schaffer-Vega Diversity system (SVD) is also beginning to find its way into studios.

The SVD comprises a special transmitter and a dual section receiver, with the former accepting the direct output signal from almost any popular electric instrument and the latter decoding and amplifying it.

The receiver can be located anything up to 100 yards from the performer without degradation in audio quality, and SVD claims that there are none of the fades or dropouts usually associated with wireless systems. The joys of cordless shaving are as nothing to the joys of cordless performance, and the advantages of having no need to be attached in any way to amplification are too obvious to need stating. Early public use of the SVD resulted in amusing incidents at

concerts when bands strolled offstage and out of sight — still playing, and still being heard loud and clear over their PA.

The X10 is about the size of a packet of cigarettes and no modification to instruments or amps is necessary for installing it: it can be put inside a solid body instrument, taped onto the instrument or worn on the performer's belt and connected up with a short telephone-type cord. Accessory pedals are connected between the receiver's audio output and the amplifier's input.

The SVD's developer and merchandiser, Ken Schaffer — of the New York based KS Group — is predictably and justifiably excited about the invention, and is ready with assurances that counter doubt and queries. For example, the initially worrying prospect of crosstalk between several of these devices being used in one small area at the same time is answered by the fact that as many as 12 separate channels of SVDs, all operating at different RF frequencies, can be used simultaneously. Interference? The extremely high frequencies used provide built-in protection from interference, so the interesting but inconvenient prospect of cabbies' merry exchanges with each other appearing as counterpoint to a rock belter is ruled out. There is also the promise that the SVD will neither

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TERRI ANDERSON

add to nor detract from the audio signal.

The KS group, which developed the SVD from an idea which derived from a line of similar products by Vega, (major producers of wireless microphone systems) is the sole source of the SVD. Schaffer, who says the "possibilities are endless", rightly points out that theatrical rock can be a great deal more theatrical if the performers are not risking getting tangled up in miles of chord as they cavort all over the stage (or want to wander musingly around the studio but are frustrated by being tethered to one spot). KS sold the first of his none-too-cheap production models on of its safety factors; after Kiss guitarist Ace Frehley nearly electrocuted himself, Kiss bought £25,000 dollars-worth of the system.

STUDIO BUZZES

Associated with the S1610 synchroniser is a pulse rate converter, model C1610, which gives compatibility between film and tv standards of 24 and 25 pictures/second. The units were designed for use with the Studio 8 recorders.

MAISON ROUGE studio in Chelsea officially opened last week with a celebratory barbecue. Unfortunately Chelsea — whose ground is practically next door — were playing at home that night, and 15,000 fans and their cars choked the surrounding streets at the time guests were attempting to find parking spaces. Nature did not help; torrential rain made even a short walk to the studio a horrifying prospect. However, a good time was had by all who arrived safely, and half a dozen enquiries about hiring the studio resulted. It had already been busy with bookings by the Small Faces and Burlesque. Small Faces producer Shel Talmy also brought in a new act, Two Candles, to work there, and the first string section recording tested the acoustic and equipment at that end of the instrument scale. The studio facilities can be augmented by use of the Maison Rouge mobile, which do dubbing, mixing or duplication while housed in the soundproofed garage. The 24-track studio is situated at Wansdown Place, just off Fulham Broadway, London SW6, and the telephone number is 381 2001.

has selected the best and latest drive units from the Isophon range and put them in cabinets which have been designed and built in the UK. The first two models are a bookshelf speaker for use with low wattage amps, and the HI 100, a three-way system handling up to 100 watts, which will sell for around £150 a pair.

THE NEW band which was featured in BBC TV's Risk Business programme on the pop industry, Ricotto, has been recording for State Records at Lansdowne Studios. Lansdowne manager Afrian Kerridge has been working there with Keith Mansfield, and making orchestral LPs for US companies. Several artists on RCA labels, including Daniel Boone and Hunter, have also been in. Dave Clark has been producing John Christie, and composer Laurie Johnson has also been working at the studio.

ON THE technical front, Audix has announced that, in response to popular demand, it has designed and is now manufacturing a variable frequency tuner "offering exceptional stability, reliability and specialist monitoring facilities. The rack mounted SP709 tuner is mainly intended for PA, continuous music system and broadcast station use. Ferrograph demonstrated new equipment for synchronising sound with tv or film pictures, on its stand at the Film 77 exhibition this month.

Tickle joins Indigo in studio's fifth year

BELATED FIFTH birthday greetings to Indigo Studios in Manchester which marked the event itself by acquiring a third recording engineer Dave Tickle. They also splashed out on a new flanger and a phasing unit. Recent paying guests have included Mike Harding, RCA's new signing Sad Cafe — who were the first to use the new 24-track setup — and the whole of Liverpool City football team, which was kept in strict formation by Wayne Bickerton and Tony Waddington of State Records. Having found it could cope with a football team, Indigo went on to accommodate 150 Liverpool schoolchildren (plus whippers-in) to put their dulcet tones on the re-recording of Joe Brown's All Things Bright And Beautiful. Continuing with the Liverpool obsession, Indigo then housed Liverpool Express, recording numbers for a Scottish TV appearance, and went on to work on overdubbing with Freddie Davis — who brought in a complete brass band and a dozen singers. Indigo's film company has been far from idle, and director David Kent-Watson comments that the film facilities and the photographic studios are a "valuable extension" to the studio's services as offered to record and production companies.

TWO NEW loudspeaker cabinets under the trade name Hayden Isophon have been introduced by Hayden Laboratories. The company



HIDDEN IN the grounds of this peaceful Kent farm is the Escape Studio, recently re-fitted. See feature, page 48.

Wembley Centre refit now completed

AFTER A COMPLETE refit studio three at the Music Centre, Wembley, has re-opened. Acoustic design is by Ken Shearer — whose name, whether he likes it or not, is forever associated with the space age trappings in the dome of the Albert Hall. Music Centre technical director Peter Harris designed the cabinets for the Tannoy HPD monitors, which are driven by New Crown 300 amps. Pride of place goes to the Neve 30-channel custom-built desk, with Necam computer-assisted mixdown facility. The revamped studio is, Wembley sources reveal, booked for several months ahead, starting with the Mountain group Krazy Kat, produced and engineered by Robin

Cable. Roy Wood and Annie Haslam, working on Annie's solo album with engineer Dick Plant, followed. Paul McCartney and Wings have been working on their Wings Over America film in studio one, with producer Chris Thomas and engineer Phil McDonald. Recordings of sundry tv themes and some European visitors occupied studio two, and Raymond Froggatt and Shakin' Stevens were also working there. Producer Mike Hurst came in with Cilla Black, Ian Whitcomb and The Bachelors, and Brian Bennett was working with some new acts. Promotion films jingles and Tony Wilson (ex-Hot Chocolate) helped studio four to pay its way.

Philips premieres mobile video unit

IT TOOK Electro-Voice five man-weeks to set up the sound reinforcement system in the Casino at Montreux for this year's International Jazz Festival. The task was not an easy one, as the installation comprised 43 loudspeakers and systems to a total of 3300 watts. However, using the most up to date techniques and some components never employed in Europe before, Electro-Voice achieved a seat-to-seat sound pressure variation which did not exceed 1.5dB — the best so far achieved at Montreux. In the very crowded conditions within the Casino concert hall every evening the results of the sound engineer's efforts — via over a kilometer of speaker cable and 600 meters of microphone cable — were appreciated by people sitting, standing and dancing in positions at all angles to the stage. For the first time this year a new video system

was used to record the Festival acts. It was the Philips Video 80, which was introduced at the Montreux Television Exhibition. Philips was then invited to make the recordings for the first two week ends at the Casino. The company is looking to the music business to use their system increasingly in the future, and see a major point in its favour being the mobile which houses the complete control suite. Another advantage would be the ability to operate the system with a small crew.

A collection of video recordings which will one day be to the music business what Cairo Museum is to archeology is being built up by Festival founder/organiser Claude Nobs. The live recordings he has stored from the Golden Rose and Jazz Festivals at Montreux is already regarded as treasure trove by music lovers who are able to ask for viewing sessions.

STUDIOSCENE

Burn, Roffey, O'Leary re-open Escape

THERE ARE signs to Egerton everywhere, but actually finding the tiny Kent hamlet which houses Escape studios is difficult. As was remarked when the studio was finally located, "All roads seem to lead to Egerton but none of them get here." It is worth persevering with the journey, especially if you are looking for a chance to work in surroundings which would have any landscape painter swooning in joy.

Escape is not a new studio. It was started in 1972 by Ted Roffey and his brother Richard. At that time studio and control room were in the same large barn, which faces the converted oast house accommodation. The third feature in the foreground is the large, well-shaded pond on which numerous ducks — and one very tame and intelligent Canadian goose — have made a home. Beyond all that are acres of quiet, gently undulating farmland, dotted with contented cattle. The intrusion of the electronic age onto the generally idyllic scene has been achieved without disturbing the tranquillity, and, apart from a large pile of sand which was the result of an unsuccessful early attempt to improve on the soundproofing, the refit and redecoration of the studio have also left no exterior signs.

Escape, after running with some success for its first few years, was closed down when it became obvious that the very small control room was deterring big, or big name, bands from using it. The control room equipment was sold off, but the studio remained very much alive as a potential business.

It was exactly the sort of place

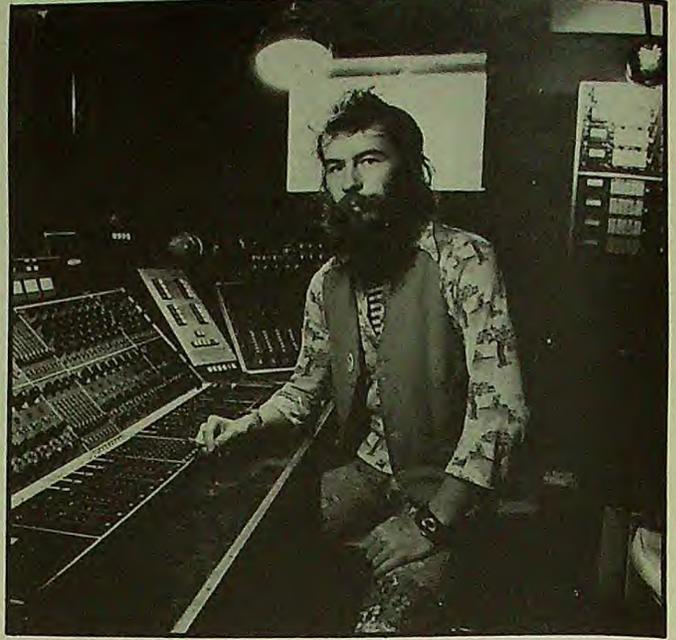
that engineer and producer John Burn was looking for. Burn has been engineering for 10 years, and spent several happy and satisfying (and pretty lucrative) years working with Genesis, before Peter Gabriel branched out on his own. In that time he had accumulated both capital and major items of audio equipment. He needed a business into which to put both, and although until then a dedicated town dweller, he moved to the pastoral bliss of Egerton and quickly took personal and professional root there. "I had worked at Basing Street and other big studios for years. I wanted somewhere small and more personal, and in country. I heard Escape was being sold, but this was not the case. Then, through Julian (Junior) Marvin from the Wailers — who is my partner in a production company — I met Laurie O'Leary, who also lives in this village. I went into a 50-50 partnership with Ted, installing all my equipment in Escape, and Laurie is general manager of the enterprise."

O'Leary, with his years of experience in the live performance side of the business, most recently as manager of London's Speakeasy club where he became almost as well-known as most of the artists who played there, was just the man to take care of the business and promotion side of the studio. Burn, on his own admission, has no head for, or interest in, the commercial

aspects of running a studio.

A thorough redecoration and refit scheme was put in hand, and the control room was re-sited and much enlarged. This gives more space in the studio and around the mixer. Like other countryside studios Escape can afford the luxury of a large window in the control room which looks out onto the scenery: and on hot days the door into the garden can stand open, as the likelihood of noise disturbance is so small. Burn has been working on the studio all through the year he has been there, and is still in the process of decorating, and adding to the equipment.

As a man who likes a studio sound to be live, he has made sure that Escape has a responsive acoustic, although those who want their drums recorded in a deader are can be accommodated in the box which was the old control room. At present a drum machine, a Roland synthesiser and a Challen baby grand are permanently resident in the studio, but as the profits start to come in Burn is reinvesting them in instruments and control room equipment. The desk is a Helios 24-in, 16-out, with Burn's own additions and rearrangements. Monitoring, which is good and on tapes of Burns's own recent production work with Marvin demonstrates the live studio sound — is through Tannoy reds in Lockwood cabinets. The 16-track



JOHN BURN, co-director of Escape and chief engineer.

machine is a Studer, and the microphones available are Neumanns (including valve models) AKGs and Beyers.

Burn has, after many hectic months of doing everything from production, engineering, maintenance, and some session guitar playing himself, now found an assistant, Ian Madman, whose name totally belies his abilities. One of the recent visitors to Escape was respected guitarist and ex-Stone Mick Taylor, who was working out material for an LP, and who appeared to become very fond of the studio's sound.

Little Bob Storey, produced by Burn and Shaun Tyler of the Tyler Gang and laid down some good

track, also the Motorhead LP was done at Escape.

While keen to use the studio for his own work, and for his production company's Orpheus, Burn is equally keen to hire it out. The daily rate, including use of the comfortable circular living and bedrooms in the oast house, is £250, plus £50 a day for the engineer. Burn is hoping to encourage bands to bring their own engineers, and take some of the burden off himself and Madman.

Escape is a very good name for the studio and the concept behind it. Burn comments, "I hope this place will turn out to be an alternative to the big business of London, but will be recognised as just as efficient."

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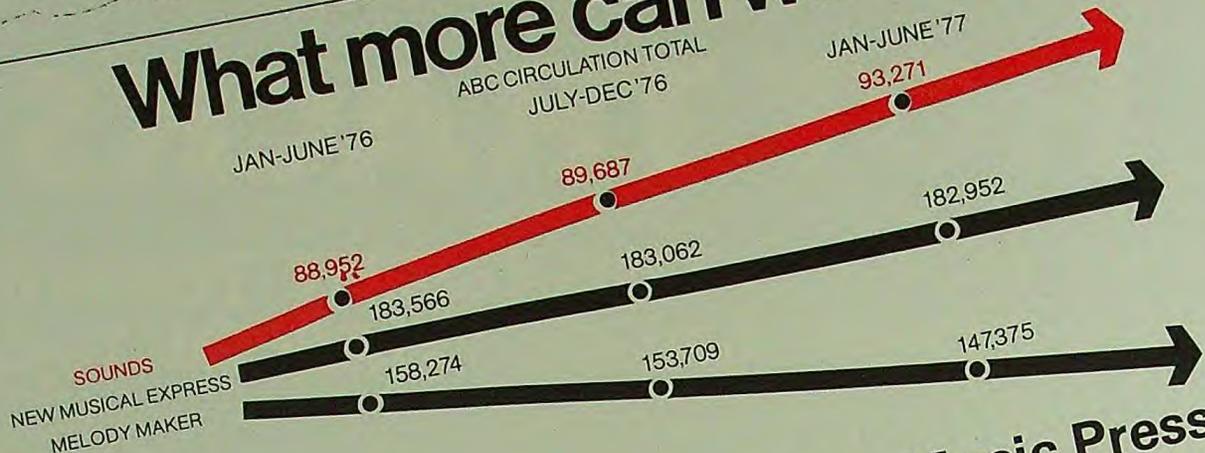


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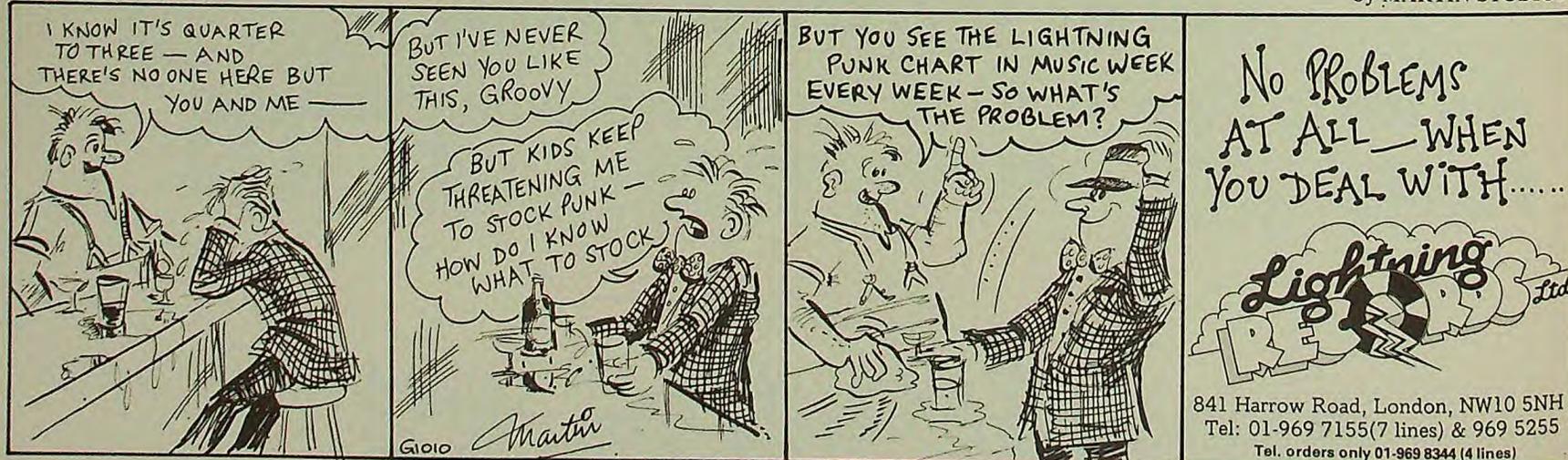
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 - 1 = RE-ENTRY

CHART FOR PERIOD AUGUST 13-19

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	12	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
2	8	3	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
3			GOING FOR THE ONE	Atlati-

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	HITS
31	31	7		

THANKS



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CHART FOR PERIOD AUGUST 13-19

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	12	● 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
2	8	3	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
3	5	28	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)
4	2	22	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
5	—	1	○ ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12 (D)
6	48	2	MOODY BLUE Elvis Presley	RCA PL 12428 (R)
7	3	5	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
8	4	12	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
9	7	11	● I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
10	6	18	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
11	9	36	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
12	—	—	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
13	10	40	○ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
14	12	5	NEW WAVE Various	Vertigo 6300 902 (F)
15	14	5	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
16	11	13	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
17	13	5	LOVE FOR SALE Boney M (Frank Farian)	Atlantic K 50385 (W)
18	19	13	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
19	15	37	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
20	17	24	● LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
21	27	8	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
22	24	39	○ THEIR GREATEST HITS 1971-1975 Eagles (—)	Asylum K 53017 (W)
23	—	1	ELVIS IN DEMAND Elvis Presley	RCA PL 42003 (R)
24	16	17	● GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)
25	22	76	○ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
26	18	32	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
27	44	33	○ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
28	20	13	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)
29	21	17	● DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
30	23	6	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	28	30	○ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
32	32	3	FLOATERS Floaters (J. Mitchell/M. Willis)	ABC ABCL 5229 (C)
33	40	16	● THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)
34	33	27	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
35	36	15	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
36	50	12	○ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
37	29	19	□ EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)
38	25	4	IT'S A GAME Bay City Rollers (Harry Maslin)	Arista SPARTY 1009 (F)
39	41	9	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
40	58	3	ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
41	47	11	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)
42	46	14	□ SILK DEGREES Boyz Scaggs (Joe Wissert)	CBS 81193 (C)
43	31	8	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 624 (E)
44	56	3	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
45	38	8	CSN Crosby, Stills & Nash (CSN/R&H Albert)	Atlantic K 50369 (W)
46	35	9	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)
47	45	45	○ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
48	34	7	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
49	26	4	I ROBOT Alan Parsons	Arista SPARTY 1012 (F)
50	43	6	○ 20 GOLDEN GREATS Beach Boys (Brian Wilson)	Capitol EMTV 1 (E)
51	49	5	COMING OUT Manhattan Transfer (Richard Perry)	Atlantic K 50291 (W)
52	37	4	□ BERNI FLINT Berni Flint (Hal Shaper/Mike Berry)	EMI EMC 3184 (E)
53	42	7	SORCERER Tangerine Dream (Tangerine Dream)	MCA MCF 2806 (E)
54	—	1	WIND AND WUTHERING Genesis (David Hentschell)	Charisma CDS 4005 (F)
55	54	5	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550 (E)
56	39	15	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
57	—	1	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
58	—	—	G.I. BLUES Elvis Presley	RCA SF 5078 (R)
59	—	1	AMERICAN STARS 'N' BARS Neil Young	Reprise K 54088 (W)
60	53	2	ROCK & ROLL WITH MODERN LOVERS Jonathan Richman (Kaufman/Kolotkin)	Beserkley BSERK 9 (S)

ABBA	13, 25	EMERSON LAKE & PALMER	28	MUPPETS	18	SMOKIE	24
BAY CITY ROLLERS	38	FLEETWOOD MAC	3	NEW WAVE	14	STAR IS BORN	4
BEACH BOYS	50	FLINT, Berni	52	OLDFIELD, Mike	36	STEWART, Rod	21
BEATLES	33	FLOATERS	32	PARSONS, Alan	49	STRANGLERS	10
BENSON, George	17	FRANCIS, Connie	1	PETTY & THE HEARTBREAKERS	44	STREISAND, Barbra	48
BONEY M	17	GENESIS	54	Tom	44	SUMMER, Donna	9
BROOKS, Elkie	57	HOT CHOCOLATE	43	PINK FLOYD	27, 34, 39	SUPERTRAMP	37
COOLIDGE, Rita	40	JAM	35	PRESLEY, Elvis	5, 6, 12, 23, 58	TANGERINE DREAM	53
COSTELLO, Elvis	15	JARRE, Jean Michel	2	RAINBOW	30	10cc	29
CROSBY STILLS & NASH	20, 55	MAMAS & PAPAS	41	RICHMAN, Jonathan	60	WINWOOD, Steve	46
DIAMOND, Neil	11, 22	MANHATTAN TRANSFER	51	SAYER, Leo	26	WONDER, Stevie	47
EAGLES	11, 22	MARLEY, Bob & The Wailers	16	SCAGGS, Boz	42	YES	7
ELECTRIC LIGHT ORCHESTRA	19	MATHIS, Johnny	8	SHADOWS	31	YOUNG, Neil	59

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 Creole, T - Transatlantic, D - Saydisc, P -
 Pinnacle, V - Virgin.

Week	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£	1	4	4	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley	BEST OF MY LOVE, Emotions, CBS 5565
£	2	1	7	FLOAT ON	Floater's	ABC 4187	Anchor	Woody Wilson/Fee Records	ANOTHER STAR, Stevie Wonder, Motown/TMG 1083
£	3	2	9	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	DAYTIME FRIENDS, Kenny Rogers, United Artists UP 36289
	4	3	7	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst	ROCK-A-HULA, Elvis Presley, RCA PB 2703
£	5	16	4	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco	BLACK IS BLACK, La Belle Epoque, Harvest HAR 5133
£	6	9	7	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro	HIS LATEST FLAME, Elvis Presley, RCA PB 2702
	7	6	9	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid	I NEED YOU, Joe Dolan, Pye 7N 45702
	8	8	6	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba		GOOD LUCK CHARM, Elvis Presley, RCA 2697
	9	10	5	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry	A FOOL SUCH AS I, Elvis Presley, RCA PB 2697
£	10	30	2	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay	DEVIL IN DISGUISE, Elvis Presley, RCA PB 2707
£	11	5	9	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Belotte	
£	12	22	2	OXYGENE	Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre	
£	13	17	5	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk	
£	14	21	3	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry	
£	15	23	4	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177	Pippin The Friendly Ranger	Tony Visconti	
	16	7	11	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle	
£	17	12	6	SOMETHING BETTER CHANGE/STRAIGHTEN OUT	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent	
£	18	18	7	ALL AROUND THE WORLD	Jam	Polydor 2058 903	Andson	Chris Parry/Vic Smith	
£	19	11	11	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	
£	20	13	8	IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	Mike Chapman	
£	21	24	5	SPANISH STROLL	Mink DeVille	Capitol CLX 103	EMI	Jack Nitzsche	
£	22	14	8	ROADRUNNER	Jonathan Richman	Beserkley BZZ1	Modern Lovesongs/Warner	Kaufman/Kolotkin	
£	23	28	4	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon	
£	24	19	4	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis	
£	25	29	3	SUNSHINE AFTER THE RAIN	Eikie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller	
£	26	46	2	TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connelly	B. Castleman/J. Rutledge	
£	27	27	2	GARY GILMOUR'S EYES	The Adverts	Anchor ANC 1043	Anchor/Adverse Noise	Adverts/L. Wallis	
£	28	47	2	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Fair Hits	John Lange	
£	29	33	4	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren	
£	30	31	4	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff	
£	31	32	6	DANCIN' EASY	Danny Williams	Ensign ENY 3	Air Edel/Hensley	Tony Evers	
£	32	25	9	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Intersong	Fleetwood Mac/Dashut/Caillat	
£	33	15	10	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores	
£	34	42	3	DOWN THE HALL	Four Seasons	Warner Brothers K 16982	ATV Music	Bob Gaudio	
£	35	36	4	YOU TAKE MY HEART AWAY	DeEtta Little/Nelson Pigford	United Artists UP 36257	United Artists	Bill Conti	
£	36	45	2	PIPELINE	Bruce Johnston	CBS 5514	Peter Maurice	Gary Usher	
£	37	50	2	GIMME DAT BANANA	Black Gorilla	Response SR 502	Response	Holm/Pietsch/Stain/Dietrich	
£	38	37	4	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia PIR 5451	Carlin	Gamble/Huff	
£	39	NEW ENTRY		IT'S NOW OR NEVER	Elvis Presley	RCA PB 2698	Britico/Carlin		
£	40	39	5	IF I HAVE TO GO AWAY	Jigsaw	Splash CP11	Belsize	Peate/Scott/Pyer	
£	41	NEW ENTRY		ALL SHOOK UP	Elvis Presley	RCA PB 2694	Carlin		
£	42	40	4	AMERICAN GIRL	Tom Petty & The Heartbreakers	Island WIP 6403	ATV Music	Denny Cordell	
£	43	NEW ENTRY		CRYING IN THE CHAPEL	Elvis Presley	RCA PB 2708	Chapel/Morris		
£	44	NEW ENTRY		JAILHOUSE ROCK	Elvis Presley	RCA PB 2695	Carlin		
£	45	43	3	ALL I THINK ABOUT IS YOU	Harry Nilsson	RCA PB 9104	Golden Syrup/Eaton	Robin Cable	
£	46	NEW ENTRY		ARE YOU LONESOME TONIGHT	Elvis Presley	RCA PB 2699	Francis Day & Hunter		
£	47	49	2	I GOT TO SING	J.A.L.N. Band	Magnet MAG 97	Pathway/MCPS	Finesilver/Whitehouse	
£	48	NEW ENTRY		THE WONDER OF YOU	Elvis Presley	RCA PB 2709	Leeds		
£	49	NEW ENTRY		WOODEN HEART	Elvis Presley	RCA PB 2700	Carlin		
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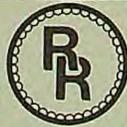
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3. The entry should be accompanied by a photograph of the contestant.			
4. The opinion of the judges is final, in the pre-selection and the live shows.			
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The Reading Festival

PITY THE poor old British rock fan... He gets one three-day festival per year and has to spend it in thigh-deep mud in the pelting rain listening to acts that are hardly right out of the top drawer.

1977 has not been crammed with open-air events so the 30,000 fans who arrived for the Bank holiday weekend at the Reading Festival were full of expectation. And give them their credit, they managed to enjoy themselves in conditions more reminiscent of the Somme than a summer idyl.

But as usual the festival had its heroes on a stage that had sunk two feet into the mud by the end of the first day. On Friday the newly-truncated Rods triumphed with their all-action brand of super-fast rhythm and blues, Saturday was marked by great sets from Ultravox, Graham Parker and Thin Lizzy while Sunday was dominated by Hawkwind, the return of Alex Harvey and the surprise standing ovation for the Enid.

Little River Band battled through the rain to turn in a strong set, Frankie Miller sang at his gutty best and US visitors Aerosmith and the Doobie Brothers were rapturously received even if their performances were not of the highest musical quality.

Melody Maker rock contest winners Stax Marx opened the show on Friday in gloowering conditions and in front of a blue demin-clad audience that had come to Reading to hear heavy rock. Since Marx is more in the new wave bag the ovation was not thunderous, but the experience of playing in front of so many people could only have been beneficial.

Then came S.A.L.T. who cranked out blues favourites, much more to the crowd's taste, then on through CBS hopes Lone Star who did well, Five Hand Reel, who jiggled and reeled their way through their spot, Kingfish made a big-crowd debut quite successfully and U-Boat, playing their brand of heavy pop communicated well.

Uriah Heep was the right choice for the twilight spot. They fumed and roared their way through selections from their albums in great style and set the crowd up for the Rods' set.

Last year the Rods were first on stage on the Saturday. The extent of the band's rise to fame this year was amply borne out by their bill-topping status this year, and by Friday the band had already played to 4,000 people during the five-night run at the Marquee.

This may have been a mistake, for lead singer Barrie Masters' voice was well past the point of no return by the time he bounded on to the Reading stage, but it seemed to make little difference to the fans who loved every minute of the set, which was liberally sprinkled with strong new numbers and closed with a storming treatment of Get Out Of Denver.

Despite the World War I conditions, the crowd even managed to sing along with the latest single Do Anything You Wanna Do — a song which surely must be destined for the Top Ten.

Golden Earring had the unfortunate task of following the Rods, which the Dutch Polydor band did uneventfully for the first 45 minutes and then threw in a 15-minute version of the favourite Radar Love which left everyone happy.

The conditions failed to clear up by the time Gloria Mundi kicked off day two with its highly visual new wave act. Mountain Records band Krazy Kat followed, with an interesting tight harmony sound built round cleverly-crafted songs and No Dice played competently before Island's Ultravox took the

stage.

Things began to buck up considerably when the band, led by the gangling John Fox began to get into its stride with numbers like I Want To Be A Machine, My Sex and the anthem The Wild, The Beautiful And The Damned with its screeching electric violin solo.

George Hatcher Band with guitarist Big John gave the crowd what it wanted in the way of some heavy boogie in the style of the UA LP Talking Turkey and some nice guitar duels, which were all the more commendable for the fact that three of the band had only been hired the previous week.

Little River Band would have been the perfect festival band if only the weather had been kinder. As it was the rain began falling again and their sunny music was somewhat dampened. However, the Australian group — signed to EMI — with its two strong guitarists and great vocal harmony stylings showed they may well be a power to be reckoned with in the future.

The weather then came to the aid of John Miles by the time he kicked off his set. Though he is not an obvious choice for Reading, his clean-cut and sometimes cliched music was played with great energy and clarity. The crowd reacted well to hits like High Fly and Music and Miles was able to show off his stinging guitar skills to some effect.

Aerosmith, a lumbering curiosity of a band on record, turned out to be a bit livelier on stage and again gave the crowd what it wanted — basically heavy metal and more heavy metal — before Graham Parker's set.

Parker was nothing short of magnificent with The Rumour sounding brassy and punchy. Material from his forthcoming album seemed strong while favourites like Wild Honey were greeted with cheers. DJ John Peel brought the diminutive, gravel-voiced man back for an encore, but amplification problems meant that the audience heard no vocals and little back-up on Hold Back The Night.

Phonogram stars Thin Lizzy also has a new album in the can and came on determined to give a big show. A new number, Soldier Of Fortune which opened with pre-recorded machine-gun fire kicked off the set, followed by a lengthy Jailbreak, a soulful I Still Love You and a cracking Boys Are Back In Town — the 45 that finally broke Thin Lizzy — with many more powerful songs from the charismatic Phil Lynott before the midnight hour struck and everyone returned to another sodden night under canvas.

By Sunday things had dried out a little, so a confident Motors began the day with some style and volume. Jim Sullivan's band Tiger played four overblown numbers before the Enid took the place by storm. Although the band play to packed houses in clubs around the country, it has not been over-successful on record so the roar that met the opening bars of their version of God Save The Queen was totally unexpected.

The reception just kept on getting better for the band's heavily orchestrated symphonic rock and by the time they climaxed with Land Of Hope and Glory the crowd was on its feet, granting the first standing ovation of the festival. (Previously, everyone had been standing anyway, so that didn't count).

Blue had the hard job of following, and might have pulled it off, for Hughie Nicholson had taken the wise step of heavy-ing up his guitar work to suit his audience. But front man Ian McMillan, obviously unsettled by the poor response to the first couple of numbers began insulting the crowd, and it was only

towards the end of the set that the audience warmed to them when Elton John jammed on piano.

Then came Racing Cars, previewing their new Weekend Rendezvous album on Chrysalis and capturing the hearts of the crowd with a combination of beefy rock and melodic tunes from the frail-voiced Morty.

Poor old Wayne Country and his/her Electric Chairs attempted a set before Hawkwind came on, but this proved a bad mistake. The crowd had come for the Hawks on Sunday and showed that it did not want transvestite punk rock by hurling great clods of mud at the unfortunate person. The band left the stage in confusion and the road crew had to spend ten minutes shovelling earth off the platform before the concert could continue.

Hawkwind is in the middle of a remarkable renaissance with Charisma their album Quark, Strangeness And Charm recapturing a big following. The band played a great deal of chanting, spacy music which obliterated the uneasy tension that had preceded it and made for a good reception for the WB rock stars Doobie Brothers, who ran through a string of up-tempo material including Black Water and the classic Listen To The Music to keep the crowd dancing.

The sheer Glaswegian guts of Frankie Miller communicated itself to the crowd which cheered long and loud for the thick-set Scot. He has rarely sung with more power, his new band sounded tight and his version of Lennon's Jealous Guy was a real high spot.

All that remained was for Alex Harvey to make his come-back after a year of illness and bad luck. It was clear he was not going to let the occasion slip by without a little outrage, so when he came out clad in a loin-cloth to act out a crucifixion scene during his torch song Framed, no-one was really too surprised.

With all the elaborate theatrics, the music occasionally got a bit lost, but with the final song of the three days, Delilah, he showed he had lost little in the vocals department during his enforced lay-off, while his bitter new single Mrs. Blackhouse — a simplistic protest against Mary Whitehouse — went down well.

Thirty bands in three days, all running on time in the most barbaric conditions and some of them even managing to make a good impression. The real tributes should be reserved for the road crews, who worked like beavers to keep the show going and the ever-faithful, ever-patient fans who deserve a campaign medal each for staying cheerful in the middle of the quaking bog that constituted the festival site.

JOHN HAYWARD

John Cole The Movies

IN THESE trying times when it is getting as hard to find a new band that is not or does not pretend to be new wave as it is to find a dustbin with its liner intact, patience and grim determination can still turn up the odd non-punk gem or two in London pubs.

Such a one is the Movies, playing the Nashville Rooms last Friday (26) not many days before setting out on a full national tour to promote their first GTO album Double "A". This is a fine band, proof that it is still possible to bash out driving, original rock music without scrapping everything that has happened in the last ten years and going right back to basics. Rare, but possible.

Certainly no other decade but the Seventies could have produced Jon Cole, vocalist and songwriter, an ex-University lecturer in Classics and Fine Art who writes lyrics like: "Boogaloo can make you happy, Boogaloo can make you sad", who graduated from Cambridge with a triple first and looks like a cross between Spiderman and the Fonz. He is the focal point both for eyes and ears.

The Movies have been tagged the British Steely Dan, but seeing them live shows the comparison to be shallow. They pack a lot more punch on stage than their rather polite album, splendid as it is, leads to believe. The secret is the non-stop rhythm provided by Jamie Lane (drums), Dave Quinn (bass) and Cole's right-hand (or in this case left-hand) man, percussionist Julian Diggle (congas and things). On top of this constant barrage of changing tempos and tribal tattoos, Cole and Greg Knowles graft their staccato guitars. Keyboards man Mick Parker is the least extrovert of the group, seeming to apologise for having to be there in person at all as if his instrument might not look after itself.

Cole's songs are unusual but not weird. Some of his lyrics would give Paul Simon a run for his money if he didn't have quite enough already and he has an enviable musical range.

They play no bad numbers, though the good-sized audience obviously preferred the likes of the longer, more insistent Yo Yo and Playground Hero the melody of Cole's very own mini-apocalypse, Chasing Angels. It is a haunting song that would very nearly make a classic single, but like the Movies' other songs probably requires just too much listening to be the stuff of which hits are made.

If the listeners were a little perplexed by one or two of Cole's introductions — which serve only to hopelessly confuse a song which after three or four hearings you may

feel you have just grasped — it took nothing away from the good-humoured enthusiasm of the event. The Movies have performed so little (the band had all but split up less than a year ago) that each appearance helps the toughening-up process that has obviously been taking place in their music ever since they came out of the studio.

It shows nowhere better than on their final number, Living The Life. A harmless ditty on vinyl, live it has become a real stomper sounding like Smokie with the Bee Gees singing harmonies. It is likely to be their first single, but it is clear that GTO despite its track record in the singles' market intends to treat the Movies as its first long-term, album-based project. Don't expect to see options being dropped in six months if the first couple of singles don't make it, which they probably won't.

For an encore Julian Diggle had his moment with 'his' number, the repetitive but engaging True Love Trouble, the band played Boogaloo for the second time that evening and returned for a third very much later at the audience's insistence. If the times are not against it the Movies should run and run, and Jon Cole might just become a very hot property indeed.

GODFREY RUST

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