

MUSIC WEEK

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COMMENT

TEN YEARS ago as the pirate stations sank slowly in the West Radio 1 was ushered in as the government's idea of a suitable alternative, and the dawn of a new era of broadcasting was prophesied.

At the time Radio 1 was, and remains today, the chief source of exposure for the record industry's weekly output. Despite the undoubted gains of the ILR stations in attracting audiences over the past four years, it is unthinkable that the time will come when the record industry will not need Radio 1. Or alternatively that Radio 1 will not need the active co-operation of the record industry.

Why then does the love-hate relationship continue? There is no obvious answer, but could the reason be that one expects too much — or too little — of the other?

On the one side there is the record industry believing, without reason, that it is entitled to a special relationship with Radio 1, that its products should be given freedom of the air for the asking, with its representatives allowed unlimited access to the corridors of Egon House. On the other there is Radio 1, ever wary of its public position and vulnerability to criticism, presenting a slightly aloof bureaucratic image, a mass of paradoxes. Simultaneously it seems to want to keep the record industry at arm's length, expecting service but resisting pressure, wishing to appear youthful and contemporary in thinking, musically aware and independent of action, and impossibly, all things to all listeners.

Yet there has been more than just a grudging appreciation of what the network has achieved in ten years. It is undoubtedly a more substantial station now than it was in its early years when it had not set its directional sights. But even now it could be accused of too slavish an adherence to the Top 40 format and lack of adventure in its music programming. In its privileged position of not being faced with the need to compromise to attract an audience to attract advertising, it has a unique opportunity to broaden the appreciation of a huge daytime audience by playing music that it might enjoy if given the opportunity to hear it. It could also be accused of giving a dj a job for life — how rarely are the favoured sons shuffled around and hopefuls given a chance?

In its time Radio 1 has done many fine things, in particular the serialisations, the news magazine programmes and the Roadshow concept of meeting the people. Over a decade it has set the patterns and standards for music broadcasting nationwide. Having done so, should not Radio 1 lead the way into the 1980s, where music is the message rather than the presenter's personality where the public service ideas are directed towards British music, where music of quality is more important than production-line pop, where the increasingly sophisticated tastes of a generation which grew up with Radio 1 are recognised? Much has been achieved — but there is still some way to go.

MPs' support sought in PRS battle

by JOHN HAYWARD
 DISAFFECTED PERFORMING Right Society member Trevor Lyttelton has bowed out of his High Court battle with the organisation — and is to take up his fight through Parliament.

In an advertisement in *The Times* last Wednesday (21), he announced his decision not to contest the PRS' Appeal against a High Court judge's order instructing it to reveal its secret list of full voting members to him.

It marked the latest move in Lyttelton's protracted campaign for changes in the PRS's constitution together with an investigation of its financial affairs. The Society

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Smiths steps up discounts to £1

by ADAM WHITE
 SMITHS HAS stepped up its discount activity on records and tapes, with £1 off the recommended retail prices of 20 albums and 50p off a wider range of cassettes.

The move, backed by television advertising, has already sparked speculation that the cut-price conflict in Britain's High Streets will intensify between now and Christmas. W. H. Smith becomes the first multiple to offer such a high discount across more than a handful of long-players.

Boots and Woolworths are currently operating 60p-off programmes in their record departments, and may be forced,

observers believe, to close that 40p gap. Record buyer for the latter chain, Bob Egerton, commented that "it is our intention to maintain our leadership in High Street record retailing", though he did not say whether this would mean an immediate price response to Smiths' action. Boots audio merchandise controller, Ian Smellie, told *Music Week*: "We regret any escalation in price activity. Our promotion campaign is, we believe, offering better value-for-money because it covers a wider range of repertoire. We shall continue to offer this value-for-money."

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TEN YEARS OF RADIO 1

MUSIC WEEK souvenir supplement: centre

Island past, present and future: A rare interview with Chris Blackwell — pages 28 & 29

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BEARING GOLD and silver, a WEA delegation recently presented Rod Stewart with awards for his recent *Riva* single, *First Cut Is The Deepest*, and his part in the *All This & World War II* soundtrack album, plus an accolade for his earlier Mercury album, *Gasoline Alley*. Pictured at the occasion are (from left) WEA finance and administration director Ed Byrnes, WEA Distribution chief Tony Muxlow, Stewart, national sales manager Mike Heap, promotion director Bill Fowler and *Riva* managing director Mike Gill.

BBC confirms Radio 1 & 2 split

by GODFREY RUST
 RADIOS 1 and 2 are to separate again during the afternoons, but no decision has been made about when the split will occur or what kind of reshuffle of djs it will bring about.

That was the position on Monday (26) following mounting speculation surrounding Egon House that major network changes would follow this weekend's tenth anniversary celebrations.

Despite press reports, Radio 1 executive producers deny that Tony Blackburn or any other dj has been approached about a programme change. At present David Hamilton, who has occupied the 1 and 2 afternoon slots since a financial crisis forced them to be combined early in 1975, is considering an offer to host a re-vamped Radio 2 show. The feeling around the BBC is that it would be a natural move.

The network split, which restores more or less the last of the 1975 cuts and gives Radios 1 and 2 uninterrupted broadcasting from

7am-7pm every day, was announced at a press reception last Wednesday by Radios 1-2 controller Charles McClelland. Despite the continuing financial problems facing the BBC, not helped by what was considered a less than generous increase in the licence for earlier this year, McClelland said that they felt they could just about afford to go back to separate afternoon slots so they had decided to do it.

He expected the split to happen before the end of the year and hinted that the next priority, to put Radio 1 on air from midnight-2am each day, was under close scrutiny. There seems, however, little chance of an early move to evening broadcasting, from 7pm-10pm, though McClelland made it clear that 24-hour Radio 1 was his eventual goal.

The split presents Radio 1 with two problems. Firstly it stretches the BBC's already slim needletime allowance by adding an extra 12½

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RCA asserts Presley rights

by TERRI ANDERSON
 RCA HAS been provoked into firm retaliation in the fight for shares of the posthumous Elvis Presley sales boom.

While concerned at the prospect of wholesale importing of the compilation which is licensed to K-tel in France, RCA cannot take legal action to prevent it. But the continued availability of the Arcade 40 Greatest Hits package has prompted an exchange of solicitors' letters.

Peter Bailey, RCA business affairs manager, clarified the legal position over this compilation, pointing out that the licence granted to Arcade for use of the tracks had

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A new musical statement from Karen & Richard Carpenter

"PASSAGE"

Their new Album On A&M Records and Tapes

AMLK/CKM/YKM 64703

NEWS

London company seals shrink-wrapping deal

SHRINK-WRAPPING of small mixed orders from dealers is being introduced by CBS as part of a new packing project at its distribution centre in North Kensington. The installation of the machinery represents an important first for the firm of S. Kempner Ltd, of North London, which has supplied the machine and the wrapping material.

CBS distribution division manager, Fred Whittle, said that the new process would make the packing of small orders involving albums and tapes easier and safer, and would do away with the possibility of the goods shifting and becoming damaged during despatch or transit. The investment in the machine, which automates the packing process and eliminates the need for unwanted filling materials, is part of a project at the Barby Road depot, where conveyors and new sealing machines have also been installed.

The new system goes into operation this week and Paul Rogers, Kempner's customer service manager, said that the purchase of

the machine by a major record company was an important move. "For a long time the packaging of various mixed orders into standard boxes for delivery direct to the retailer has been very labour intensive, as well as being an occasion for damaging records by introduction of loose abrasive packaging material into close proximity with open record sleeves. While it is accepted that boxing cannot be replaced due to the greater security offered, the hand packing of orders-involving the stuffing out of each box to prevent movement of the goods is unsophisticated, and results in the dealer having to cope with the excessive packing material, and to return damaged records."

Kempner's system allows for the oddly-shaped orders to be placed in a standard box — and for the card and its contents to be shrink-wrapped together.

CHAIRS
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Logo price increases

PRICE RISES averaging around seven per cent affecting all product formerly controlled by Transatlantic and now under the new Logo banner were announced this week.

The increases are the latest in a wave of price-hikes by the record industry over the past three months. The last Transatlantic rises came last January 1.

The new pricing levels are effective from October 1, the date that Logo/Transatlantic begin distribution through Selecta. From that date, dealers will also benefit from the Selecta five per cent returns policy on the product.

Recommended retail prices for standard albums rise from £3.50 to £3.75 while the deluxe catalogue goes up from £3.75 to £3.99. Singles — previously 70p — will be 75p from October 1.

Albums on the Xtra label — formerly £2.60 — will rise to £2.99 and sampler LPs increase by 24p to £1.99. The complete list of rises for all 12 labels looked after by Transatlantic/Logo will go out to dealers through the regular Selecta mail-out.

Abigail Music coup at BMI 1976 awards

FIVE BEE Gees copyrights were recognised at a lunch on September 19 to salute PRS members whose songs were among the most performed compositions licensed to Broadcast Music Inc (BMI) in America in 1976.

Making regular trips to the top table to collect the awards from BMI president Ed Cramer were Abigail Music representatives Alex Sinclair and David Herring — pictured below with Cramer (left), and BMI UK representative Bob Musel (second right). They collected citations on behalf of Barry, Maurice and Robin Gibb, Abigail Music and Flam Music, for Come On Over, Fanny, Love So Right, Nights On Broadway, and You Should Be Dancing.

Other awards were presented for Break Away Benny Gallagher and Graham Lyle (Rondor Music); Devil Woman — Terry Britten (Sparkle Music), Evil Woman and Strange Magic — Jeff Lynne (UA Music); Golden Years — David Bowie

(Mainman/Chrysalis); Got To Get You Into My Life — John Lennon-Paul McCartney (McCartney Music-ATV Music); Money Honey — Eric Faulkner-Stuart Wood (Bay City Music-Carlins Music); Right Back Where We Started From — J. Vincent Edwards-Pierre Tubbs (ATV Music); Silly Love Songs — Paul and Linda McCartney (McCartney Music-ATV Music), Somewhere In The Night — Richard Kerr, Squeeze Box — Pete Townshend (Eel Pie Publishing).

Six songs were added to the list of those qualifying for the one million performances list — The Candy Man by Anthony Newley; Have You Ever Been Mellow by John Farrar (Rondor Music), Here Comes The Sun by George Harrison (Harrisons), Here There And Everywhere by John Lennon-Paul McCartney (Northern Songs); Mandy by Richard Kerr (Screen Gems-EMI Music), My Love by Paul and Linda McCartney (McCartney Music-ATV Music).



Chrysalis thunders for Leo

CHRYSALIS RECORDS mounts one of its biggest campaigns to date around the release of Leo Sayer's new album *Thunder In My Heart* (CHR 1154) which inaugurates the new Deluxe LP format for the company.

Wide-ranging plans include a heavy schedule of 45-second peak time radio spots on radios BRMB, Picadilly, Hallam, Victory, Orwell, Thames Valley, Beacon, Capital, City, Clyde, Forth, City, Metro and Luxembourg.

The advertisements will be broadcast from October 14 — the

week after the album is due for release — and will run for a week. The effort will be backed with large scale advertising in the national papers including *the Sunday Times* and the *Daily Mirror* as well as in the consumer music press.

On the dealer front 300 window displays featuring a large standing prop based on the LP sleeve design have been arranged.

Sayer's forthcoming national tour was an immediate sell-out, and extra shows have been added in every venue to satisfy demand.

Love Bug/Sweets For My Sweet
is the new single from

Tina Charles

Now available as a
limited edition
12" single
- stock up now!



Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barby Road, London W10

YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(September 27, 1967)

(September 30, 1972)

AMERICAN DECCA plans January launch as a UK independent and Mike Leander signed as a producer ... Liberty's subsidiary label Minit bows with multi-coloured LP by Hapshash and the Coloured Coat ... UA president Mike Stewart in London to further labels move towards UK independence...marketing manager Darcy Glover exits Philips to return to New Zealand, but is not replaced ... vice-president Clive Davis signs Immediate label for CBS in America ... Engelbert Humperdinck's Last Waltz completes fourth week at Number One ... Major Minor launches massive promotion campaign for David McWilliams' Days Of Pearly Spencer single ... Feldman's Ronnie Beck signs Mud to a management contract and group has first release Flower Power due on CBS ... move from Pye to CBS by Donovan predicted.

RADIO 1 sets panel to schedule record plays on strip shows ... Contempo International severs connection with Polydor after policy disagreements regarding failure to launch Mojo in States ... Tony Visconti forms Good Earth production company and sets deal with EMI ... former Delyse chief Isabella Wallich makes comeback as partner with Wyn Morris and John Rafael in Independent World Releases ... a key artist in Cube autumn promotion campaign is new signing Joan Armatrading ... from Mercury, RCA purchases David Bowie's The Man Who Sold The World and Space Oddity albums ... David Cassidy's How Can I Be Sure makes Number One ... Tom Jones opens three-week season at London Palladium ... Jimmy Arthey and Phillips Swern form Dragonfly Productions.

Rare rockabilly re-issues thrive

WHILE POPULAR nostalgia from the Fifties (Connie Francis) and the Sixties (Supremes) sell in chart-topping quantities this autumn, over half-a-dozen UK record companies are enjoying — or anticipating — solid business with more esoteric music from the past: rockabilly.

This Fifties form, roughly described as a cross between rock & roll and country music (or "country with the brakes off," as one expert put it), has spawned recent albums from United Artists, Capitol and DJM, while new packages are due from MCA, Polydor and CBS and Charly's October supplement includes a large percentage of rockabilly-flavoured repertoire.

This is not so much a trend as an indication of substantial and sustained interest in rare and/or unissued American rockabilly by a solid nucleus of UK collectors. This market can promise sales of up to and beyond 10,000 copies — profitable enough for firms with access to the right vaults and the wisdom to enlist the aid of experts for the records' compilation and annotation.

MCA has, for example, enjoyed combined sales of around 18,000 for Rare Rockabilly Vols. 1 and 2, and has a reservoir of 50 more tracks from US Decca, Coral and Brunswick to be tapped for a third album, set for availability in the New Year. Among the contenders are recordings by Moon Mullican, Jerry Engler, Red Sovine, Jerry Kennedy, Red Foley and Warner Mack.

CBS is optimistic about its first entry into this field, entitled CBS Rockabilly Classics Vol. 1 and provisionally set for December release. The 20-track LP is expected to contain material by Marty Robbins, Ronnie Self, Johnny Horton, Jimmy Dickens, Freddie Hart and Sid King, among others. Hugh Attwooll of CBS' international a&r department and Stuart Coleman, presenter of Radio 1's rock & roll show, have worked together on the compilation, which has been in the works for some time. Attwooll is confident that sales will top the 3,000 mark (apparently the break-even point for most rockabilly sets) and that a second volume will

be worthwhile.

Capitol expects good response to its new mid-price collection, Rockabilly Originals, with material by Ferlin Huskey, Johnny Fallin, Bobby Lee Trammell, Faron Young, Merrill Moore and the Charlie Bop Trio (whose Mr. Big Feet is issued as a single). Meanwhile, the company's European division continues to do well with its two earlier rockabilly sets, unreleased in Britain but imported.

From Polydor, a 20-track MGM package is imminent, featuring the likes of Andy Starr, Buck Griffin, Cecil Campbell, Marvin Rainwater and Carson Robinson. From Pye, there are projected LPs by Ronnie Hawkins and Buddy Knox, plus a various artists album. United Artists may also follow-up its recently-released and well-received Imperial Rockabilly, and at Phonogram, which has previously profited from such releases, a Chess Rockabilly is on the drawing board.

Consultants involved in many of the above albums are Bill Millar and Ray Topping, frequent contributors to specialist rock & roll fanzine, *New Komotion*, whose readers make up a large portions of rockabilly record buyers.

London's Capital sponsors Orchestra for £50,000

CAPITAL RADIO, the London commercial station, is to contribute £50,000 to the Wren Orchestra over the next year. The move follows a year of close involvement with the new orchestra, and makes Capital one of the largest commercial sponsors of the arts.

Two members of the station's staff, head of programmes Aidan Day and chief engineer Gerry O'Reilly, are to join the Wren board of directors.

The £50,000 will be used only for employing musicians. Part of Independent Local Radio's agreement with the Musicians' Union guarantees that three per cent of the annual revenue of each station will be spent in that way. In the last year Capital's commitment was about £150,000, and next year should be more. The Wren contribution will make up part of this amount.

On top of the £50,000 "gift", Capital will also be backing the orchestra by promoting concerts, though the station expects to recoup all such expenditure from the box office.

The Wren Orchestra was founded in 1976 by its principal conductor and artistic director Howard Snell and began with a series of Mermaid Theatre concerts which were broadcast live on Capital's Sunday evening classical programme The

Collection.

The success of the Wren/Capital collaboration has led to a long series of concerts being planned for the 1977/8 season, some of them involving a full symphony orchestra and most to be broadcast on The Collection.

Gerry O'Reilly told *Music Week*: "Obviously we work with other London orchestras, but in reality those are well provided for from other sources. Our objective was not just to top up someone's funds but to help put something new into the mixture."

The new Wren season opened on September 23, with soloist Jeremy Menuhin at the Queen Elizabeth Hall. The Wren makes its Royal Festival Hall debut on October 14 and further concerts are planned at the Queen Elizabeth Hall, Wembley Conference Centre, the Albert Hall, Fairfield's Hall, Croydon, and St John's, Smith Square, the programme varying between Tchaikovsky ballet music, classical pops, film and tv themes and the baroque music — featuring Haydn and Mozart — on which the Orchestra established its reputation.

Two special Christmas concerts at the Wembley Conference Centre on December 22 and 23 will be compered by Capital chairman Sir Richard Attenborough.

Creole deal, CBS distribution for Raw

RAW RECORDS, the Cambridge-based company specialising in new wave and collector's item recordings, has signed a three year licensing deal with Creole. Until now the label has been run by dealer Lee Wood and his wife Liz from their record shop, Remember These Oldies, with the couple doing their own distribution from the premises.

Under its new deal with Creole, which is distributed by CBS, Raw will retain its own label identity. Wood's shop has been established in Cambridge for three and one-half years: "The original intention was to have a label which would specialise in re-issued singles. Previously, rare recordings had appeared on compilation albums, but I felt that there were a lot more obscure recordings which were not being given a proper chance. In addition, a lot of people wanted to obtain these tracks in single format."

One of Raw's most recent releases

was Making Time and Painter Man by Creation, which were originally issued in 1966 on the Planet label. Wood obtained licensing rights to the recordings from Tony Stratton-Smith, chairman of Charisma Records, who had been involved with Planet. According to Wood, he has sold 5,000 copies of the single, in four weeks and he has a further 3,500 orders outstanding because the record has temporarily gone out of stock.

Other releases on Raw include Sick Of You by The Users, a Cambridge band, Johnny Won't Go To Heaven by the Killjoys, and Heavy Chevy by the Fruit Eating Bears. As a special promotional offer, the latter record is being manufactured in green vinyl for the first 10,000 pressings, while all copies will be marketed in a full-colour sleeve. Also lined up for release is Give It To The Soft Boys, a three-track single by Cambridge

band Soft Boys, and which is being marketed as 'the first psychedelic record for ten years'.

Wood added: "The Raw label is actually divided into three different series — Raw Records' new wave series, the Fifties series which will specialise in rock and roll music, including new recordings, and the 77 series, which basically will be for reissues, and any group which doesn't fall into the new wave or rock and roll categories. I'm guided very much by my own intuition in the choice of releases, and also the comments and requests I receive from customers in my shop. The new licensing deal with Creole means that we can retain our own identity, which is very important, but also achieve more widespread distribution."

The Raw label will still be operated by Wood and his wife from 48 King Street, Cambridge (0223-50256 or 60984).

DOOLEY

A NEW recording contract for Charles Aznavour with Phonogram reportedly close to being clinched after the GTO acquisition and the failure to lure Mickie Most and RAK from EMI, where will CBS strike next? Disco Demis — to help break Roussos in America, Mercury planning to team him with producer Freddie Perren whose previous credits have included Tavares and Sylvers after impressive gains, Decca shares dropped 20p last week although still listed at 505p — takeover rumours cooling? although two months have elapsed since transfer announcement effective from January 1, Polydor staff still awaiting first official visit from Tony Morris. FRANKIE VALLI'S previously announced departure from Four Seasons now expected before November 1 recent departure from GM of g.m. Tony Powell Sheffield firm Hodgkin & Jones marketing 8 ins high bronze coloured cellophane polyester resin busts of Elvis Presley "in response to overwhelming demand for mementoes" according to a press release a son Adam, for Arista a&r chief Andrew Bailey and, wife Cheryl following Roger Holt appointment as Atlantic label manager, expect Dave Dee to take on greater a&r responsibilities.

FORMER A&M UK press chief Mike Ledgerwood, now company's East Coast publicity director, gets two name checks on Calling Occupants of Interplanetary Craft track of new Carpenters' Passage album after reading Maurice Oberstein's complimentary comments about the label in MW, Creole director Tony Cousins sent him a pair of soccer boots and the message: "Hope they will help you boot our records into the shops and score more hits with us" Stiff Records latest promotion gimmick — a battery-operated clock made from old albums bearing the legend: Stiff Records say, When You Kill Time You Murder Success Kenny Rogers and Crystal Gayle on five-city UK and Eire tour next month last week's advertisement for a Motown general manager was for a vacancy on Ken East's staff, not at EMI where Alan Fitter is the label chief In his spare time new MTA secretary Arthur Spencer-Bolland breeds salukis and whippets and is vice-president of Crystal Palace Canine Association.

IS LARRY Page about to go on the Rampage if relations with RCA and continuing Penny Farthing product drought doesn't improve new single from Guys & Dolls, Let's Make Love, first since group shed members David Van Day and Thereze Bazar to become a quartet Virgin's Richard Branson not at all happy when studio monitors failed during Advision playback of new Steve Hillage album former Phonogram product manager Alec Byrn engaging in a little therapeutic hod-carrying following surprise departure Chris Simon, EMI/MCA media planner-buyer at Osbornes switches to Lovell & Ruper Curtis as deputy media director with mainline involvement on DJM Records Britain's Alltime Favourite Country Record is You're My Best Friend by Don Williams, according to poll organised by Country Music People magazine and Radio 2 Country Club.

NEWS

Len Beadle new April Music m.d.

by CHRIS WHITE

AS PART of a strategy to build up the company's stature, Len Beadle has been appointed managing director of April Music, publishing arm of CBS, from October 10. Most recently the creative director of ATV Music, he admitted to *Music Week* that his first priority was to extend the company, and make it one of the major publishing operations in the UK.

He said: "April Music has the potential, but first we must get new and larger premises." (At present it operates from CBS Records' headquarters in Soho Square.) "The staff must also be increased and there are certain appointments to be made, on both the professional and administrative sides. It is no reflection on those who already work for April Music — they are very able and competent, but from a size point of view it is important that new additions be made."

Beadle added, "I think it is fair to say that in the past, CBS has concentrated more on building up the record company. The time is now right for the publishing division to be built up, in the same way that EMI has expanded its publishing division, and Pye with ATV."

Beadle emphasised that April Music would be entirely autonomous from CBS on a creative

level. "We shall be working with every record company, and looking for the best talent. If it is right for the publishing company, then we shall take it — similarly we will not necessarily take an artist's publishing because he happens to be signed to CBS Records. I expect that generally April will be looking towards contemporary music, but the company won't close its eyes to other styles."

Beadle's departure from ATV Music follows a ten-year association with the Pye-linked company. He has built for himself a reputation as an all-rounder in the music industry; he was originally a singer, notably with the Raindrops. Beadle then turned to publishing, first with Welbeck Music, and subsequently became professional manager of Laurence Wright. His switch to ATV started with the Brighton office of the organisation, this later being closed down to concentrate activity in London. Among artists and writers he has been involved with are Stephanie de Sykes, Lynsey de Paul, Barry Blue and Simon May.

April Music has been without a boss for about three months, since general manager Brian Oliver left the company for State Music. At ATV, Eric Hall, formerly with EMI Music Publishing, moves in to become creative manager, a new position and title.

PRS: Commons support sought

FROM PAGE 1

collects and distributes royalties due to British songwriters and publishers.

Now Lyttelton has decided to abandon his court action in favour of a concentrated parliamentary lobbying campaign. Already MPs Denis Skinner and Clement Freud have tabled questions about the PRS to the Trade Secretary.

Skinner was told there seemed no reason to investigate the PRS, and it is understood Freud has received a reply to his question concerning certain loans to PRS council members but has not chosen to make it public.

"I have decided not to contest the PRS's Appeal because I now feel the Society is faced with Hobson's choice," said Lyttelton.

"I feel that if they lose they lose, and even if they win, they lose, because in the end they will be forced by public and parliamentary pressure to answer the questions I have raised."

"On November 5 there will be further questions tabled in the Commons on the matter, and there is now a considerable amount of pressure building up on the subject. MPs from all three major parties have become involved and are taking an active interest."

"Although I will not be pursuing my legal action against the Society, I will stay in the forefront of moves to reform the PRS. I mean to play an active part and will be taking a front seat to watch developments."

However, PRS general manager Michael Freegard was unruffled by

Lyttelton's latest moves.

"Mr Lyttelton is causing us some irritation and wasting the time of MPs and Parliament for no good reason," he said. "He appears to have convinced a couple of MPs that something is going on, which is most certainly not going on."

"Our members have already made their views perfectly plain over the issues Mr. Lyttelton keeps raising by heavily defeating motions he inspired at the annual meeting in June."

"The PRS will not be dropping its appeal against the High Court order that instructed it to hand over a list of full voting members to Lyttelton."

"We want to get an authoritative decision on this question, because

we have had two conflicting judicial opinions so far. We feel the last decision was dubious. However, I understand the appeal will not be heard until next year."

Freegard added that even if the Appeal Court finds in favour of the PRS, deep consideration will be given to the question of allowing its full voting members list to be known by all members.

The question could well be resurrected after an extraordinary general meeting of the PRS — called for November 24 — when proposals to greatly extend the voting franchise of the Society will be put to the vote.

"In the final analysis, the matter is a question for the membership," said Freegard. "The PRS Council will want the matter clarified."

BBC confirms Radio 1 and 2 separation

FROM PAGE 1

hours a week of airtime which normally would have a high music content. The solution will be a piecemeal one. Radio 2 is likely to increase its afternoon sports and speech content, odd minutes of needletime are likely to be shaved off existing programmes and the BBC will have to increase the number of 'live' sessions on Radio 1. Secondly, if Hamilton moves to

Radio 2, Radio 1 will have to find a replacement, a state of affairs that always provides hours of harmless amusement for industry speculators. What is almost certain is that one of the weekend morning djs, Simon Bates or Kid Jensen, will move to a weekday slot. After that it is a question of how far Radio 1 wishes to go towards a wholesale reshuffle of weekday presenters, remembering that Noel Edmonds, Tony Blackburn, Hamilton and Dave Lee Travis have held their slots already for four years. Statistically there are 120 permutations, and network watchers have heard as many rumours.

The replacement for Bates or Jensen at weekends offers fewer options. Despite the number of aspiring Radio 1 djs currently in commercial radio, the BBC is known to be not unduly impressed with the general standard of local broadcasting. Luxembourg's Peter Powell and Piccadilly's Andy Peebles are tipped as the most likely candidates.

At presstime Radio 1 controller Derek Chinnery was meeting with his three executive producers. Long-serving executive Teddy Warrick told *Music Week* that it was possible decisions on the future would be announced very soon.

Smiths steps up discounts

FROM PAGE 1

Smiths' £1 discount takes in new albums by the Carpenters, Chicago, Steely Dan, Elvis Costello, Elvis Presley and the Stranglers — many of which are discounted to the tune of 60p by Woolworths and Boots. These two stores are operating £1 cut-price offers, but embracing 2LP or extravagantly packaged titles.

Many independent retailers, including the Virgin chain, are cutting prices by £1 and more, but these have less overall influence and impact on the nationwide record retailing scene than does the action of one multiple such as Smiths.

WEA stocktake

WEA WILL be engaged in its annual stocktaking this weekend, and closing its depot between September 30 and October 2 inclusive. Orders taken up to September 29 will be shipped before the close; normal service is resumed on October 3.

RCA asserts rights on Presley catalogue

FROM PAGE 1

expired on March 31 this year (*Music Week*, September 3). After that date, Arcade has a six month sell-off period (just expired) but no right to press any more. After Presley's death, Arcade applied for a further extension of the licence, and was turned down.

By that time, Bailey said, supplies of the album should have been almost exhausted. Because of this, and because RCA had — and still

has — no intention of pressing any more of a package which cuts right across its sales on other Presley catalogue LPs, the 40 Greatest Hits albums should have disappeared from the shops completely around the last week of August. Instead the dealers were able to obtain and sell sufficient numbers to have it enter the chart at number five by that week, then climb to number one, and remain in the Top 60 until now,

although it is dropping fast.

RCA in Germany did grant an extension of the licence to Arcade for pressing a limited number of the albums in that territory. Those however, Bailey felt, must have been quickly exhausted. Meanwhile, his company's enquiries and correspondence led to the discovery that Arcade had been pressing further quantities of 40 Greatest Hits, without licence. An open letter from Arcade's solicitors to RCA, dated September 20, admits that since March 31 Arcade has manufactured and taken delivery of over 28,000 LPs, and currently has a further quantity of complete "or part-completed" pressings available to it at a custom pressing plant in this country.

RCA has within the past 10 days, Bailey added, received an undertaking over the package from Arcade, but is pressing for a more detailed undertaking to the effect that all production shall cease, that copies held shall be destroyed, and that a settlement shall be reached as to damages payable to RCA.

When approached by *Music Week* on Monday (26), Michael Levene, managing director of Arcade, agreed that the licence had expired on March 31, but pointed out that the sell-off period was not then quite ended. He added: "We had considerable amounts of stock to sell off, but unfortunately have none left now." He denied categorically that Arcade had pressed any copies after March 31, and said that, to his knowledge, no undertaking of the type described by Bailey had been sought by, or given to, RCA.

Bailey and Levene did, however, agree on the situation with regard to mail order selling of the Presley compilation. The availability of the K-Tel LP on mail order through a campaign on Radio Luxembourg, and the uncertainties attached to the Arcade package have caused some confusion among dealers, and have led to a strong rumour that RCA is

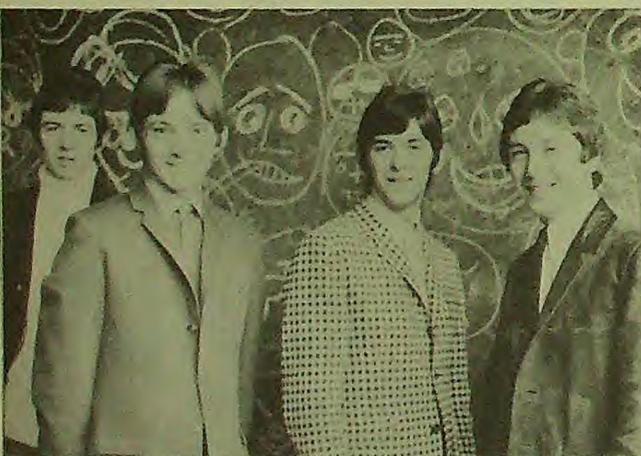
pressing up the package, and letting Arcade have copies for sale through mail order only. Both companies declare this to be totally untrue; Arcade is doing no mail order selling, and RCA is not pressing or selling the albums at all.

With regard to the K-tel compilation, which in effect is the same as the Arcade one, Bailey explained that international law left RCA with no comeback. For US companies with European subsidiaries, like RCA, the American anti-trust laws and the EEC Treaty of Rome meant in effect that every licence deal had to be a world agreement — licences cannot be negotiated for one territory alone. Normally the free-for-all that this would result in is voluntarily avoided by companies in the various territories, and transshipment of records on a major scale, for sale in countries other than those in which the licences primarily apply, does not take place. "But if you have people in the business of making relatively quick killings they are less anxious to maintain territorial restrictions, and there is nothing we can do to stop them. Obviously we would like not to have the LP arriving here from France. It is doing nobody any good, except K-tel".

Bailey was able to confirm that advertisements in the national press currently, offering a seven-LP Presley set on mail order only, were for the specially-compiled set of albums which *Readers Digest* has on licence. RCA — taking the view that mail order sales do not undermine its main retail business — has extended that licence.

Just as the demand for Presley recordings does not seem to be diminishing, the legal problems surrounding the issue of available material are not by any means yet settled, and yet more legal action, involving material other than that named here, may be taken before long.

The Small Faces



A triple 'A' sided single, of the best known 'Faces' songs — being played on their current tour.

(see music press for dates)

**Sha-La-La-La-Lee/
What'Cha Gonna Do About It/
All or Nothing**

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THE GOLD RUSH!

M O T O W N G O L D

Volume 2

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LITTLE FAIR · COMMODORES · MARVIN GAYE & KIM WESTON · DIANA ROSS · SUPREMES · DETROIT SPINNERS
THE TEMPTATIONS · MARVIN GAYE · FOUR TOPS · ISLEY BROTHERS · MARY WELLS · SMOKEY ROBINSON & THE MIRACLES

Oct. 8th sees the start of it. The release date of Motown Gold Volume 2. So get ready for the biggest goldrush since Charlie Chaplin headed north to Alaska.

It's no joke if you miss this one. Remember how high Motown Gold Vol. 1 went, well, Volume 2 is gonna blast right through the roof.

We've really cracked the vaults this time, and included not only historic treasures like Mary Wells's "My Guy," The Four Tops "I Can't Help Myself" and Smokey's "Tracks Of My Tears," but we've also got brand-new chartbusters like

the Commodores "Easy" and Thelma Houston's plaintive "Don't Leave Me This Way." In-between we've got even more 22 carat greats, from the Isley Brothers, Marvin Gaye, Diana Ross, solo and with The Supremes, Stevie Wonder, The Temptations and a lot more from the Motown gold mine.

Yes, Motown Gold Volume 2 is a package to be proud of. So we'll be shouting its praises in the Sun. With 45 second commercials on Capital · Clyde · BRMB · Piccadilly · City · Hallam and Luxembourg. In The Black Music Press, with window displays and Tube posters.

Motown Gold. It's today's only sound investment.



STML 12070

NEWS

JUKE BOX 20

- 1 (1) I REMEMBER ELVIS PRESLEY, Danny Mirror
- 2 (6) FROM NEW YORK TO LA, Patsy Gallant
- 3 (-) I REMEMBER YESTERDAY, Donna Summer
- 4 (2) BEST OF MY LOVE, Emotions
- 5 (-) I NEED YOU, Joe Dolan
- 6 (8) WAITING IN VAIN, Bob Marley & The Wailers
- 7 (12) BLACK IS BLACK, La Belle Epoque
- 8 (4) THUNDER IN MY HEART, Leo Sayer
- 9 (-) WONDROUS STORIES, Yes
- 10 (9) BLACK BETTY, Ram Jam
- 11 (-) STAR WARS THEME, Meco
- 12 (3) ANOTHER STAR, Stevie Wonder
- 13 (-) COOL OUT TONIGHT, David Essex
- 14 (-) CAN'T GET YOU OUTA MY MIND, Yvonne Elliman
- 15 (5) TELEPHONE MAN, Meri Wilson
- 16 (-) I'M JUST A COUNTRY BOY, Don Williams
- 17 (-) HIGHER AND HIGHER, Rita Coolidge
- 18 (7) SILVER LADY, David Soul
- 19 (-) MAGIC FLY, Space
- 20 (19) LOOKING AFTER NUMBER ONE, Boomtown Rats

Courtesy of Laren for Music

New MTA general secretary

ARTHUR SPENCER-BOLLAND has been appointed secretary general of the Music Trades' Association, effective November 1. He has wide experience of trade association affairs and procedure, and was previously involved with the Concrete Society, co-ordinating regional activities and functions and liaising with numerous working parties and committees. Spencer-Bolland has also worked for the National Chamber of Trade.

PHIL COOPER becomes head of Island International this month, replacing David Betteridge who has resigned from the company. Cooper, who has been international general manager for the past three years, is now responsible for all areas of Island's international activities including sales co-ordination, promotion, distribution and liaison with the company's licensees in all territories outside the United States.

Cooper has been with Island Records since 1971 and before joining the international department, was the company's promotion manager in the North of England.

JULIAN KOSSICK has been appointed quality control manager for CBS manufacturing; he joined as quality control manager in 1974 after a similar post at RCA. Another appointment at CBS is Phil Race who assumes the role of operations manager, in addition to his responsibilities as executive assistant

MUSICAL CHAIRS

to George Ridnell, managing director, CBS manufacturing. Reporting to Race will be Nick Kipping, product controller, and Liz McClure, who has been promoted to the new position of new release controller.

RUSS CURRY has been named Mercury marketing manager within Phonogram UK, with special responsibility for the label's product in this country and Europe. He will be based at Phonogram's West End headquarters.

Curry will handle the planning of releases, as well as the drawing-up and execution of marketing campaigns. He will also follow their course throughout Europe, and initiate and stimulate activities on Mercury acts in each individual territory. He will be responsible for a&r feedback between the UK and the US, too.

Previously international manager for Phonogram, Curry has worked closely on the campaigns for 10cc, Twiggy, Graham Parker and City Boy. His appointment is prompted by the need to consolidate the success of such acts, and the need to break American acts on this side of the Atlantic.

CHARLES NEGUS-FANCEY has been appointed acting managing director of the Robert Stigwood Group. In addition to his administrative role of co-ordinating Stigwood movie, television, theatre, recording and publishing activities, he will be actively involved in the expansion of the Stigwood companies' UK operations.



WEA HOSTED a playback at London's Marquee last week for the Rollin Stones' latest album, *Love You Live*, and pictured here with Mick Jagger are company promotion director, Bill Fowler (right), and Capital Radio's head of programmes, Aidan Day.



NEW WAVE band, Wire, has signed to Harvest Records, and will shortly be recording an album for release later in the year. With the four-man act here is their producer, Mike Thorne, Jo Allen of EMI artist development and manager Mike Collins (third, fourth and fifth from left respectively).

PHEW! WHATA SUMMER.



DOWN AT **BASING STREET STUDIOS** WE'VE BEEN AT CAPACITY TO COPE WITH MAURICE DOLBIE'S FAMOUS ADMIRERS.

HE WAS **SENSATIONAL** WITH **ALEX HARVEY** CROWNED **QUEEN'S** PERFORMANCES AND JAMMED WITH **THE JAM**.

HE WAS **RUMOURED** TO BE BACKING **GRAHAM PARKER** AND HARMONIZING WITH **THE HOLLIES**.

HE SPLIT HIS GUTS FOR **MICK TAYLOR** PURRDUCE **STEVE WINWOOD'S** ALBUM AND WAS THE ONLY CAT THAT WASN'T BLACK WITH **BOB MARLEY AND THE WAILERS**.

YOU TOO CAN HAVE MAURICE DOLBIE SUPERVISING YOUR SESSIONS, BUT PLEASE BOOK WELL IN ADVANCE **BASING STREET STUDIOS & THE ISLAND MOBILE 01-229 1229**

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'Then she kissed me'



The new 3 track hit single.

CAN 110



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NEWS ANALYSIS

by ADAM WHITE
FOR PHONOGRAM, it's the Accumulator. Over at WEA, it's Star Spangled Name Droppers. Polydor says Strike It Rich.

These and similar schemes signal the start of the new sales season, and the improbable names only thinly disguise their true definition: the dealer loader. To load the dealer with each company's cream (and sometimes a little sour milk) of the catalogue, to ensure that there is no lack of choice when this year's Christmas customers come through the doors.

Catalogue sales have hardly been at their best lately, as both industry and trade agree. Price-cutting in the High Street and stagflation, that demoralising mix of slack consumer spending and persistent increases in the cost of living, have combined to alter the shape of the market over the past couple of years.

There are those who now wonder whether Britain is moving toward the American situation, where the New Release rules and catalogue is banished to the back of the browsers — or the cut-out bins.

The business may be powerless to halt the drift, now that the gramophone record has largely become a luxury item among certain demographic groups. The poor catalogue sales of the past 18 months certainly seem to indicate that older consumers, those with the monetary responsibilities of family life, are buying less — and middle-of-the-road and classical product has been among the casualties.

The financially footloose and fancy-free young can still afford what for them is clearly not a luxury, but their preference is for the new and the latest, as evidenced by consistent singles sales (worth £11.2 million for the first six months of this year) and the thriving market for punk.

Many retailers are disinclined to

Can dealers strike it rich accumulating catalogue?

carry large catalogue stocks, for it is simply too expensive to do so in a soft and stagnant market. They need the best possible stock turn, the quickest pay-off on their investment, and slow-selling catalogue does not deliver in that way. Some observers argue that this is a short-sighted and short-term view, but independent retailers caught between competition from this week's loss leader at the local multiple (£1 off the latest Abba album?) and next week's invoice from EMI cannot always afford a long-term look.

There are industry leaders who believe that in-depth catalogue is precisely the best means by which the independent can combat the multiple, of course, combined with individual service and product knowledge.

In specialist stores with an assured clientèle, it is undoubtedly true. Mainstream dealers may find it tougher, with only the young as

guaranteed business and older consumers who either do not buy at all — if records are a luxury, browsing and impulse buys are the first to suffer — or are attracted by the chain store discounts.

Compounding the trade's problem to some extent is tape, for retailers who want to stock disc in depth must often stock the cassette equivalents. The situation recalls the Sixties switch from mono to stereo, except that in the Seventies, there is no immediate prospect of one configuration emerging triumphant and relieving the double investment required.

Progressive dealers recommend three moves which manufacturers must make to regain lost catalogue ground. First is a tightening-up of titles available, retaining key albums from an artist's past and mopping up the terminal cases. If record companies do this with care and consultation, traders can stock the entire balance in the sure knowledge



Sinatra: did the tv campaign help catalogue sales?

that the best LPs are in their browsers.

Second action should be to introduce more stock incentives. Disc firms' discount-linked catalogue campaigns are nearly always carried out in the Christmas period, but intelligent programmes introduced at other times of the year could yield good results, particularly if keyed to in-person shows by recording acts.

Thirdly, major promotion campaigns of the television type should embrace the artist's complete product range. This is not necessary in the tv spots themselves — such practice, known in advertising circles as chasing two (or more) rabbits, often dilutes the impact of the commercial — but can be implemented at in-store level, with window displays, leaflets, dump bins and other items. Many dealers do this on their own initiative, but how much more successful could it be when "themed" by the promotion material of the record company?

Television budgets for records are substantial now that the medium is an institutionalised part of the UK music business, but, say many store-owners, the spin-off at trade level could be improved. Token inner-sleeve portraits of back catalogue

items are not considered sufficient.

There are those who claim that tv campaigns in the 20 or 40 Golden Greats mould kill off the act's back catalogue, of course, although this view is not as widely held as once it was. The effect seems to vary from artist to artist. WEA, for example, admits that there was little back-release action for Sinatra at the time of its Portrait 2LP campaign — yet Dean Martin's tv-backed push did spur catalogue action.

On the consumer front, observers contend that catalogue's best prospects for the future are linked to the state of the overall record business. If pre-slump sales and profitability return as inflation eases, the leisure industries are bound to benefit. It may be harder than many believe to persuade lapsed record buyers to pick up their habit again, but a concerted media blitz to re-assert the product's value-for-money (even at today's prices) over other forms of entertainment could help. To this end, some hold that an industry fund should be formed, to finance generic rather than brand advertising. "The gift that goes on giving" has been a successful ploy in other industries, they say, and there is no reason why it cannot be adopted in the music marketplace.

Should catalogue sales remain sluggish even after a return to overall better business, and mainstream retailers remain reluctant to carry it in depth, manufacturers may be persuaded to turn to other, less traditional outlets, much as they did with budget product.

With the possibility of the big High Street department stores such as Marks & Spencer moving into records, the shape of the market could change immeasurably before the Eighties — and catalogue as the industry now knows it could be a thing of the past.

You'd better be ready

PERILOUS JOURNEY

GORDON GILTRAP



Electric Records are proud to announce the release of Gordon Giltrap's new album "Perilous Journey". Exactly a year after the superb "Visionary" was released — "Perilous Journey" is another instrumental album showcasing Giltrap's unique talent as guitarist and composer alike. On January 1st 1977 Alan Freeman selected Gordon as his choice for the "artist most likely to succeed in 1977" — we want to make that prediction a reality.

- * Full page ads in N.M.E., M.M. Sounds
- * 1 x 45 second radio commercial between 4-7 P.M. on Capital, Tees, Piccadilly, City from October 5th-19th
- * 150 Window displays with special 20" x 30" display piece
- * Counter card, plus four colour poster
- * Badges and T shirts
- * 25 date UK tour stating October 14th
- * Old Grey Whistle Test appearance October 25th
- * Other major TV and Radio appearances — ask your Selecta rep for details

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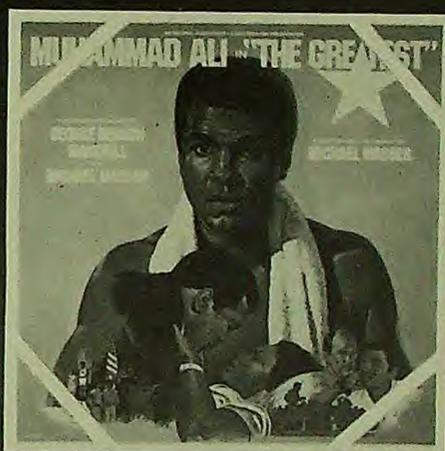
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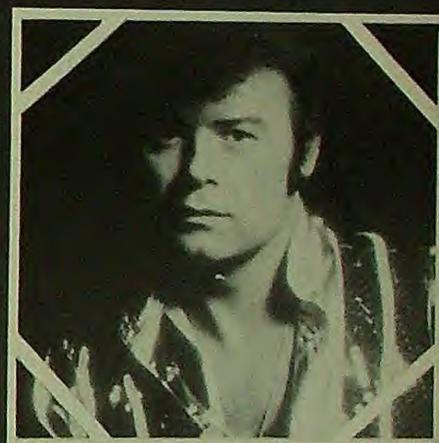
The Secret –
'The Young Ones'
ARISTA 142
A brand new punk band with the newest of new wave sounds.



George Benson –
'Greatest Love Of All'
ARISTA 133
A beautiful ballad taken from the soundtrack of the film 'The Greatest'.



Pilot –
'Monday Tuesday'
ARISTA 139
One of those beautifully sad love songs that send shivers up and down your spine.



Gary Glitter –
'Oh What A Fool I've Been'
ARISTA 137
Gary has a tour starting now that should reinforce the success of this single. A tremendous new single from hit maker Gary. Not to be confused with the oldie currently available on GTO.



Patti Smith –
'Gloria' / 'My Generation'
ARISTA 135
At last by public demand Patti Smith's 'Gloria' and her complete unexpurgated version of 'My Generation' are available again. The single is available as a specially packaged 12" pressing on the first 20,000 copies.



Order from your **TANDEM** salesman or from **PHONODISC LTD**
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THE YOUNG ONES



DO YOU WANT TO DANCE?



TRAVELLIN' LIGHT



FALL IN LOVE WITH YOU



I'M LOOKIN' OUT THE WINDOW



IT'LL BE ME



PLEASE DON'T TEASE



NINE TIMES OUT OF TEN



BACHELOR BOY



THE NEXT TIME



THEME FOR A DREAM



GEE WHIZZ IT'S YOU



SUMMER HOLIDAY



LUCKY LIPS



WHEN THE GIRL IN YOUR ARMS
IS THE GIRL IN YOUR HEART



A GIRL LIKE YOU



IT'S ALL IN THE GAME



DON'T TALK TO HIM

Cliff's 40 Golden Greats. Too

Most artists never have a hit. A few have one or two.

One artist just keeps on cutting them. Cliff Richard.

To date, Cliff has had 60 top twenty singles. (25 of them made the top five).

With so much gold to choose from, we found one album just wasn't enough for EMTVS6. So we made it a spectacular double. Every one of the tracks is a top twenty hit. 34 made the top ten. 8 made number one.

40 Golden Greats in all – from 'Move It' to 'My' Kinda Life'.

On the way you'll find 'Living Doll' 'The Young Ones' 'Summer Holiday' 'Congratulations' 'Devil Woman' and a string of other hits – one after the other.

We're also backing it with another big EMTV spend: £335,000 overall with £265,000 of that on national TV advertising. You'll also be getting radio support, full size display pieces, posters, and all you'll need to help really sell the album.



CONSTANTLY



ON THE BEACH



CONGRATULATIONS



THROW DOWN A LINE



I COULD EASILY FALL
(IN LOVE WITH YOU)



THE MINUTE YOU'RE GONE



GOODBYE SAM, HELLO SAMANTHA



SING A SONG OF FREEDOM



WIND ME UP (LET ME GO)



VISIONS



POWER TO ALL OUR FRIENDS



(YOU KEEP ME) HANGIN' ON



BLUE TURNS TO GREY



IN THE COUNTRY



MISS YOU NIGHTS



DEVIL WOMAN



THE DAY I MET MARIE



ALL MY LOVE



I CAN'T ASK FOR ANYMORE
THAN YOU



MY KINDA LIFE

so many hits for just one album.

Recommended retail price is £5.99 for discs, cassettes and cartridges. Sale or return is to January 31st, 1978 – four months in all.

Cliff's 40 Golden Greats is being released on September 30th, 1977 and timed for Christmas.

Order it and display it.

With Cliff, 40 Golden Greats, and all that support, it should add up to your hit of the year.



SCOTLAND

Pickles appointed head of Radio Scotland

JOHN PICKLES, station manager at Radio Oxford, has been appointed head of Radio Scotland.

Radio Scotland is currently broadcasting a mixture of Radio 4 programming and homegrown product. The current 39 hours of home-produced broadcasting will be increased to 80 hours, and possibly to 120, keeping the current medium wavelength frequency. Listeners will have a choice between Radio Scotland and Radio 4 which will be transferred to long wave, and retain its VHF frequency.

Although the change is not planned until 1978 there has been much rumour over the past year as to whether the job would be an internal promotion at BBC Scotland.

Glasgow-born in 1943, Pickles took a BSc at St Andrew's

University before joining the Aberdeen Press and Journal group as a journalist. He later joined Radio Durham and then Carlisle. He takes up his new appointment in November.

No plans for the station have been announced, but a massive increase in light entertainment is foreseen as the BBC fights off the challenge of the commercial radio stations. As, in their recent pronouncements on further expansion of their local Radio Network, the BBC moguls are only requesting one station in Scotland (which at the moment has none, except for minor opt-outs from Aberdeen, Inverness and Orkney and Shetland), it seems likely that Radio Scotland will be the only BBC provision into the Eighties, if Annan's reception allows it to continue at all.

Clyde Factors trade fair

CLYDE FACTORS stage the second trade fair at the Normandy Hotel in Renfrew today (28) and Thursday.

Although most of the space at the fair is taken up with domestic electrical goods, hi-fi and television, there will be a sizeable unit devoted to records and tapes but unlike the last fair, record companies will not be separately represented. The last fair was held in 1975 and co-incided with the increase in the luxury VAT rate which gave a considerable impetus to sales. In fact it seemed at

times that the exhibition was going to keep Clyde Factors busy for several months.

The largest single stand features records and tapes, but the only other one devoted to software other than the main Clyde Factors display is a small EMI-Tape stall.

The event is also previewed in the first anniversary issue of Clyde Factor's newspaper *Washington Post*, which this month runs to 32 pages.

Emerald's Scotland push

IRELAND'S EMERALD records is starting a major push in Scotland before the Christmas season gets underway. The label has signed Alistair McDonald for a December album, and also plans a Scottish Pub Party album for release then.

In October Emerald has lined up records from Arthur Spink (The Magic Box of Arthur Spink GES1170), the Bobby MacLeod Band (Maestro MacLeod GES 1171), Ian Anderson's Scottish Dance Band (Favourite Scottish

EDITED
by
IAN McFADDEN

Dances GES 1172) and the Alex Sutherland Band (22 Scottish Singalong Favourites GES 1173).

Also being promoted is an album by Irish Showband Clubsound who undertake a Scottish string of dates in October, and hope to pick up Scottish sales for the album *Capers* (JULEP 3).

Prosperous summer for Edinburgh

THE LATE Elvis Presley, the tourist invasion and the Edinburgh Festival have been adding up to good business in Edinburgh. There was a clean-out of stock and a desperate scramble to find further supplies of Presley records and a lot of beefing about inability to get through to RCA or to even record an out-of-hours message. Festival buying is difficult to separate from general tourist buying, but it is likely that the Edinburgh Festival — as such — does not sell all that many records. But tourists are something else and do add up to purchases of a substantial scale. Edinburgh being the tourist centre of Scotland it follows that dealers get the cream of the trade and have been doing nicely. Not perhaps as well as a year ago when the buyers were out in force taking home masses of records encouraged by the cheaper £. This year it is less advantageous; but the gap between UK record prices and those applying other countries is such as to make it still worthwhile to visit and take home a fair number of records. Buying is in the £5-£10 average level however rather than the £100 and up which was experience last year by a fair number of record shops which happened to have that was wanted.

A tour of Edinburgh shops suggests that they are still doing well enough but the big headache is — what happens when the tourists go home and only native spending power is left — and not so much of that now. New wave material is still selling well in Edinburgh, where it has had a fair run and seems set to last out the winter and Spring. Comment from a typical shop, Allan's at Tollcross confirms the continued demand, "Punk is moving well with the Stranglers, Damned, Clash among the best sellers in LPs but in the main it is singles. This interest is going into the Reggae field as well with Bob Marley and Junior Murvin in demand. There seems to be a tie up between reggae and new wave here."

"Basically this selling is being done to the 15-19 group, mainly buying singles because of the whole punk set up which started in a sort of underground way — with the independent labels doing the singles; it is only now that the majors are picking up and the albums are beginning to come around. New Wave Sampler, for instance has been picking up good sales." Just how unpredictable the record trade can be is indicated by the variation in sales between their Tollcross and Portobello shops. "Selling very well in Portobello just now is Sydney Devine I think it must be all the Glasgow visitors to Portobello who go for him in a big way; his new album is selling very well there. We always get a very definite boost when the Glasgow visitors arrive for the two-week Fair. Glen Daly is the other Glasgow favourite who sells very well during the Glasgow trades holiday. Portobello is family trade but it is surprising how much trade we get down there from people who don't want to go into the city centre any more. We get a lot of people who live in the outskirts and who just will not face the parking problems of city centre shopping. We try to carry across-the-board in Portobello just for this reason."

Robin Stephen of Rae Macintosh reports useful business arising from the Festival and tourism. "Often the work being performed sells even if the actual artist involved in this year's event is not the recording artist. But even if the work is not in the Festival, it will sell to tourists who know what they want and who come in here to get it. The pattern has not really changed from last year."

Polydor phone ploy helps air 'Oxygene'

POLYDOR IRELAND has reaped the benefits of its phone-a-disc system to promote Jean Michel Jarre's album, *Oxygene*.

Managing director John Woods says that the company had to find a new method of promotion for the album, which was not likely to gain much airplay because the length of the tracks and the unusual style of music.

"The weekend we advertised the telephone promotion, not only did the public phone to sample the offer, but also the national daily and

Sunday papers, some of whom eventually gave it further publicity.

"Within a few days we had succeeded in creating a national buzz, which meant that we got maximum airplay due to public interest.

"Of course, the album, and later the single, shot into the UK charts, furthering our promotion and providing us with an immediate hit album and single, giving us the maximum results from a relatively inexpensive promotion."



MARGO WAS presented with a gold disc by John McNally, managing director of Allied Recording Artists, for sales in excess of 25,000 copies of her current ARA album, *A Toast to Claddagh*.

Murphy plans open air shows for 1978

PAT MURPHY, promoter of the recent Dalymount Park rock festival, is planning two open-air shows for next summer.

Thin Lizzy headlined the Dalymount Park event, the first major outdoor festival to be presented in Dublin. Completing the bill were Graham Parker and the Rumour, Fairport Convention, the Boomtown Rats, the Radiators from Space, Stepaside and Stagalee.

The attendance at the eight-hour show was estimated at from 11,000-15,000, the largest crowd to attend an outdoor show of this kind in Ireland.

Extensive security precautions both inside and outside the festival site ensured the day passed peacefully and without incident.

There were some anxious moments prior to the start of the festival. Rain the previous day had delayed the completion of the stage and the sound and lighting crews worked throughout the night, rigging up the sophisticated equipment and checking that everything was in order.

To add to the backstage drama, Fairport Convention, the first of the international groups scheduled to play, were delayed at London

Airport because of the air traffic controllers' strike and arrived only 30 minutes before they were due on stage.

Stage manager Roy Allison was brought over from London the week before to oversee the final arrangements. He has promoted the Cardiff Castle festival and presented such groups as 10cc, Queen, Led Zeppelin and Status Quo, so he was well prepared for any unforeseen contingency that might have arisen at Dalymount.

Phil Lynott of Thin Lizzy said, prior to the festival, that he felt it would give the Irish rock scene a much needed boost.

The success of the show augurs well for the future of such outdoor music events here. It also puts the country on the map as far as the international rock scene is concerned.

Pat Murphy, who has a three-year option on Dalymount Park, thinks that overall the festival was a tremendous success.

"Everyone involved has been very pleased with the outcome and the follow-up press we've been getting has been going on now for about four weeks. It opens the way for next year."



JAMIE STONE signed a contract with Rebel Records, which will be distributed worldwide by EMI. He will record his next album in London. With Stone (seated) are, from left, Brian Kennedy (Jamie Stone's manager), Guy Robinson (managing director, EMI Ireland), Gavin Dare (director, Rebel Records), Freddie Middleton (label manager, EMI Ireland), Dave Hawman (director, Rebel Records), Colin Ricardo (general Manager, Rebel Records).

BAY CITY

MUSIC

welcome

Herb Reed & Sweet River

and wish them every success with their new single and album

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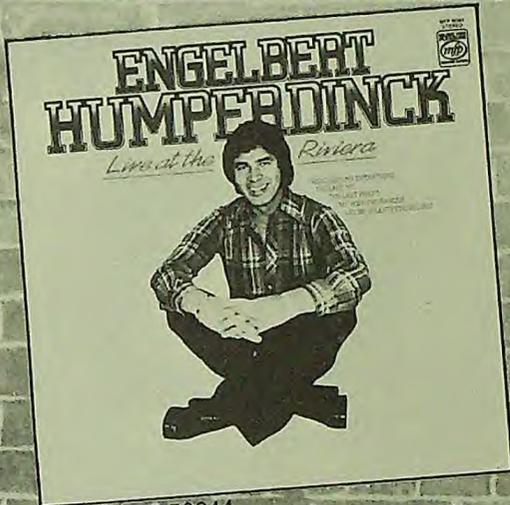
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NATIONWIDE
TOUR

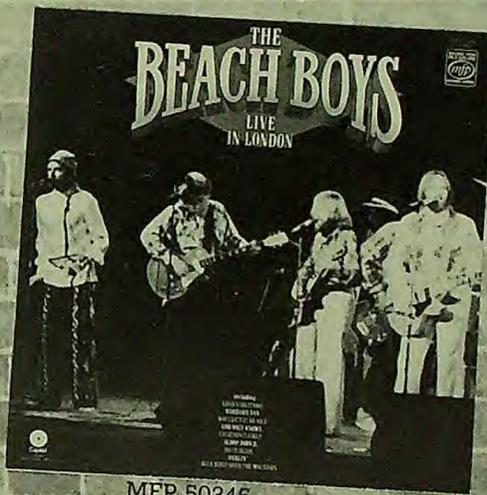


...The first out of the Music for Pleasure Christmas box

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EUROPE

Edisons revived for Centenary

AMSTERDAM — Nine successful Dutch record productions have been honored with Edison statues, the most prominent awards within the local industry. These bronze awards were ostensibly presented for the last time three years ago, but this year Dutch music industry organisations NVPI and NVGD decided to re-instate them as part of the centenary of recorded sound celebrations.

Singer Shirley Zverus, who returned to Holland last year after a long sojourn in the US, receives an Edison for her single *It's Me*, nominated top 45 of the year. Another goes to keyboard player, producer and composer Hans Vermeulen for his solo album *I Only Know My Name*.

There is another for the second Pussycat album *Pussycat*, *Souvenirs* and one for the debut LP, *In The*

Meantime *I Will Sing*, of singer Anita Meyer. Others go to Conny Vandenbos for the vocal album *Zo Wil Ik Leven* and Robert Long for his LP *Levenslang*.

The other three Edisons were to comedy duo *Koot en Bie*; to Han Peekel, who compiled an album on the history of Dutch cabaret; and to cabaret group *Don Quishocking* for its farewell album.

All winners are featured in a 70-minute "Edison Gala," transmitted (Oct. 15) by TROs-TV.

Additionally classical productions have been awarded Edisons:

Mahler's *Symphony Nr. 3*, by the Chicago Symphony Orchestra, conducted by James Levine; Handel's *Organ Concerts* by Daniel Chorzempa and the *Concerto Amsterdam*, conducted by Jaap Schroeder; *Instruments of Middle*

Ages and Renaissance, by the Early Music Consort of London, led by the Juilliard Quartet;

Respighi's *The Birds* and Botticelli's *Three Paintings* by the Academy of St. Martin-in-the-Fields, London, conducted by Neville Marriner; Mozart's *Piano Sonatas*, by Maria Jaoa Pires; Handel's *Belshazzar* by Concentus Musicus Wien, conducted by Nikolaus Harnoncourt;

George Gershwin's *Porgy and Bess*, by soloists, choir and the

Cleveland Orchestra, conducted by Lorin Maazel; French Operatic Arias, by Frederica von Stade; Xenakis' *Synaphai*, by Geoffrey Douglas Madge and the New Philharmonic Orchestra, conducted by Elgar Howarth.

A special Edison award goes to Dutch clavecinist Ton Koopman for his recording of Picchi's *clavecimble* music.

All the classical Edison winners are featured (Dec. 4) in an AVRO-TV special.

Phonogram boom expected to continue

PARIS — Jacques Caillart, director general of Phonogram France, predicts that his company's annual increase in turnover of about 15 per cent will continue for the next four years.

In an optimistic address to Phonogram France's annual convention, Caillart said there were no signs that the French singles market was shrinking. Although he acknowledged that this might be the case elsewhere, he foresaw singles sales continuing at 50 million a year in France.

LP sales now dominate the record market, Caillart said. This year alone the LP market is likely to expand by 12 per cent, with sales totalling 70 million. If projected sales are realised, it will mean that the LP market here has doubled in five years.

Looking even further ahead, he predicted that the LP market would absorb 100 million discs annually by 1981.

Caillart gave details of a "remarkable" expansion in the cassette market: this year alone, sales are expected to increase by 40 per cent. While Caillart believes this rate cannot be sustained for long, he predicted that the annual increase in the market would even out at 25 per cent. If projections are realized, cassette sales will have increased by 500 per cent in five years.

Louis Hazan, president of Phonogram, told the delegates he did not like looking too deeply into crystal balls, but agreed that the company's healthy growth rate was likely to continue.

New product on Phonogram and its licensed labels was premiered at the congress, including, for the first time, material from the *Chrysalis* catalogue which is now distributed in France by Phonogram.

VIP campaign for Deep LP

AMSTERDAM — The Dutch arm of the Columbia film company has launched a major campaign for the US movie *The Deep*, which goes out on general release here October 13.

Tied in with the campaign is Dutch record company VIP, which released the soundtrack of the film, and local publishing company Bruna, which has published books on the film. Some £28,000 has been pumped into the campaign, which involves radio and television commercials, national newspaper advertising, posters, match boxes and T-shirts.

85 per cent of MIDEM space booked

PARIS — Plans are being made to accommodate a record number of standholders and visitors at next year's Midem festival.

Organizer Bernard Chevry says floor space will have to be expanded by eight per cent in order to house between 100 and 150 new stalls. He expects a record 1,150 exhibitions at next year's event, and says 85 per cent of the space is already booked.

"Midem is an institution", says Chevry. "That's why there's no place for a similar festival elsewhere, and why each year shows a constant growth."

Chevry is at present recruiting exhibitors in South America, and already Argentina, Brazil, Chile, Peru and Mexico have agreed to take part.

Top radio men leave after programme row

PARIS — Despite an audience jump from 2.4 million to 3.5 million, France Musique radio network has been shaken by a series of resignations, including program director Louis Dandrel. It is rumored that the reason was pressure "from above", even up to presidential level.

The main difficulty seems to have been over the kind of music

Poland breaks Elvis silence

WARSAW — Despite the fact that "officially" Elvis Presley was unknown in Poland, the local media devoted much time and space to reporting his death and looking back over his career.

With a few hours of the announcement that he had died, all four programmes of Polish Radio broadcast special show dedicated to his memory and ever since newspapers and weekly magazines have carried long features on him.

Yet Presley records have never been available on the open Polish Market and none of his films have been shown here. Even at black market level, Presley product was not available, RCA executives being unwilling to distribute records to "dubious" sources.

Despite all this, weeks after Presley's death his records are being regularly heard on Polish radio.

Punk tightens grip on Dutch market

AMSTERDAM — New wave music is gaining a tighter grip on the Dutch music market, with industry observers believing today's interest will lead to a full-blooded craze.

In London, Cees Jansen, international manager of Dureco, signed a three-year distribution deal with Stiff Records. First releases in Holland include Elvis Costello's album *My Aim Is True* and his single *Red Shoes*. Costello has already made a promotional visit to Holland.

The debut album of the Damned, another Stiff act, is to be re-released here in a week or so. The album was originally imported a few months ago by Ariola and now it will vie with the group's second album, one track of which (*Problem Child*) is out as a single.

In mid-October Dureco will release more Stiff product: a single of singer Jill Read, *Maybe*; *Whole Wide World*, by Wreckless Eric; *One Chord Wonders*, by the Adverts; and a Stiff artist roster compilation album hits *Greatest Stiffs*. In November, Dureco releases *New Boots and Panties*, an

broadcast: whether it should be mainly classical or include contemporary, pop or jazz product. When the system was reshuffled in France, radio and television was supposed to have gained complete freedom, but the France Musique resignations appear to contradict this.

Dandrel favoured a wide choice of music, finding time for the latest rock and jazz. But it is said many letters were received at the station objecting to contemporary music and what was described as "negro music." Demand from the objectors was for catalogue operas and popular symphonies, basic fare from the station over recent years. Progressive music was felt to be "cacophonous" and straight pop "out of place".

Though opinion polls showed appreciation of the programming, the vociferous minority appears to have triumphed, leaving the question unanswered as to how free radio and television networks really are in France.

MPS label signs to EMI for Belgium

BRUSSELS — MPS Records, the jazz and m-o-r label from Villingen in West Germany, has signed an exclusive distribution deal in Belgium with EMI.

The company, founded in 1968 by jazz enthusiast and electronics engineer Hans George Brunner Schwer, has a catalog of more than

album by Stiff singer Ian Drury.

Then Ariola is to release four albums by Earth Quake, two by Greg Khin and one by the Rubinoos, plus the Rubinoos' single *Rock And Roll Is Dead*, following already released albums by Jonathan Richman and the *The Modern Lovers*, with the group's UK hit single *Roadrunner*. Also from Beserkley there is the new *Tyla Gang* album.

First Chiswick label releases here, also through Ariola, include albums by Motorhead and the *Count Bishops*, and an LP compilation *Fool's Gold*, featuring product from acts like the *Gorillas*, *Little Bob Story*, *Rocky Sharpe* and the *Razors* and the *County Bishops*.

Later in October there will be new Chiswick albums from Johnny Moped, the *Screwdrivers*, the *Radiostars* and the *Radiators*, all lending support to the belief that punk-new wave material is scoring fast.

EUROPE
EVERY WEEK
IN
MUSIC WEEK

Ariola Austria reshuffle

VIENNA — The Austrian arm of Ariola is being re-organized. Jeff Maxian, in charge of promotion of international labels and artists and Kurt Dolezal, promotion chief for German labels and artists, have left and are replaced by a company, *Poetsch Promotions*.

Wolfgang Poetsch was, until July 1976, head of the Ariola promotion division. He moved to EMI-Columbia as personal assistant to the management and international label manager. In June this year he set up his own promotion company.

Ariola has also split its old promotion and a&r department so that in future all a&r work will be handled by Erich Krapfenbacher who will remain in charge of the company's marketing policies.

300 albums, including product from Oscar Peterson, George Shearing, *Singers Unlimited*, the *Clarke-Boland Big Band*, *Martial Solal*, *Monty Alexander*, *Erroll Garner*, *Bill Evans* and the new *John Surman/Albert Mangelsdorff* band *Mumps*.

New LPs figuring on the EMI

Switzerland

(courtesy Musikmart)

SINGLES

- 1 YES SIR I CAN BOOGIE — Baccara (RCA)
- 2 LAILOLA — Donatella (Produzioni Associati/Metronome)
- 3 HOTEL CALIFORNIA — Eagles (Asylum)
- 4 MAGIC FLY — Space (Vogue)
- 5 ROCKCOLLECTION — Laurent Voutzy (RCA)
- 6 MA BAKER — Boney M (Hansa/Ariola)
- 7 IT'S YOUR LIFE — Smokie (Rak/EMI)
- 8 I FEEL LOVE — Donna Summer (GMG/Atlantic)
- 9 TI AMO — Umberto Tuzzi (CBS)
- 10 SIR DUKE — Stevie Wonder (Motown/EMI)

LPs

- 1 HOTEL CALIFORNIA — Eagles (Asylum)
- 2 IT'S A GAME — Bay City Rollers (Arista/EMI)
- 3 LOVE FOR SALE — Boney M (Hansa/Ariola)
- 4 CHE AND RAY LIVE — Che and Ray (EMI)
- 5 GREATEST HITS — Smokie (RAK/EMI)
- 6 ARRIVAL — Abba (Polydor)
- 7 DISCO FEVER — Various Artists (K-Tel)
- 8 LA DOLCE VITA — Rumpelstilz (Schnoutz/Phonogram)
- 9 BOSTON — Boston (Epic/CBS)
- 10 RUMOURS — Fleetwood Mac (Warner Bros)

Spain

*Denotes local origin
Courtesy of El Graf Musical

- 1 SON TUS PERJUMENES MUJER, *Carlos Majia Godoy y los de Palacaguina, CBS
- 2 ROCKCOLLECTION, Laurent Voulzy, RCA
- 3 THE YEAR OF THE CAT, Al Stewart, RCA
- 4 CUENTANE (in Spanish) Manhattan Transfer, Hispavox
- 5 HOTEL CALIFORNIA, Eagles, Hispavox/WEA
- 6 FIESTA (in Spanish), Raffaella Carra, CBS
- 7 CISNE CUELLO NEGRO, *Basilio, Zafiro
- 8 MI BUEN AMOR, *Camilo Sesto, Ariola
- 9 MORE THAN A FEELING, Boston, CBS
- 10 LINDA, *Miguel Bosé, CBS

SPAIN LPs

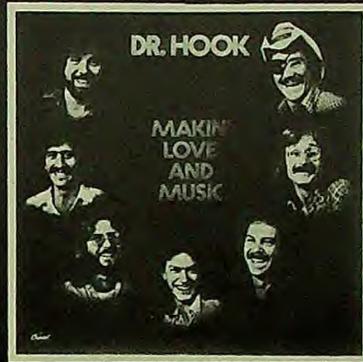
- 1 HOTEL CALIFORNIA, Eagles, Hispavox/WEA
- 2 LOVE FOR SALE, Boney M, Ariola
- 3 CARLOS MEJIA GODOY Y LOS DE PALACAGUINA, *Carlos Mejia Godoy y los de Palacaguina, CBS
- 4 ANIMALS, Pink Floyd, EMI
- 5 COMING OUT, Manhattan Transfer, Hispavox
- 6 THE YEAR OF THE CAT, Al Stewart, RCA
- 7 EVITA, Varios Interpretes, Fonogram
- 8 FIESTA (in Spanish), Raffaella Carra, CBS
- 9 RASGOS, *Camilo Sesto, Ariola
- 10 CERRONE'S PARADISE, Cerrone, Hispavox

Belgium release schedule are by Mumps, Supersax, Monty Alexander, Michel Urbaniak, George Shearing with Stephane Grappelli, Jasper van 't Hof, Volker Kriegel and Singers Unlimited.

EMI also plans to re-package and re-issue important back catalog material as double albums.

DR. HOOK

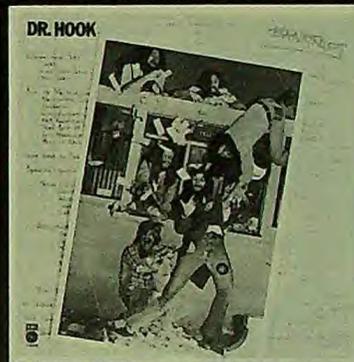
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AMERICAN SCENE

Women move against rock art violence

WOMAN AGAINST Violence Against Women picketed on Los Angeles' Sunset Strip under a billboard promoting Kiss' Love Gun album on protest against what they called "the trivializing and gratuitous use of sex and violence against women in record advertising and album art." The Kiss poster, which shows the kabuki-designed rockers 'dominating' suppliant women, was not mentioned and the main complaints from the 50 strong group were directed at Warner-Elektra-Asylum and albums by Grand Funk Railroad, Ohio Players, Ted Nugent, Nelson Slater and Johnny Guitar Watson. The women's movement intends the campaign to go nationwide... Motown Records are producing a one sheet newspaper, Prodigal Son, that will be distributed to consumers, aimed, naturally, at making everyone aware at store level of Motown's new label, Prodigal Records. Prodigal will feature 'white pop music' according to Motown's president, Barney Ales... Rock revivalists, Sha Na Na's half-hour syndicated television show is now sold in 121 markets and, says executive producer, Ron Weisner, is the fastest-selling syndicated show in the past five years... 'Scab' recording sessions will be a major

Letter from
Los Angeles

LITA ELISCU

topic of the late September meeting when the American Federation of Musicians sits down with representatives of the recording industry to hammer out a new two-year contract. 'Scab' sessions are unreported denying musicians proper benefits and giving tax breaks to producers. They usually involve rock bands and the AFM is expected to take a hard line... Lynyrd Skynyrd headed a show at Anaheim Stadium here that was a record for the Stadium, grossing \$55,000 dollars. Rock is still big business in the open air because Skynyrd are not exactly in the superstar bracket.

The Elvis Presley Saga continues: Films Inc. a non-theatrical distributor for films, reports that it booked over 25 Elvis Presley film festivals in colleges — and even one prison — over America. "No star's death, including Marilyn Monroe's has ever provoked this kind of interest," said a spokesman for the

film company, among the nation's largest. Meanwhile United Artists pulled their Presley films out of release to take inventory before shipping them South where, they say, the largest emotional outpouring is.

Alan Meyer, who does "A Tribute To Elvis," has been approached by the Robert Stigwood office for possible Broadway appearances. Meyer is working in Las Vegas to sellout crowds and has become somewhat of a phenomenon in the gambling capital. He is reportedly due to play the London Palladium with his Presley show later this year. He already has his own album of Presley material out which he sells at his show (some 800 a week, he claims) and was in the studio last week cutting his first original, "Lonely King of Rock 'n' roll."

Neil Diamond is also being approached for the film Young Elvis.

RCA Records expect sales of Presley product — the pressing plants are on 24-hour duty meeting the demand — to hit the 100 million mark worldwide. Presley's latest album, Moody Blue is in the top ten although unofficial reports state that most demand is for Greatest Hits packages from RCA's total of over 50 Presley albums. Moody Blue was most heavily in stock at the time of Presley's death, which accounts for its elevation.

Memorial issues of the Memphis newspapers, the Commercial Appeal and Press-Scimitar are selling at 50 cents with more than one million run off the presses thus far. One order for 200,000 was from a Los Angeles distributor. New York's Daily News increased circulation by 110,000 for their Presley tribute.

Presley's agency for 20 years, William Morris now handles Vernon Presley, his father, and Col. Tom Parker, his manager. They are also the ones who negotiate agreements covering film and TV for any Presley life story.

As Los Angeles is the film capital, it's a natural progression for the record companies in the city to get involved in camera angles. Frontrunner is probably Robert Stigwood, who is starting his version of Sgt. Pepper's Lonely Hearts Club Band and wrapping up the film version of the stage hit, Grease. The latter film has MidSong's John Travolta and MCA's Olivia Newton John in the starring roles. The record deal, according to a Stigwood spokesman, breaks down to Stigwood's RSO label getting the two-album title package with MidSong and MCA getting rights to a single by their respective artists, to be issued "some time after the album."

However RSO will also put out a single of a Travolta — Newton-John duet, specially written for the film.

The Eagles' Front Line Management moves into the film world for the first time with FM, a film set in the radio world, that should feature the Eagles in some form. Paramount is preparing its soty of seminal disc jockey, Alan Freed, titled Hot Wax that will start filming — in New York — in mid-October. Paramount will also distribute Lou Adler's film, The Adventures of Pedro and the Man starring Adler's act, Cheech and Chong.

The Freed film is being produced by Art Linson, who manages Nils Lofgren, and who was co-producer of the smash hit, Car Wash with former publicist Gary Stromberg. Stromberg is following up Car Wash with The Fish That Saved Pittsburgh, a youth film that involves both astrology, music, and basketball. He is partnered in this project by Dave Dashew, a former A&M executive.

Neil Bogart, boss of Casablanca,

reaping profit from the association with The Deep, a hit film with a Donna Summer title track, is finishing up Thank God It's Friday, a film with a disco background. In this project he is sharing co-production credits with Motown. Motown's executive vice-president Rob Cohen went to distributors Columbia with the script of Disco around the same time as Casablanca offered the same company another

disco film, After Dark, that was either a script or just a treatment, depending on whom you talk to. Columbia saw the wisdom of combining efforts which is why it's now called Thank God It's Friday and nobody at present has any idea about the soundtrack album.

Meanwhile Shep Gordon, manager of Alice Cooper has purchased the Bela Lugosi biography for his client.

U.S.
Top 30

SINGLES

- 1 (8) STAR WARS THEME, Meco
- 2 (4) KEEP IT COMIN' LOVE, K.C. & The Sunshine Band
- 3 (3) DON'T STOP, Fleetwood Mac
- 4 (1) BEST OF MY LOVE, Emotions
- 5 (5) STRAWBERRY LETTER 23, Brothers Johnson
- 6 (12) NOBODY DOES IT BETTER, Carly Simon
- 7 (7) TELEPHONE LINE, Electric Light Orchestra
- 8 (9) THAT'S ROCK & ROLL, Shaun Cassidy
- 9 (10) COLD AS ICE, Foreigner
- 10 (6) I JUST WANNA BE YOUR EVERYTHING, Andy Gibb
- 11 (15) BOOGIE NIGHTS, Heatwave
- 12 (13) ON AND ON, Stephen Bishop
- 13 (14) SWAYIN' TO THE MUSIC, Johnny Rivers
- 14 (16) I FEEL LOVE, Donna Summer
- 15 (21) YOU LIGHT UP MY LIFE, Debbi Boone
- 16 (19) BRICKHOUSE, Commodores
- 17 (17) DON'T WORRY BABY, B. J. Thomas
- 18 (18) WAY DOWN, Elvis Presley
- 19 (2) FLOAT ON, Floaters
- 20 (22) IT WAS ALMOST LIKE A SONG, Ronnie Milsap
- 21 (28) THE KING IS GONE, Ronnie McDowell
- 22 (23) SIGNED SEALED AND DELIVERED, Peter Frampton
- 23 (24) JUNGLE LOVE, Steve Miller Band
- 24 (26) HEAVEN ON THE 7TH FLOOR, Paul Nicholas
- 25 (27) THE GREATEST LOVE OF ALL, George Benson
- 26 (41) IT'S ECSTASY WHEN YOU LAY DOWN, Barry White
- 27 (11) HANDY MAN, James Taylor
- 28 (29) DAYTIME FRIENDS, Kenny Rogers
- 29 (33) SURFIN' USA, Leif Garrett
- 30 (32) JUST REMEMBER I LOVE YOU, Firefall

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (43) SIMPLE DREAMS, Linda Ronstadt
- 3 (3) MOODY BLUE, Elvis Presley
- 4 (5) SHAUN CASSIDY, Shaun Cassidy
- 5 (2) STAR WARS, Soundtrack
- 6 (4) JT, James Taylor
- 7 (8) FOREIGNER, Foreigner
- 8 (9) GOING FOR THE ONE, Yes
- 9 (11) ANYTIME... ANYWHERE, Rita Coolidge
- 10 (10) FLOATERS, Floaters
- 11 (12) I ROBOT, Alan Parsons Project
- 12 (19) LIVIN' ON THE FAULT LINE, Doobie Brothers
- 13 (14) HERE AT LAST... LIVE, Bee Gees
- 14 (16) LITTLE QUEEN, Heart
- 15 (13) REJOICE, Emotions
- 16 (18) STAR WARS & OTHER GALACTIC FUNK, Meco
- 17 (6) COMMODORES, Commodores
- 18 (7) CSN, Crosby Stills & Nash
- 19 (34) FOGHAT LIVE, Foghat
- 20 (26) FLOWING RIVERS, Andy Gibb
- 21 (22) A NEW WORLD RECORD, Electric Light Orchestra
- 22 (23) STEVE WINWOOD, Steve Winwood
- 23 (24) LIGHTS OUT, U.F.O.
- 24 (25) BOOK OF DREAMS, Steve Miller Band
- 25 (27) TOO HOT TO HANDLE, Heatwave
- 26 (30) IN FULL BLOOM, Rose Royce
- 27 (28) LUNA SEA, Firefall
- 28 (29) TERRAPIN STATION, Grateful Dead
- 29 (31) CAT SCRATCH fever, Ted Nugent
- 30 (32) I REMEMBER YESTERDAY, Donna Summer



The Eagles: to feature in Front Line Management movie?

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1977 Readers' Poll Results

British section

International section

Male Singer

1. JON ANDERSON
2. Robert Plant
3. Peter Gabriel
4. Johnny Rotten
5. Phil Collins
6. David Bowie
7. Greg Lake
8. Paul Rodgers
9. Freddie Mercury
10. Roger Daltrey

Previous Winners: 1976 Jon Anderson, 1975 Robert Plant, 1974 Paul Rodgers, 1973 David Bowie, 1972 Rod Stewart, 1971 Rod Stewart, 1970 Robert Plant

Best Live Act

1. GENESIS
2. Queen
3. Stranglers
4. The Damned
- 10cc
- Rory Gallagher
- Thin Lizzy
- Rainbow
- Bad Company
- Status Quo

Three tied for fourth position and two for eighth.
Previous Winners: 1976 Genesis, 1975 Queen, 1974 Genesis, 1973 Pink Floyd, 1972 Pink Floyd, 1971 Pink Floyd, 1970 Pink Floyd

Band

1. GENESIS
2. Yes
3. Led Zeppelin
4. Emerson, Lake and Palmer
5. Sex Pistols
6. Queen
7. Pink Floyd
8. Stranglers
9. Thin Lizzy
10. 10cc

Brightest Hope

1. STRANGLERS
2. Sex Pistols
3. The Jam
4. Brand X
5. Racing Cars
6. Lone Star
7. Rainbow
8. The Damned
9. Mud
10. The Stranglers

Previous Winners: 1976 Stranglers, 1975 Sex Pistols, 1974 Sex Pistols, 1973 Sex Pistols, 1972 Sex Pistols, 1971 Sex Pistols, 1970 Sex Pistols

Best Single

1. FANFARE FOR THE COMMON MAN
EMERSON, LAKE AND PALMER, ATLANTIC
2. God Save The Queen
Sex Pistols, Virgin
3. Solsbury Hill
Peter Gabriel, Charisma
4. Peaches
Stranglers, United Artists
5. Spot The Pigeon
Genesis, Charisma
6. Pretty Vacant
Sex Pistols, Virgin
7. Sound And Vision
David Bowie, RCA
8. Anarchy In The U.K.
Sex Pistols, EMI
9. Don't Believe A Word
Thin Lizzy, Vertigo
10. Smoke On The Water
Deep Purple, EMI

Previous Winners: 1976 Bohemian Rhapsody - Queen, 1975 I'm Not In Love - 10cc, 1974 Can't Get Enough - Bad Company, 1973 Jean Genie - David Bowie, 1972 Lady Eleanor - Lindisfarne, 1971 My Sweet Lord - George Harrison, 1970 All Right Now - Free

Best Album

1. WORKS
EMERSON, LAKE AND PALMER, ATLANTIC
2. Going For The One
Yes, Atlantic
3. Wind And Wuthering
Genesis, Charisma
4. Stranglers IV (Rattus Norvegicus)
Stranglers, United Artists
5. The Song Remains The Same
Led Zeppelin, Swan Song
6. Animals
Pink Floyd, Harvest
7. Low
David Bowie, RCA
8. Peter Gabriel
Charisma
9. The Clash
Clash, CBS
10. A New World Record
Electric Light Orchestra, Jet

Two tied for 7th position.
Previous Winners: 1976 A Trick Of The Tail - Genesis, 1975 Physical Graffiti - Led Zeppelin, 1974 Tubular Bells - Mike Oldfield, 1973 Side Of The Moon - Pink Floyd, 1972 Axis - Wishbone Ash, 1971 Tarkus - Emerson, Lake and Palmer, 1970 Led Zeppelin II - Led Zeppelin

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Male Singer

1. JON ANDERSON
2. Robert Plant
3. David Bowie
4. Peter Gabriel
5. Greg Lake
6. Phil Collins
7. Johnny Rotten
8. Freddie Mercury
- Paul Rodgers
- Stevie Wonder

Three tied for 8th position.
Previous Winners: 1976 Robert Plant, 1975 Robert Plant, 1974 David Bowie, 1973 Robert Plant, 1972 Neil Young, 1971 Neil Young, 1970 Bob Dylan

Best Live Act

1. GENESIS
2. Queen
3. Pink Floyd
4. Eagles
5. Rainbow
6. Bad Company
7. 10cc
8. Damned
9. Stranglers
- Thin Lizzy

Two tied for fifth and two for ninth position.
Previous Winners: 1976 Genesis, 1975 Led Zeppelin, 1974 Led Zeppelin, 1973 Alice Cooper, 1972 Alice Cooper

Composer(s)

1. JIMMY PAGE/ROBERT PLANT
2. Jon Anderson/Steve Howe
3. Genesis
4. David Bowie
5. Jon Anderson
6. Keith Emerson
7. Emerson, Lake and Palmer, Brian May/Freddie Mercury, Yes
8. Mike Oldfield

Three tied for seventh position.
Previous Winners: 1976 Jon Anderson, 1975 Jon Anderson, 1974 Jon Anderson, 1973 Jon Anderson, 1972 Jon Anderson, 1971 Neil Young, 1970 Neil Young

Arranger

1. GENESIS
2. Yes
3. Keith Emerson
4. David Bowie
5. Jimmy Page
6. Rick Wakeman
7. Emerson, Lake and Palmer
8. Mike Oldfield
9. 10cc
10. Queen

Previous Winners: 1976 Yes, 1975 Yes, 1974 David Bowie, 1973 Emerson, Lake and Palmer, 1972 Emerson, Lake and Palmer, 1971 Paul Buckmaster

Band

1. YES
2. Led Zeppelin
3. Genesis
4. Emerson, Lake and Palmer
5. Queen
6. Eagles
7. Pink Floyd
8. Sex Pistols
9. Rainbow
10. Fleetwood Mac

Two titles tied for 6th position.
Previous Winners: 1976 Yes, 1975 Led Zeppelin, 1974 Yes, 1973 Yes, 1972 Emerson, Lake and Palmer, 1971 Crosby, Stills, Nash and Young, 1970 Led Zeppelin

Guitar

1. JIMMY PAGE
2. Steve Howe
3. Steve Hackett
4. Ritchie Blackmore

Bass

1. CHRIS SQUIRE
2. John Paul Jones
3. Mike Rutherford

Drums

1. CARL PALMER
2. Phil Collins

Keyboards

1. KEITH EMERSON
2. Rick Wakeman
3. Tony Banks

Best Single

1. FANFARE FOR THE COMMON MAN
(Emerson, Lake and Palmer - Atlantic)
2. Hotel California (Eagles - Asylum)
3. God Save The Queen (Sex Pistols - Virgin)
4. Spot The Pigeon (Genesis - Charisma)
5. Solsbury Hill (Peter Gabriel - Charisma)
6. Peaches (Stranglers - United Artists)
7. More Than A Feeling (Boston - Epic)
8. Sound And Vision (David Bowie - RCA)
9. Dreams (Fleetwood Mac - Warner Bros)
- Lonely Boy (Andrew Gold - Asylum)

Two titles tied for 9th position.
Previous Winners: 1976 Bohemian Rhapsody - Queen, 1975 I'm Not In Love - 10cc, 1974 Can't Get Enough - Bad Company, 1973 Jean Genie - David Bowie, 1972 Lady Eleanor - Lindisfarne, 1971 My Sweet Lord - George Harrison, 1970 All Right Now - Free

Brightest Hope

1. TELEVISION
2. Heart
3. Tom Petty and the Heartbreakers
4. Boston
5. Stranglers
6. Sex Pistols
7. Brand X
8. Ramones
9. Jam
10. Lone Star

Two titles tied for 8th position.
Previous Winners: 1976 Peter Dinklage, 1975 Camel, 1974 Beck, Rogert and Apple, 1973 Jesus, 1971 Mountain, Emerson, Lake and Palmer

Best Album

1. WORKS (Emerson, Lake and Palmer - Atlantic)
2. Going For The One (Yes - Atlantic)
3. Wind And Wuthering (Genesis - Charisma)
4. The Song Remains The Same (Led Zeppelin - Swan Song)
5. Hotel California (Eagles - Asylum)
6. Animals (Pink Floyd - Harvest)
7. Rumours (Fleetwood Mac - Warner Bros.)
8. Stranglers IV (Rattus Norvegicus) (Stranglers - United Artists)
9. Low (David Bowie - RCA)
10. Songs In The Key Of Life (Stevie Wonder - Motown)

Previous Winners: 1976 A Trick Of The Tail - Genesis, 1975 Physical Graffiti - Led Zeppelin, 1974 Tubular Bells - Mike Oldfield, 1973 Side Of The Moon - Pink Floyd, 1972 Axis - Wishbone Ash, 1971 Tarkus - Emerson, Lake and Palmer, 1970 Led Zeppelin II - Led Zeppelin

Miscellaneous Instruments

1. MIKE OLDFIELD (Everything)
2. Ian Anderson (Flute)
3. Jon Anderson (Various)
4. Keith Emerson (Moog)
5. David Bowie (Sax)
6. Eno (Moog)
7. Rick Wakeman (Moog)
8. Peter Gabriel (Flute, Piano)
9. John Paul Jones (Keyboards)
- Brian May (Guitars)

Two tied for ninth position.
Previous Winners: 1976 Mike Oldfield (Various), 1975 Mike Oldfield (Various), 1974 Mike Oldfield (Various), 1973 Ian Anderson (Flute), 1972 Ian Anderson (Flute), 1971 Ian Anderson (Flute), 1970 Ian Anderson (Flute)

MUSIC WEEK'S NEW WAVE LABELS CATALOGUE

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BESERKLEY 97 Kingston Hill, Kingston-upon-Thames. Tel: 01-549 9366 Contact: Eugene Manzi	BZZ1 — Roadrunner — Jonathan Richman & The Modern Lovers XBZZ 3 — I Think We're Alone Now — Rubinoos	BESERK 9 — Rock & Roll With The Modern Lovers — Jonathan Richman & The Modern Lovers BESERK 1 — The Modern Lovers — Jonathan Richman & The Modern Lovers BESERK 2 — Jonathan Richman & The Modern Lovers BESERK 6 — Chartbuster — Various	Selecta Sales, Island	O.H.M.S. RECORDS Owned by The Drones. Contact Rabid, 178 Oxford Road, Manchester M13 9QC. Tel: 061-445 2861	GOODMIX 1 — The Drones — Lookalikes EP		Rabid, Wynd-Up, Lightning, Rough Trade and various wholesalers
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ILLEGAL RECORDS 839 Harrow Road, London NW10 5NH. Tel: 01-969 5255/7155 Contact: Al Davidson, Lightning Records	IL 001 — The Police — Fallout/Nothing Achieving IL 002 — The Electric Chairs — Stuck On You/Paranoid Parades/The Last Time EP IL 003 — John Cale — Animal Justice EP IL 004 — Menace — Screwed Up/Insane Society LAB 999 — Quite Disappointing — 999		Lightning Records	REFILL RECORDS Owned by The Desperate Bicycles — 01-254 3631, at 307 Beacontree Avenue, Dagenham, Essex	RR1 — Handlebars — Desperate Bicycles RR2 — Medium Was Tedium — Desperate Bicycles		Rough Trade, Lightning and various wholesalers.
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CLASSICAL

Four CBS Stokowski LPs for early release

THE CONDUCTOR Leopold Stokowski, who died on September 13 (as reported in last week's *Music Week*), was to have begun recording Rachmaninov's First Symphony the previous day. Earlier this year he completed recording for CBS — with whom he signed an exclusive contract last year — four works scheduled for early release: Brahms's Second Symphony and Tragic Overture; Bizet's Symphony in C; and Mendelssohn's 'Italian' Symphony.



Leopold Stokowski during one of his last recording sessions.

A collection of Stokowski transcriptions entitled *Encore* (73589) and Bizet's *Carmen* and L'Arlesienne Suites (76587) are his latest available releases for CBS; Tchaikovsky's *Aurora's Wedding Ballet* 76665 and Sibelius's *Symphony No 1* (76666) are to be released shortly. These are the four albums which the conductor completed with the National Philharmonic Orchestra under the terms of his contract, which was for six albums a year.

Vaughan Williams's *Sixth Symphony*; a recording of Ives's *Fourth Symphony* (of which Stokowski gave the first performance); and another transcriptions album on the *Harmony* label.

He recorded two discs for Phonogram — of *Capriccio Italien* and *Nutcracker*, and the *Serenade For Strings* — and, earlier, for Pye; but there are no immediate plans for reissuing them. Stokowski also appeared on an EMI Concert Classics record.

Past CBS releases (not necessarily available) include a mono version of

Shostakovich LP withdrawn

A RECORD of the Shostakovich Tenth Symphony due for release this month by RCA has been withdrawn following the discovery of "a slightly inaccurate section" in the first movement. A three-record set of Borodin's complete orchestral music (RL 25098) has been

Philharmonia at Croydon

THE PHILHARMONIA Orchestra gives the first concert under its new name at the Fairfield Hall, Croydon, tonight (1) conducted by Carlo Maria Giulini. Future recording plans with Giulini — who recently returned as principal conductor after a six-year absence — are currently being finalized, according to publicity officer Liza Hobbs.

EDITED
by
NICHOLAS WEBBER

substituted in the catalogue, competing directly with a new Borodin set from CBS Masterworks (79214).

A spokesman for RCA told *Music Week* that the inaccuracy in the Shostakovich, which was conducted by Lorin Tjeknavorian and played by the National Philharmonic Orchestra, was a simple misreading of the score. It was brought to light by the London music critic Edward Greenfield at a preview hearing.

The spokesman added that finished copies of the disc had been pressed in Italy, but only about 35 were received in Britain. It had not been circulated to reviewers generally.

RCA now plans to record a short "take" with the orchestra to cover the offending passage at the next opportunity. The company has other recordings by Tjeknavorian in the pipeline.

Decca first Janacek issue outside Czechoslovakia

THE FIRST-EVER stereo recording of a Janáček opera outside Czechoslovakia, due for immediate release by Decca, may well be the first in a series covering the composer's work in the genre if public support is strong.

A completely fresh interpretation of *Káta Kabanová* by the conductor Charles Mackerras is certain to attract wide critical attention since he has returned to the score's source, eschewing an earlier (and commonly accepted) version by Talich. This has resulted in considerable pruning of the orchestration still used at the National Theatre in Prague.

Mackerras — one of the world's acknowledged experts on Janáček's music — said in an interview with the English National Opera's managing director Lord Harewood: "This opera was changed the most by people who thought that Janáček's orchestration was not only original, but also slightly incompetent — the same as Rimsky-Korsakov basically thought he was doing a favour to Mussorgsky by 'improving' the music. Conductors such as Talich felt they had to change it in order to save the work from not being done at all."

On the record (D51D 2), which is



Charles Mackerras during recording for *Káta Kabanová*.

to retail at £8.50, Mackerras conducts the Vienna Philharmonic Orchestra and a cast comprised of some of the leading names in Czech opera together with the widely acclaimed Swedish soprano Elisabeth Söderström. Sessions were held last December in the Sofiensaal, Vienna, with James Mallinson as

producer.

It was considered essential to perform *Káta Kabanová* in the original language with a Czech-speaking cast, and Decca is confident that the line-up measures up to "this most fascinating and original score by a truly great 20th-century composer".



The newly designed CBS Masterworks display stand.

150m watch Proms concerts

PEAK VIEWING and listening figures for the recently-concluded season of Henry Wood Promenade Concerts exceeded 150 million, according to the Corporation's public concerts promotions officer Charles Collett. The classical concerts held mainly in the Royal Albert Hall, London, for eight weeks during the summer months attract "live" audiences of over a quarter of a million, their mainstay being the BBC Symphony Orchestra.

Aiming at new collectors

THE CONCEPT of a basic classical record library is receiving special promotion this month from CBS with the launch of its *Maestro* series. Roughly 80 titles will be released over a scheduled two-year period to cover a repertoire aimed at the new collector, and the series will be available on both record and cassette.

The idea — which originated in the company's international office in Paris — is described as a face-lift to the CBS mid-price range. Most of the material is reissued and features conductors such as Bernstein, Ormandy and Szell; but the series now has a uniform sleeve format in order to give it a more coherent image and direction.

In October the first seven releases are of the nine Beethoven symphonies played by the New York Philharmonic under Leonard Bernstein. They retail at £2.29 for a disc and £2.49 for a cassette, with simultaneous release planned in major European countries.

CBS is giving the German-pressed series/dealer promotion which includes browser cards and full colour leaflets. It is planned to make additions at approximately three-monthly intervals with the next batch expected in about January.

For autumn releases in its Masterworks series CBS is employing its newly-designed

display stand (see picture). The programme comprises six new full-price boxed sets and three repackaged sets, two of them on special offer, and will be promoted through special card display slicks and full colour leaflets illustrating the box covers.

New sets are: Bach's B minor Mass with the Gächinger Kantorei and Stuttgart Bach Collegium/Rilling (79307); Borodin's symphonies and the Overture and Polovtsian Dances from Prince Igor (79214); Ein Deutsches Requiem and Alto Rhapsody by Brahms conducted by Maazel (79211); 12 Concerti Grossi by Handel with La Grande Ecurie et la Chambre du Roy under Malgoire (79306); a complete performance of Donizetti's L'Elisir d'Amore with Cotrubas, Domingo, Evans, and the chorus and orchestra of Covent Garden/Pritchard (79210); and a complete performance of Handel's Rinaldo (79308) again conducted by Malgoire.

A three-record reissue, Stravinsky Conducts Stravinsky Ballets (77376), is being offered at the special price of £5.49 until the end of the year; and Bach's complete harpsichord concerti, played by Igor Kipnis with the London Strings under Marriner, has been repackaged in a newly-designed box and is being repromoted (77335).

Maria Callas

La Divina

It is with sadness that we commemorate the death of Maria Callas, a unique artist who for many years recorded exclusively for EMI. Her record legacy will remain a living testament of her great art and the following recordings bear witness to her interpretive and creative genius.

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A tasteful confection

Dvorák: *Slavonic Dances, Op. 72*. Czech Philharmonic Orchestra/Sejna. Coördinating producers: Norman Austin and

Harold Moores. *Rediffusion Legend LGD 039*. This recording of Dvorák's pithily-orchestrated circus music was originated by Supraphon of Prague and appears now on this budget-priced label. 100 years old next year, the score is the sort of tasteful confection which seems to dominate the loudspeaker systems of bland hotel lounges in search of a compromise between Radio 2 and something you actually have to concentrate on. The Czech Philharmonic plays boldly and vigorously; they do not worry overmuch about the occasional slip. The pressing quality, however, is by no means brilliant: there is often a boxed-in feel to it and a slightly unseemly rush of surface noise where each band-end gives way to scroll.

Beethoven (arr Liszt): *Symphony No 3 in E flat ('The Eroica')*. Roger Woodward, pianoforte. Producer: Ralph Mace. RCA Red Seal RL 25090. Purists may well shudder at

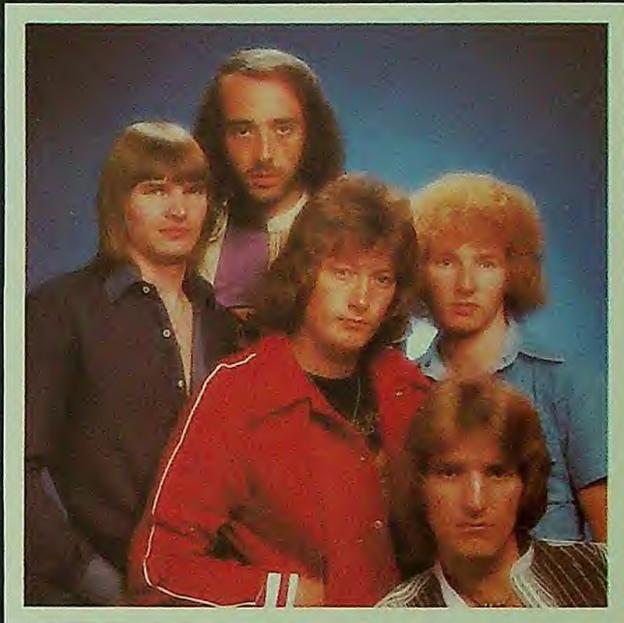
Classical charts

For its monthly *Classicscene* supplement *Music Week* is exploring ways of devising a regular chart of best-selling classical albums, based largely on countrywide returns from recognised dealers. Retailers who wish to be considered for inclusion (successful applicants will be credited) should write on headed notepaper to: Classical Editor, *Music Week*, 40 Long Acre, London WC2, marking the envelope "Charts".

ALBUM REVIEWS

the thought of a transcription, for solo pianoforte, of this celebrated Beethoven symphony — even though it was made by Liszt as an act of homage. The fact remains that Liszt was one of the most skilful arrangers in the history of music both of other people's and of his own compositions. It is debatable, though, that serious performances of transcribed masterpieces are any longer necessary or even desirable. The enigmatic Roger Woodward plays with enormous technical polish, even if his mannerisms of touch — a neo-classical jabbing staccato — will not appeal to some. It is certainly not a very pleasant tone-quality, and not helped by the slight lack of brilliance in the recording itself. A worthy effort, yet of somewhat limited appeal.

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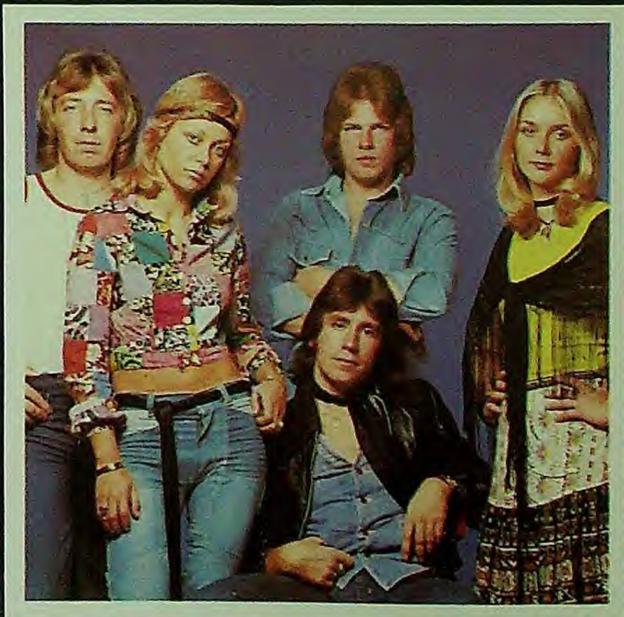
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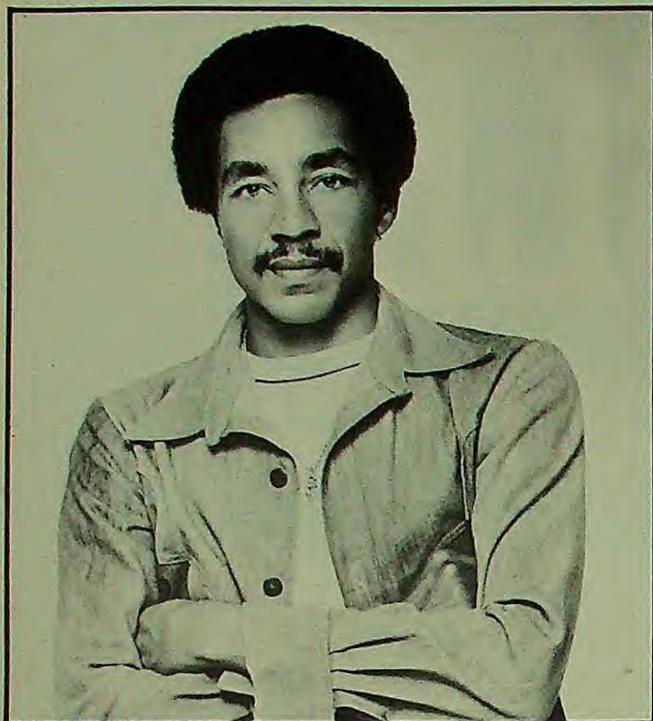
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TALENT



Smokey Robinson

Smokey Robinson — Big Time after 20 years

by ADAM WHITE

CROSSOVER IS a fashionable and finely-honed art in the music business of the Seventies: jazzmen who go soul and disco, country cousins who crack easy listening and pop, rock renegades who invade practically every demographic territory in the marketing man's handbook.

Now there is a new crossover trend: from vinyl to celluloid, from music to movies. Hollywood and Tin Pan Alley have worked together in the past, but rarely as today, with contemporary music featuring as the aural landscape on to which many plots are painted — American Graffiti, Mean Streets, Car Wash and more.

Smokey Robinson has gone one step further. "I totally financed Big Time. I saw a short, 18-minute version of the film, with the basic idea, and knew that it had a great

deal of potential. I also knew that if there was a whole bunch of investors involved" — the producers originally approached some 15 prospective backers — "I couldn't have had creative control. So I financed the entire project."

Robinson's commitment to Big Time, a comedy with a largely black cast, is clear. "I was on the set every day at night. At night, he single solitary day". "I wrote and was on the score. "I wrote and recorded the music as we went along. I usually got up around 6.30 in the morning to be on the set at seven, we would be shooting through until at least seven or eight at night, then I'd go home and work on the soundtrack in the studio at the back of my house."

It was a demanding schedule, which began last June and overran its projected January wrap-up date by several months. "It was our first venture — I guess it took a little longer than we thought," admits the ex-Miracle. One major hitch — the discovery that several character parts were out-of-sequence at the denouement — requiring complete reshooting of Big Time's final 15 minutes.

But the end of filming this June was far from the end of Robinson's responsibilities — or problems. He soon discovered that it was a major mistake to have embarked upon Big Time without first lining up a distributor. Subsequent approaches to three major companies, Warner Brothers, 20th Century and American International, yielded indifferent and profitless offers, so he turned to an independent firm which had already claimed more than modest US success with a movie entitled Tunnel Vision. But there was no light at the end, however: "When we actually got involved with them," explains Robinson, "we learned that they were not set up to handle Big Time in the way we wanted — something we discovered just about two weeks before it was due to open."

Robinson finally repaired to Motown (of which he remains a vice-president as well as a contracted artist), enlisting the aid of its film division to place and premiere Big Time.

The openings were linked up with concerts by him (first in some time) at each venue, a concept which required no small investment of its own, including the construction of stage facilities at almost all the movie-house venues. That was a new approach, according to Robinson: "We believe it's never been done before, at least." The shows featured music from the film, as well as from the singer's own solo albums and some judiciously-selected Miracles material.

Now Big Time is off and running in his homeland — early returns indicate that it is a boxoffice hit — Robinson has begun to look to wider horizons. His recent visit to Britain was in part aimed at interesting local and Continental distributors to pick up the film, and he is optimistic that it can follow in the overseas footsteps of other recently-successful black cinematic vehicles.

But he is aware, too, of the need to accomplish foreign distribution while the music itself is still fresh. "I investigated what happened to other movies like Car Wash, and found out that both the film and the music was hurt by the fact that they were not released together. I don't want that to happen with Big Time, if possible."

As to returns on his investment (the amount of which he is reluctant to specify, beyond calling it a "pretty penny, a fortune"), the

Motown veteran claims that if the picture takes off "anywhere near where we project," he stands to profit amply.

Robinson views the entire project as an extension of his overall career. He has no wish to desert music, but emphasises that he does not want to waste the education which Big Time has afforded him. "I've had a better insight into the whole movie process than most producers, because of what happened to us. It would be a shame to throw that away." Future plans may include an animated feature film, finance for which Robinson would like to see originate from Motown's Berry Gordy. "I'm also trying to convince Berry to go into the distribution of films," he says, "because there is a great deal of money to be made there. Motown is already tied into some deals with Universal, of course, but I hope that my operation can be successful enough to show him what I mean. It could be very lucrative."

Robinson is also interested in utilising footage from a film which was shot five years ago during the day and night of his last concert with the Miracles. It was an entirely personal affair, made with a couple of the artist's friends, and never released commercially — "but I think it's a real nostalgic treasure, and it's worth something."

It is precisely Smokey Robinson's departure from the Miracles which has allowed him the latitude to pursue such ambitions. "If I was still with the group, there is no way I could justify the time I've taken off for Big Time." And there is another freedom, he says: "If I do something that turns out to be a mistake, then it hurts only me."

Back on the music front, Robinson is set for his first tour of Britain as a solo singer (his only previous UK dates were in 1965 with the Miracles, as part of the Motortown Revue). Dates and venues are still to be finalised, though concerts in London and several other provincial centres seem likely at the end of October or early the following month. Music from Big Time will undoubtedly form part of the repertoire, while Robinson is hoping that negotiations will lead to the film's cinema premiere on this side of the Atlantic at that time — when he will also be celebrating a very special anniversary: his 20 years in the music business. Big Time, indeed.



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TALENT

Boomtown Rats give Ensign its second hit

LOOKING AFTER Number One by the Boomtown Rats, which gives the Dublin new wave group its first hit single, is the latest production success by John Lange (he was responsible for Graham Parker and the Rumour's Hold Back The Night and the second hit single for Ensign Records, former Phonogram a&r man Nigel Grainge's label which recently gave Danny Williams a comeback hit with Dancin' Easy. The Boomtown Rats were formed 16 months ago when its respective members — Johnny Fingers on piano, Gerry Cott (guitar), Simon Crave (drums), Pete Briquette (bass), Garry Roberts (guitar) and Bob Geldof (harmonica) — found that they were going along to various gigs by other bands but not hearing the music that they wanted to hear.

Bob Geldof says: "We started playing together as a hobby and it was only when people started turning up at our gigs that we began



Boomtown Rats

to take it seriously! Because of the Northern Ireland hostilities however, it was possible only to play in the provinces and financially it was very impracticable. After about a year we realised that we could perform in places other than Ireland — in fact the Rats are probably the first pop group to be pop stars in

CHART NEWCOMERS

their own neighbourhood since Thin Lizzy left Ireland for England in 1970."

After arriving in the UK, the Boomtown Rats met Nigel Grainge and were so impressed by him that they decided to sign to Ensign. "Both he and Chris Hillman has such a good track record, and they made such a good team," Geldof adds. "We realised that it would be much better signing with a small label rather than a major company. Before making our recording debut however, the group did a lot of constant gigging around the country, building up a good reaction from the press and public. By the time the single was released, the Rats had built up a good name for themselves."

The band's immediate plans include an appearance at the Round House in Camden Town, a five-day visit to the US, and an European tour. They plan a British tour for November.

Peter Gabriel

NONA HENDRYX, opening for Peter Gabriel at the Glasgow Apollo had the usual sound balance problems endemic to all warm up acts, but nevertheless the five-piece band (two percussion) managed at times to reach an early-Santana-like peak of excitement before dissolving into solos. Miss Hendryx herself, looking extremely fetching in a turquoise jump suit, worked through a set of new material, and although some of it was fairly undistinguished, reached a goodly proportion of the audience. It was a pity that "We're Not Gonna Take It" came so early in the set, because the strength of that number only revealed the later weaknesses in material. A well-acquitted set, however, with plenty of potential.

Peter Gabriel's band took the stage to the expected tumult of applause, and Gabriel, bounding on, brought up an impressive array of lights. He worked mostly from the grand piano but his set was often bedevilled by gremlins (they tour with us, he said later).

Most of the bugs seemed ironed out by the time the band took on Grape Vine, but re-emerged later in the set. Grape Vine, in fact, was the first non-Gabriel number of the set, and therefore the first without his strangely exotic time signatures, and it started well — moody and funky, but despite the accuracy of the playing seemed to lack a spark which would make it genuinely exciting.

Taking his life in his hands, Gabriel made one of his now famous radio microphone forays into the audience, starting in the circle and dashing down through the stalls, which brought the punters to fever pitch.

Gabriel reckons that he has developed a new audience as well as the Genesis fans living on past glories (who were only given the final encore), and it was that audience, one assumes, which reacted so well to Solsbury Hill. They knew all the words and sang them with a gusto which quite belied the philosophical content of the song.

Although he says he endeavours to use a different character for each song, he does not have the advantages of the staginess of the Genesis performance, and many of these personas merge into one. He still remains something of an enigma, but a full house at the Apollo saw no mystery, and gave only worship.

IAN MACFADDEN

City Boy

THE LAST home-town appearance of Phonogram band City Boy, at the Birmingham Odeon on Sunday, prior to their departure for the concert venues of the US, indicated that in a period of about only 12 months they have developed a musical style which, while retaining their original Midlands fans, can only bring them wider success in the future. Appearing as support group to the Sutherland Brothers & Quiver, they presented an hour-long set which, if justice is done, should see them finally breaking through in the UK.

The band's lead vocals are a joint effort by Lol Mason and Steve Broughton, and the musicians line-up features Mike Slammer on lead guitar, Chris Dunn, bass, Max Thomas on keyboards and Roy Ward on drums. In less than a year, they have had three albums released, their debut LP City Boy, the critically acclaimed Dinner At The Ritz, and most recently, Young Men Gone West, which rather appropriately has charted on the

other side of the Atlantic. Their current British tour with SBQ immediately precedes a visit to the States, where they will be promoting the album and performing.

City Boy's music proves that good things are still coming out of Birmingham, some 11 years after the initial emergence of bands such as the Move and the Moody Blues. They present rock music which at times can be raunchy, at other times surprisingly melodic. The band are also continuing the trend shown by other contemporary groups — a return to the onstage brand of showmanship which at one time was in danger of being annihilated by the self-indulgent practices of other groups. This was best illustrated by the performance of Dinner At The Ritz, which verged on camp humour, but not to the musical detriment of the song which remains a much-underrated number.

City Boy's recording fortunes are currently being handled by South African producer Robert "Mutt" Lange, responsible for various hit records in the past, including Graham Parker and the Rumour, and most recently, the Boomtown Rats. He has a credible track record and hopefully he will be able to do the same for City Boy.

CHRIS WHITE

Sleak

IT MAY or may not be true that Sleak was written on a bus going from Cleckheaton to Manchester, but it would be a fitting myth to attach to the conception of the first successful punk musical. "Punk" is not wholly correct, but it will have to do. Snuff rock is what it is all about — the only logical step forward for a failing, ageing, pub band which has worked its way through every other type of trendy musical rowdysm. Actual death on stage is, the traditional spiv manager persuasively argues, the only thing left. What they need is someone totally dispensible.

The answer is a walking disaster area named Norman Sleak. The gentle, idiotic, mellow-rock-obsessed Sleak is the central character of the musical, written by C. P. Lee, lead singer of Alberto Y Los Trios Paranoias and currently being performed to gales of appreciative mirth from audiences at London's Royal Court Theatre and good reviews from critics of various castes. If the script occasionally brings up memories of school revues like bile to the back of the throat, it more often has a neatness and wit which put it in the upper grades for affectionate parody.

The music, except for parts of the relatively loosely-framed first half, is doubly appreciated — for its own sake and for being an integral part of the action.

For those who have seen the Albertos occasionally allow their comic impact to dribble away into silliness during a concert gig, the tightness of this production is an added pleasure; for this a 9c halo should adorn director Charlie Hanson's brow. The four main numbers from the show — Snuffin' In-A Babylon (a Wailers take-off which never fails to convulse the house), Snuffin' Like That, Kill, and Gobbin' On Life, which are all sung by the transformed Norman after an accidentally large dose of a certain substance, appear on an EP on the Stiff label, although the band records normally for Logo/Transatlantic.

With such a theme the show could have been crass, obscene and unfunny, but it is in fact light, acceptably rude, and very funny. After this second run at the Royal Court (ending on October 1), where it has broken box office records, Sleak is expected to transfer to another venue.

TERRI ANDERSON

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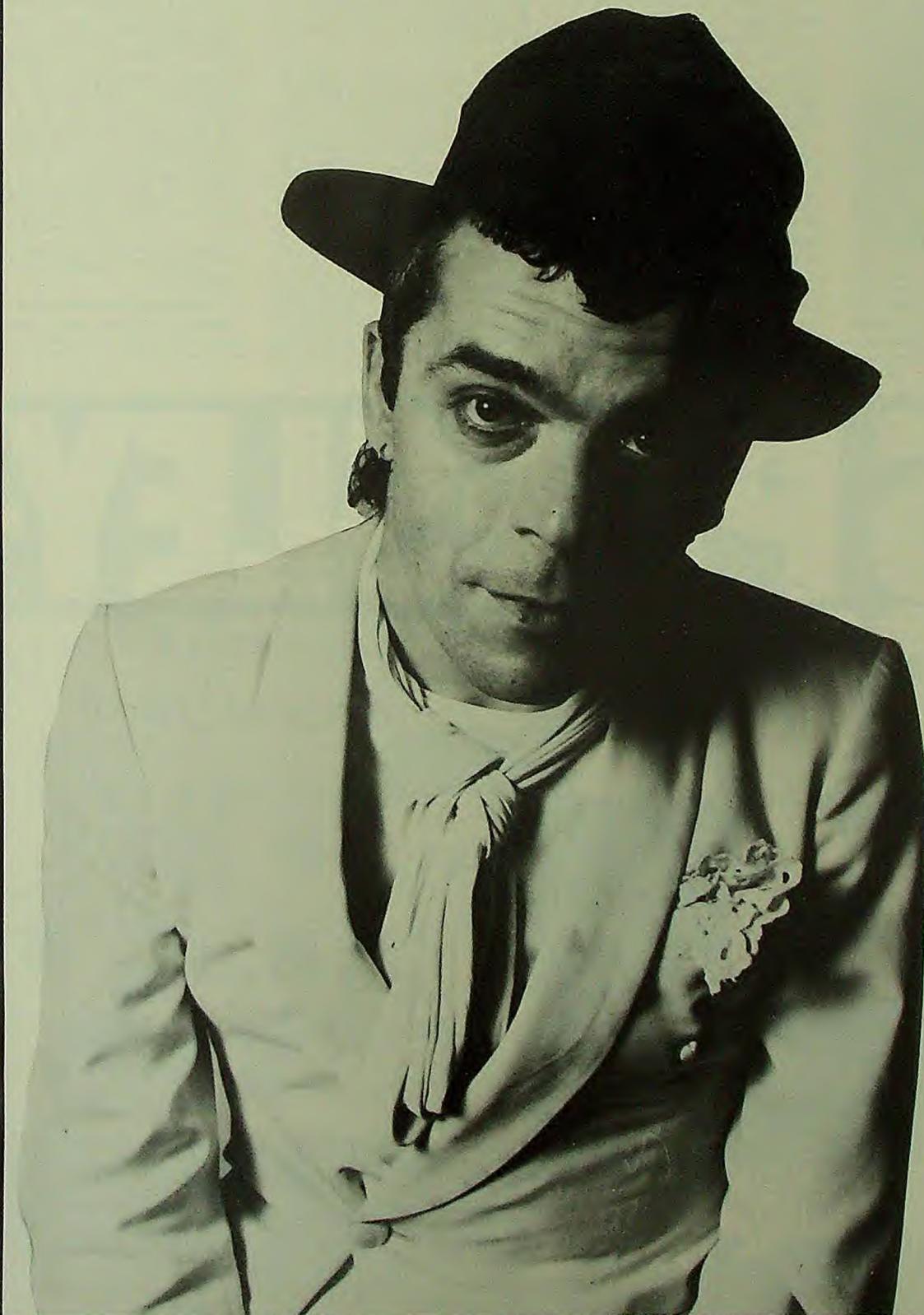
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PLAYBACK

Blackwell and Island

BY THE beginning of 1975 Island was incomplete, control of its destiny with its own pressing plant and distribution network, and was looking after a couple of other labels too. Since then the company has pulled in its horns to a great extent. What was your objective at the stage when Island was expanding and moving heavily into America?

I think that as David Betteridge was running the company at the time and since he was one of the best sales/distribution men in the country, he felt the best way for us to develop would be to have distribution deals. And to guarantee we could get our records pressed, he felt that we ought to have a pressing plant as well.

Was the company happy working in that area?

I think it was for a while. The kind of deals were good to start with, but it became virtually impossible for us to keep companies when they became successful. Chrysalis started with us, as did Virgin Records. But when they became successful they also became very appealing to the majors. The majors were much better able to compete for their business than we were, which meant that we would be involved in building a label or a company and then would be unable to secure it afterwards, making all the time and energy put into it wasted. The same sort of thing happens, although in a slightly different way, when you sign an artist. A major can compete much more easily than the independent when a contract comes up, but at least we then keep the catalogue that we developed.

In the case of a label we don't keep the catalogues, so we lose both the volume that had been built up in the past and sales that could have been generated in the future. Because that volume might represent a large proportion of our turnover,

ALTHOUGH ISLAND Records has been Britain's leading independent rock record company for around 15 years, the label's founder and chief executive Chris Blackwell has always stayed in the background.

He is not a flamboyant man, preferring to do his international business behind closed doors, keeping the publicity spotlight directed firmly upon his artists and away from himself.

An astute business man, he is also an accomplished producer and marketing operator who concentrates on building up personal relationships with his acts.

Atlantic Records boss Ahmet Ertegun — whose rise to independent power has a lot in common with Blackwell's — is said to have nicknamed the Island founder "the Baby-Faced Killer."

Under the joint leadership of Blackwell and long-time partner David Betteridge, Island Records grew relentlessly throughout the late-Sixties and early-Seventies. Blackwell left England to oversee the founding of Island Inc. in America as an independent company, while in Britain the company gained its own

pressing, sales and distribution operations.

Then, in 1975, the company appeared to be losing its way, and following the break-down of take-over talks with WEA, the future looked in doubt.

The past two years have seen a period of dour retrenchment for Island which has meant relinquishing its own distribution network to a great extent, cutting down on manufacturing and more than halving its sales force.

But gradually, Island has cut away the dead wood and this week the company and its associates have five albums in the Top 100 along with two singles in the Top 50. Earlier this summer the singles score was up to six and confidence is growing once again.

This week, John Hayward tracked down the elusive Chris Blackwell who in a remarkably frank interview explains how the company hit hard times, how it weathered the crisis and how it intends to become the leading independent label in the country once again, and win back its reputation as the most artist-oriented record company around.

Tooth also broke up. The other act we had hopes for, Sparks, did not make it in America so we really had to start from scratch.

What have you managed to build up there?

We have built Robert Palmer into an almost-hit artist. He sells 250,000 of each record and so does Bob Marley. They were both built from scratch and again that costs a lot of money. If you look at the US chart, with very few exceptions they are made up from established acts, and establishing an act is very expensive, especially with an artist like Bob Marley who sells through touring.

If you were to go independent in America now, would you go in the same way?

No, I would do it in the same way that we operate now — which is a similar sort of deal that independents have in Britain where you have a pressing and distribution deal. There is always a risk in using independent distributors in America. There are very few great independent distributors, with the rest being very under-financed. The danger is that when one has a hit record, one might not get paid for it, and although that did not happen to me, it was very shaky.

Really the independents in the US are like branch distributors of A&M which has the ideal set up. Everyone has their own business, but A&M represents between 40 and 60 percent of their turnover, so everyone jumps to help them.

You said something earlier about the company looking good to a prospective buyer. Was that in the

we found ourselves cutting margins to try to keep it until it became totally uneconomic. It also took a lot of time to service those deals until our own a&r side began to suffer.

You were always known as an artist-oriented operation — to which acts were tempted to sign for that reason alone. Did that suffer in any way?

Yes I think it did suffer. But don't forget that Terry Ellis and Chris Wright originally came to us because of that reputation and helped make that reputation in the first place.

They started with us in 1968 with Jethro Tull. My deal with them was that after they had scored five chart entries they could have their own label. So Jethro Tull started on Island and little by little Chrysalis grew within us and then outgrew us.

That was what was going to happen all along the line unless our aim was to become an EMI.

Was it ever?

No it certainly never was. Not my aim anyway. I think part of the reason we grew in that way was to make ourselves more attractive to any would-be purchaser. Rather than seeing no assets, a potential buyer would see pressing plants and distribution networks. In fact we nearly did sell out to Warner Brothers in 1975.

At the time we are speaking about, you had almost permanently based yourself in America. Why was that?

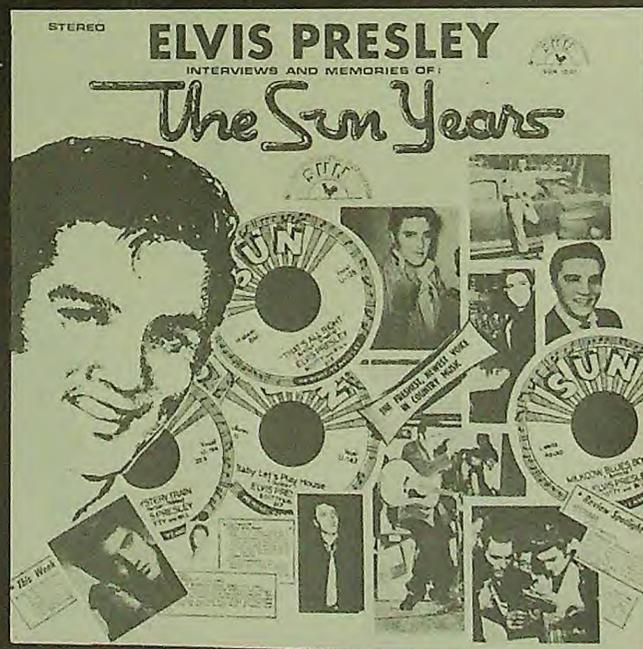
I have always been very oriented towards the American market. I am not really from England and I probably know the American record industry better than this one. The

sort of acts I am inclined to sign are always for the American market. The artists that Island have had that have found success in Britain and Europe have rarely been signed by me.

Was a lot of money spent to establish the company in America?

Yes it was very expensive, because we took the route of going through independent distributors where you have to finance your own inventory which takes a lot of money. It has started to pay off now and this year is the first we have been able to see the light of day. We started in America with Traffic and Spooky Tooth — being the two acts that had sold a reasonable amount of records when we started. But Traffic broke up before we ever got the chance to release the record and then Spooky

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back of your's and David Betteridge's mind the whole time?

It was in the back of my mind the whole time because we nearly sold out to Warner Brothers in 1970 and I was quite interested in selling to Warners in 1975. Overall, I liked various people and had many personal friends at Warners. I felt that it might be a natural development from the way we had built up. The idea was that when we sold to them, they could use our distribution system. But when it came down to the line, I did not want to sell out.

The whole aura of Chris Blackwell is music and records rather than the nuts and bolts of the industry. What on earth would you have done if you had sold out?

Well, never is a long time, but I can pretty much say that I can't imagine ever selling out.

Would you have stayed on after parting with control of the company?

Yes, it was all set up. I liked the people who were very straight with us. They had access to all our contracts and all our private business but they have never abused that in the slightest way since. But I just didn't like it. I don't think the record business should be a corporate industry.

You must have been very close to clinching the deal?

I got so close we were due to have a meeting on the 29th floor. The Erteguns and Jerry Wexler were there, but at the end of the day Island was just going to be another division of Warner Brothers and if we had a number one hit and they had a movie that flopped the record would be of no concern to them. It just wasn't for me. It was not a lifestyle I could relate to personally.

That takes you up to mid-1975. At that time although you seemed to have a fair amount of cash to invest in various interesting ways, there were one or two pointers that made it clear to the industry that things were not going well. Hit records were hardly coming thick and fast. Was there a point where you called a halt and took stock of Island's position?

Last year I came back to England around June when we were in the midst of re-negotiating our deal with Virgin. I just felt our position was absurd. Here we were, competing with CBS for Virgin's distribution and I just did not feel that was what we should be doing. The company was becoming a machine rather than a creative home for talent. Things like artwork and all the things we built our name on were not important any more. It was just an enormous turnover of records, records, records. The tail was wagging the dog. We did not have

time to reject anything. It is important to have time to reject and sit back and say: "This is not quite right, let's get it right."

Was the company financially healthy at that time?

No it was not. But we were able to improve our situation by the fact that we had never operated by getting advances from our foreign licensees. We had years ago, but since then our cash position had been good. It was a failsafe theory in that if you don't get advances, you don't have any money which isn't yours. When we found we were in a difficult position we were able to go to our foreign licensees and they helped us.

Was it you who decided to cut out distribution?

Yes it was I who decided to make all those changes. The company had become mentally fat. It had lost its edge and become a company where one went for an easy deal. It had become loose, and what we have done since then is tighten things up in every respect: in terms of our releases, expenses, overheads and even artists on the label. In the last year Sparks, Sandy Denny, Jim Capaldi, Murray Head and The Chieftains have all left here, along with a lot of company personnel in the distribution and sales departments.

We are building up the creative side in terms of advertising, design and production. I feel the role of any independent is to have the creative side really strong and work within the scope of a major. I don't think we are competitive with the majors. EMI press excellent records and have equally excellent distribution so they are able to do better for us than we would ever have been able to do for ourselves. The only way we could do it cheaper would be by competing for other record companies, which is a dead loss as I have already explained.

The recent resignation of David Betteridge came as a shock to many people. How does his departure fit in with Island's future plans?

It was a great wrench to part with David Betteridge, but the direction the company has recently taken conflicts so much with the way it was going when he was managing director that it meant that there was nothing which could utilise his creativity and energy within the scope of Island, and though it was definitely very sad for me, I think we both felt relieved about it when the decision was taken to part.

You still have a few licence deals like Stiff.

Stiff was a label deal and is now a marketing agreement. It is something in which we have a very small margin, but I just really like

them. I think they will outgrow us, however, as they are very bright and have great energy.

Do you see anything of yourself in Stiff's Jake Riviera? Are you attracted to that kind of swashbuckling attitude?

Absolutely. I think they are great. Their style, their ads and their ideas are all great. It's a good match.

How about Shelter?

Denny Cordell started with me on my first pop label called Alladin. I think he is one of the best producers in the world and I like what he does. I think Shelter will be with us for a long time. Stiff finds it easier to operate through us than through a major because we can do things fast — maybe not as fast as they would like — but faster than a major. When they get bigger, they themselves won't be able to do things quite as fast, and at that stage we will probably lose them to a major.

How do you see the future for Island? Things are looking healthy with five albums and two singles in the chart.

I think we will be the best small record company in the world.

You are half way through the process now — will its completion see you spending more time in England?

Well, I have moved our offices from Los Angeles to New York so that I can spend more time here. I will be looking for the right personnel, getting the right records, making sure they are produced properly, packed, advertised and marketed and making sure we have the time to do all that.

Are you finding that artists are coming to you again?

No, not yet. In a way that's quite good right now because we want to keep the roster small and make sure that everything is taken care of — and that takes an awful lot of time.

Why did Rough Diamond leave Island?

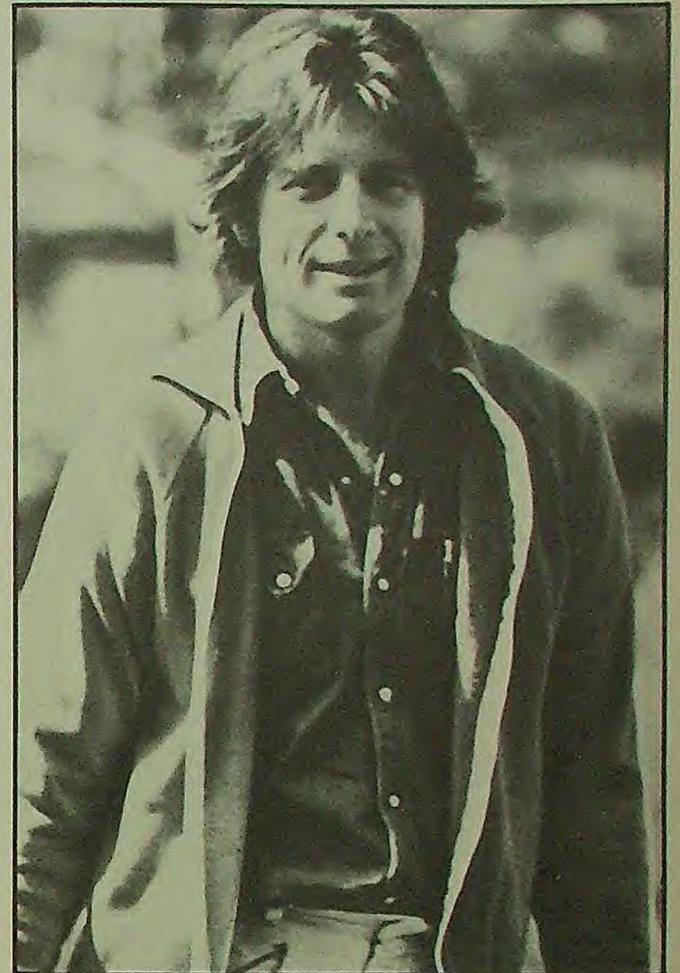
I signed Rough Diamond and made a big deal with them but it was one of those times when a big deal is a disaster because if the big deal had not been made there would not have been the announcements in the press with all the ballyhoo so the whole thing might have been approached on a different basis. I am not saying the band would have made it with us anyway, but the whole thing came to a sudden grinding halt because the production was so big that when it failed to reach expectations it became a whole downer. It was depressing for the company and rather than let it drag on, it seemed best to allow them to make a deal on a more realistic basis with another company.

What does the future hold for that type of music?

I think there is still a big future for it in America, provided the bands get established fairly fast. I think English music will continue to be the biggest influence on the world, although the new English music might take a bit of time before it catches on in America. But when it does all the Americans will be over signing acts for the first time in ages.

What is the musical climate in the United States?

The vibes are very good in New York and a couple of mid-west towns like Cleveland and Cincinnati for the new music, but the West Coast is totally uninterested. You see, the West Coast sound is the best selling music in the world at the



moment — they aren't interested in the new wave, which to them is basically a fringe interest. The Eagles and Fleetwood Mac outsell everything. This current Fleetwood Mac record sells 50,000 every day. It has done for the last four months and will do for the next four months. So the West Coast is not interested and may well do its best to stop it from breaking here. But it will do, eventually.

You are strongly represented in the new hard-edged pop sound with The Rods, and Ultravox as well as that strange deal you have with Matthew Kauffman and Fred Cantrell.

Yes, that's the strangest of all deals. I don't ever really know how it works myself, but it seems to be working. Actually I don't think we are that strongly represented in the new wave, other than with the Rods and Ultravox, both of whom I feel sure will make it in the States. I saw Clash and thought they were terrific, but I haven't seen anything that personally knocked me out. From experience it has to be something either I or somebody else in the company has to feel. I have the final decision, but if someone like Howard Thompson will put his head on the block for it, we will sign it and that's great.

How about the art school movement — the Roxy and EG type of act. With the benefit of hindsight do you feel that Island perhaps lost the EG catalogue at about the right time?

I think Eno is on the up, but the whole Roxy style and that clothes horse trip has been made instantly obsolete by this new scene which is a fashion scene but on a much more earthy level.

Reggae is of course your first love and a big investment for you. How, for instance, is Bob Marley faring in America?

Very well. With this album we have managed to get him selling black, which he has never before done there. I think the Roots tv show has actually helped people get into reggae.

When you listen to a black radio station in America, all you hear is Harold Melvin, O'Jays, Teddy Prendergast and The Spinners. You

can't imagine a Marley record even getting programmed. But we have cracked it with this record, literally in the last six weeks. The black press have 'discovered' Marley. You have to remember the black people here are Jamaican, and American people don't really like Jamaicans. It's a mixture of two things, partly because they see them as natives, and partly because they are considerably brighter than the other blacks and they are the landlords of a lot of houses in Brooklyn.

We have not had much success so far with Toots, but I am hopeful about Third World with whom we are having terrible problems getting the right album. It is an example of what I meant about having the time to reject, although this is going a little over the top because their album has been going on for about two years now. When it finally appears it will be great. I see Burning Spear and other isolated things being very good on a cult level, although not doing anything enormous.

In England, reggae seems to have become tied in with punk. All the discos at punk gigs play reggae, do you think this will help spread the appeal of the music?

Yes I do. Like the new wave, reggae is outrageous. The artists do whatever they feel like doing, which becomes very close to the whole punk thing. Reggae records are fun.

How about a&r in other areas?

We are really going to concentrate on a&r in both England and the States. I am dividing my time between the New York offices and here, and the first signing to come out of the office move is Grace Jones who is the only girl on the label. She is a Jamaican living in New York, she has a record coming out soon and we really want to make her a superstar. I don't think there have been any girl stars since Janis Joplin, but I see Grace becoming as big as Diana Ross or Barbra Streisand whom people will want to put on the cover of glossy magazines.

In London the only group I would like to sign is The Slits. I give them 100 out of 100 for attitude, and nowadays that seems to count for a lot.

The Blackwell story

CHRIS BLACKWELL (40) was born in Jamaica into the wealthy lifestyle that is automatic for the son of the Blackwells of the Cross and Blackwell food giant.

He admits to an opulent childhood and early in his musical career was involved with jazz. He claims never to have worked for anyone else, left school when he was 16 and began his record industry career when he cut some numbers with a jazz pianist for his own independent label when he was just 21.

Island Records was launched in the UK just 15 years ago on the back of Millie Small's one-off hit My Boy Lollipop and has since gone on to be

regarded as the country's leading independent company.

Blackwell now leads a nomadic existence with homes in New York and the Bahamas. "I have cloths in a lot of other places," he adds. "I like the life. It is very habit forming, and from the time I was six I never lived in the same place for long."

He cites the most exciting periods of his life as: "Recording and marketing My Boy Lollipop, first hearing Steve Winwood sing, hearing Traffic on a good night. Seeing Bob Marley come through was an exciting time — I don't feel any other record company could have done that. But we are still to get a real hit single with him."



'Thunder in my Heart' is the new album from Leo Sayer, released on October 7th.

It follows in the huge wake of his phenomenally successful 'Endless Flight' album which spawned three hit singles and is about to go platinum.

Without doubt you can expect the same sort of demand for 'Thunder' because it's a record bursting with potential hit singles, (the title track is already high in the charts), and is again masterfully produced by Richard Perry.

All the Sayer hallmarks are there.

Those distinctive high vocals and tremendous funky rhythms. The soul-searching sax and watertight arrangements.



And what's more, in October, not only will 'Thunder' be heard all over Britain, but seen as well.

Leo undertakes an already sold out, extensive British tour, including four London Palladium dates, plus major television appearances.

The album will inevitably sell like lightning during this period so make sure you're well stocked up.

Chrysalis are also backing up the release with advertising in the national

'Thunder in my Heart' will move like lightning.

press and on all major commercial radio stations, along with extensive in-store displays. 'Thunder in my Heart' from Leo Sayer.

It will be one of the biggest selling albums of '77.

Album: CDL 1154.

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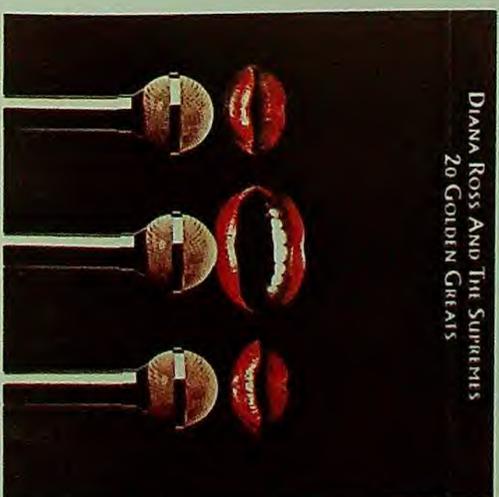
MUSIC WEEK

WEEK ENDING OCTOBER 1, 1977

1	1	20 GOLDEN GREATS Diana Ross & The Supremes	•	Motown EMTV 5
2	2	OXYGENE Jean Michel Jarre	□	Polydor 2310 555
3	3	MOODY BLUE Elvis Presley		RCA PL 12428
4	4	A STAR IS BORN Soundtrack	•	CBS 86021
5	6	RUMOURS Fleetwood Mac	□	Warner Brothers K 56344
6	NEW	SHOW SOME EMOTION, Joan Armatrading		A&M AMLH 68433
7	42	BEST OF FRANKIE LAINE Frankie Laine		Warwick PR 5032
8	7	GOING FOR THE ONE Yes	•	Atlantic K 50379
9	5	20 ALL TIME GREATS Connie Francis	•	Polydor 2391 290
10	10	EXODUS Bob Marley & The Wailers		Island ILPS 9498
11	13	MAGIC FLY Space		Pye NSPL 28232
12	8	PLAYING TO AN AUDIENCE OF ONE David Soul		Private Stock PVLP 1026
13	15	HOTEL CALIFORNIA Eagles	•	Asylum K 53051
14	16	WELCOME TO MY WORLD Elvis Presley		RCA PL 12274
15	NEW	SIMPLE DREAMS Linda Ronstadt		Asylum K 53065
16	14	I REMEMBER YESTERDAY Donna Summer	•	GTO GTLP 025
17	9	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	⊙	Arcade ADEP 12
18	31	BOOMTOWN RATS Boomtown Rats		Ensign ENVY 1
18	27	TWO DAYS AWAY Ekie Brooks		A&M AMLH 68409
20	18	NEW WAVE Various		Vertigo 6300 902
21	21	BEST OF ROD STEWART Rod Stewart		Mercury 6643 030
22	NEW	BAD REPUTATION Thin Lizzy		Vertigo 9102 016
23	12	THE JOHNNY MATHIS COLLECTION Johnny Mathis	•	CBS 10003
24	11	STRANGLERS IV The Stranglers	□	United Artists UAG 30045
25	17	ARRIVAL Abba	⊙	EPIC EPC 86018
26	22	MY AIM IS TRUE Elvis Costello		Siff SEEZ 3
27	24	ENDLESS FLIGHT Leo Sayer	•	Chrysalis CHR 1125
28	NEW	LUST FOR LIFE Iggy Pop		RCA PL 12488
29	20	RAIN DANCES Camel		Decca TXS 124
30	NEW	GONE TO EARTH Barclay James Harvest		Polydor 2442 148
31	28	FLOATERS Floaters		ABC ABCL 5229
32	23	A NEW WORLD RECORD Electric Light Orchestra	•	Jet UAG 30017
33	35	G.I. BLUES Elvis Presley		RCA SF 5078
34	NEW	THAT'S THE WAY IT IS Elvis Presley		RCA SF 8162
35	19	THEIR GREATEST HITS 1971-1975 Eagles	⊙	Asylum K 53017

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RADIOI





The story so far

1967

THAT QUIANTLY nostalgic era, the Swinging Sixties, hatched several intriguing phenomena including the popular myth that London was where it all happened — when in fact it only happened in isolated pockets like Carnaby Street and the North Sea.

The rapid rise, equally rapid fall, of the pirate stations proved there was a need for continuous pop music and, after the Marine Offences Act had scuttled nearly all the offshore stations, the Government charged the BBC with the task of replacing them.

September 30. Radio 1 came to life. It was, inevitably, an impossible task, since Radio 1 possessed neither the swashbuckling air of defiance which the pirates enjoyed, nor the ability to play gramophone records all day. One was a compromise between what the public apparently wanted and what the BBC was allowed to and could afford to provide. The initial programming pattern, devised by Robin Scott and his associates, included a number of established shows like Saturday Club, Parade Of The Pops, Pop Inn and Pick Of The Pops. Many redundant pirate DJs were used by the network to begin with although a few, like Simon Dee and Tony Blackburn, had already found their land legs with the old Light Programme. Programme content consisted of a mixture of records and BBC studio recordings though some programmes, including Blackburn's breakfast show, were composed entirely of records. A lot of time was shared with Radio 2 — a situation always seen as unsatisfactory by programme planners whose goal was, and remains, the total separation of the networks.

December. Early pruning of the roster of DJs sees the departure of Duncan Johnson after eight weeks on Midday Spin, and Mike Ahern after the shortest of all Radio 1 careers one programme. Tony Brandon and Rick Dane have made their debuts on 247, and they are to be followed by a steady stream of newcomers, some destined to stay, some to sink without trace.

TEN YEARS have elapsed since Radio 1 came on the air. It has been a decade of change, of growth and occasionally of controversy. But one of the first ten years has grown a radio station which is probably unique in its treatment of pop music, a station which is loved or hated — but never ignored. In this introduction to Music Week's Radio 1 Tenth Anniversary Special, David Rider highlights some of the more significant events in the history of Britain's most respected, most popular and most criticised popular music station.

1968

February. Ed Stewart begins his long association with Junior Choice.

June. Jimmy Savile arrives belatedly with Savile's Travels.

July. Dave Cash gets a weekday slot, taking over from Pete Brady at 2pm from Monday-Friday.

1969

February. An early case of disenchantment with Radio 1. David Symonds is dropped from the tea-time show, and will resign in 1970 saying he no longer feels that Radio 1 is fun.

April. Kenny Everett takes over the slot vacated by the ending of the long-running and, at one time, influential Saturday Club. Another ex-pirate joins the station when Johnnie Walker begins broadcasting on Saturdays.

September. The "hairy monster", Dave Lee Travis, takes over Dave Symonds' Sunday morning programme.

1970

April. Continuing efforts to divide Radio 1 and 2 bear fruit when Johnnie Walker is given a morning show in between Blackburn and Jimmy Young. Sounds Of The Seventies is introduced in the early evening, focusing attention on new and progressive bands.

July. The volatile Everett is dismissed for contract violation, and new boy Noel Edmonds takes over, moving up from his late Sunday night show. In Concert begins, a feature which is to continue as an important part of 1's weekend programming.

October. Emperor Rosko's Round Table, discussing new single releases, begins as an all-dj show. Later it will take artists on board and in time drop other DJs entirely.

1971

April. Savile's controversial Speakeasy, first heard on Saturdays, moves to Sundays so that listeners are exposed to 120 minutes of the (sometimes) blond bombshell.

August. Saturday goes slightly silly. John Peel's afternoon programme is temporarily replaced by four weeks of Vivian Stanshall's Radio Flashes.

October. As the station has settled into a pattern which its listeners seem to appreciate, major changes in the schedules have become increasingly rare. A small daytime re-shuffle gives Travis his first Monday-Friday slot and sees Walker moving into the lunchtime period — where he will stay for nearly five years.

April. Terry Wogan goes to Radio 2 and Alan Freeman, still introducing Pick Of The Pops on Sundays, begins a brief spell on the weekday roster.

May. The Beatles Story. Inspired by the American-produced series about the life and music of Presley, the network's own series of biographical programmes begins with the mop-tops and is to continue in 1973 with The Rolling Stones Story and the mammoth Story Of Pop.

September. The fifth anniversary marked by a special programme on the 30th introduced by the man who began it all, Tony Blackburn. The BBC itself is 50 years old in 1972.

October. What's New, the record review programme, ends its run and

motor racing when Blackburn and Hamilton preside over a two-hour special broadcast from Brands Hatch.

November. American import Paul Gambaccini begins his All-American Heroes show on Saturdays.

1975

January. The chill wind of financial depression blows through the network's superstructure, bringing down Sounds Of The Seventies into the tail-end of the daily programming from being heard late at night. The major move brings Radios 1 and 2 back together, for David Hamilton's afternoon show, where he will stay with his enlarged audience for at least two-and-a-half-years. Alan Freeman, enjoying renewed popularity with his Saturday afternoon show featuring quality album tracks for 'Music Lovers' — as opposed to 'Pop Pickers', takes on another Sunday series — Quiz Kid.

September. Some reparations for the January cuts. John Peel begins his Monday-Friday series on VHF at 11pm and DLT returns for four days a week at 4.30pm. A re-run of The Story Of Pop is followed by the emergence of Insight, a series which allows examination of aspects of pop that don't justify more than one programme.

May. The children's magazine Playground is added to the Sunday schedules.

June. Johnnie Walker leaves. He has become increasingly dissatisfied with Radio 1's music policy and decides to seek his fortune in America. Paul Burnett comes in from the weekend wings to replace Walker at midday, announcer and newsreader Simon Bates taking over his Sunday show.

September. Another old-timer crosses the Atlantic. Rosko's father is ill in California, and when he goes the Round Table will go as well. It's DLT OK! gets an extra day in its place. The insistent pleas of the nation's rockers finally find a sympathetic ear in Broadcasting House, and protest leader Stuart Colman finds himself on a thirteen week run of It's Rock 'n' Roll.

1977

February. The most outstanding venture early in the anniversary year is the removing of the entire daytime team to the North West, plus a gaggle of producers, a giggle of secretaries and even the odd executive (but not the oddest). So successful is broadcasting from factory canteens, shop windows and motorway service areas to prove that the experiment will be repeated elsewhere. One other new venture is Rock On, described as a weekly review of the mean music scene with artists, releases, attractions and distractions. Distractor-in-chief is Stuart Grundy, yet another of Luxembourg's surplus bargains.

September. Now, for the next ten years...

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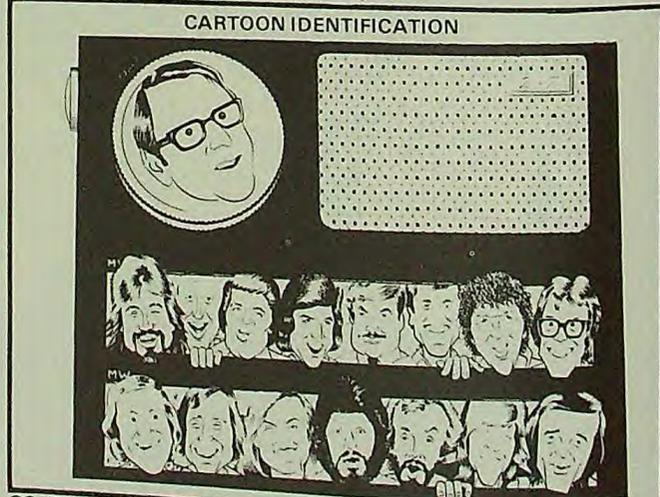
Supplement edited by Godfrey Rust and Brian Mulligan. Written by Johnny Beerling, Tony Bradman, Mike Davison, John Peel, Paul Phillips, David Rider, Nick Robertshaw, Godfrey Rust, Keith Skues, produced by Tony Bradman.

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Honesty and the 'dreaded' playlist

DOREEN DAVIES presides over one of the most powerful pieces of paper in the record business, the Radio 1 playlist. It is pop music's own *Financial Times* Share Index. Nothing can promise you a hit, but it makes the odds very short indeed.

To an outsider it must appear extraordinary. No other major record market in the world has an outlet with such a disproportionate influence on buying. Commercial radio came to Britain very late. It is ironic that a country so jealous of its broadcasting services should, in trying to protect them from the evils of commercialism, create a non-commercial radio station more important, and therefore more vulnerable, to the record industry than any commercial station in the world.

In broadcasting terms Radio 1 is a genetic freak, a splendid mass of contradictions. It shuns advertising but is itself the best advertising a record can get. It is not there to sell records but like any advertiser has too look hard at what it is doing if the records it plays are not selling. It has to play what the audience likes and at the same time it has coaxed its audience into liking what it plays. Which came first, chicken or egg? For its music and information it relies heavily on the very business it needs to be protected from. And it has to do it all in the public interest, whatever that is.

Unsurprisingly, it takes a lot of knocks. It creates hits and is then knocked for playing too many hits; its playlist is knocked for being too small, too rigid, too reactionary or too constricting and then its djs are knocked for not having the musical sense to make their own choices even if they were allowed to; it is knocked



for being mindless while it is the most popular station in the network; it is knocked by MPs who never listen to it, by broadcasters who would give their eye teeth to be on it, and by record companies whose records it is not playing. It is knocked because it is there.

All this is a measure of its power and Doreen Davies is a little concerned about it. She is in charge, overall, of the main daytime "strip" programmes (Edmonds, Blackburn, Burnett and Hamilton) from Monday to Friday and meets with the producers of those and other shows to compile the playlist.

The Radio One playlist carries about 70 records a week, 40 or so on the "front page" and the rest on

page two. Each week up to a half-dozen, rarely more, new singles go straight on to the front page. Some records that have been out for two or three weeks or even longer will also be moved up from time to time.

The distinction is important, for the two pages are effectively different playlists. "Front page" records get what Doreen Davies describes as maxi-play, usually between nine and 12 plays a week. "Page two" records might get anything from none to 15. It all depends on the producers, and here is the problem that has dogged the station since the playlist began. Unlike some others, Radio 1 does not operate a 'strict rotation' playlist with a guaranteed order and number of plays. What counts is what each producer puts on the programme scripts.

"Someone once called it the 'dreaded' playlist", says Doreen Davies a little incredulously. "A piece of paper that we put together once a week is feared?"

This playlist is an *aide-memoire*.

Obviously no-one is forcing djs to play material they hate. I sometimes wonder what would have happened if we hadn't written the playlist down but had just decided to keep it in our heads."

The playlist is compiled each Tuesday morning, but the scripts for the following week's programmes are not pinned to the 'Wailing Wall' in Egton House until Friday. Until then all a record company has to go on is the playlist and the comments or promises of producers. Producers work within the limit that about 50 per cent of output is to be maxi-play material off the front page, and that no record is repeated within two hours. After that it is at their discretion.

Doreen Davies believes there is a danger of too much being read into the playlist by people who have a lot of money tied up in the success or failure of a record. She has no doubt the effect Radio 1 airplay can have on record company strategy.

"Look at the way they will bring artists over from the US because they are getting airplay. This happens. If they see Radio 1 is going heavily with, say, a new artist they'll start thinking, maybe we should bring him over for some dates, and so on."

This kind of response, she says, is why the Radio 1 playlist has never been published. "We don't want to give a false impression. If you do publish a list it is a bit misleading if it is changed in midweek, and we do often drop everything for one reason or another."

"I think some of the commercial stations publish theirs just to keep the business quiet. We can't do that. We've got this "truth" thing: if we say something it's got to be true."

Because the Radio 1 playlist is just a guideline for a number of people working in a flexible system of programming, the objection is valid. "But we've never withheld information. If someone phones this office for information they will get it."

Unfortunately, in failing to publish anything except the four dj Records Of The Week, Radio 1 has inevitably misled. They are not as may be supposed the records getting heaviest exposure on the station; they may get only five plays a week, a third of the airplay received by some new releases, yet more attention is drawn to them because they are published in the trade.

The fear of misleading the music business goes beyond even the playlist to what is actually said about a record. "A producer will say something face to face to a promotions man. It gets written down and passed on through the company and read out of context. So it mis-represents. So we try not to be arrogant in our comments."

Such well-intentioned caution may be exasperating, but it seems that over the years Radio 1 has come to an understanding with the music business that works well enough. Certainly those who work closest to the station, even if their dealings naturally bring them into disagreements with the people

running it. Each producer will hear each of the 60 or so new singles each week which brings him into contact with any number of promotions men. These days a fairly orderly appointments system prevails, but Doreen Davies describes the problems of a producer confronted with an unscheduled visit:

"He comes and asks if you've heard his record yet. You look up from what you're doing, your mind goes blank and you've got that middle-distance look in your eyes. It's the last thing you want."

"But when the business is aware of the problems they understand, and most of them do. There are just a few outsiders, and it's often the independents I'm afraid. We need record companies and it would be stupid of me to say we didn't and I think the relationship is very good."

"Plugging has changed. It's got better. It's promotion now, not just plugging. Information is what we crave most, and most of them are very good indeed. You want honesty. You can tell if a guy really fancies a record himself; he can tune you into it. And you can tell when he's come in with a few real dogs ("Dog" being the affectionate term for a no-hoper) by the look in his eyes. He's just doing his job. When he comes in later with some new records he may well admit that the ones he had before were rubbish."

"You get to know them. If a guy comes in and says 'Play this or I'll lose my job' we just say 'Hard luck'. Stunts don't really have any effect. We don't have them in the building because it would just get bigger and bigger. The best stunt I can remember happened when the builders were working outside Egton House, and Oliver Smallman arrived to see Dave Tate, Noel Edmonds' producer. He tipped the builder to let him ride up in his cradle and handed Dave the records through the window. Dave threw them straight back out. The builder picked them up and took them home to play to his daughter. The next day he gave them to Dave Tate and said 'These are rubbish'."

"But he'd thought very quickly. He was having a go. Everyone likes a laugh and not many of them overdo it. If you take the fun out of pop what's left?"

What is it that gets a record one of those coveted places on the front page of the playlist? Has Radio One a hit formula?

"What is it? It's in the mind", she says. "It's magical, it's the X factor. We go for good entertainment, then potential hits come into it of course, and the dj's style comes into it."

"Some records will go straight on to the front page. With others we might want to wait and see what it sounds like on air. We may move it up in three or four weeks."

"Then you come down to the BMRB chart, which we don't follow slavishly. Of course, we wouldn't be a pop station if we didn't take notice of what record companies are doing. You have to take notice of this business. We just mustn't be led by it."

Just how close 1 takes notice is shown by a breakdown of the front page add-ons in the first six months of this year. Of 90 singles that went onto the playlist in the week of their release (the BBC's needletime agreement allows records to be played as Newspins a week before they are in the shops), 70 finished up in the Top 50 of the BMRB chart. The figure does not include records that were moved up after the week of release.

"Radio 1 can break records, but you can never make anybody go into the shop and pay out their 70p or whatever. We don't care if it doesn't sell a single copy. It always gives us most pleasure when we all like a record and it's an artist we've never heard of."

Radio 1 has been criticised for



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Looking for the best djs

TEDDY WARRICK is 1's longest-serving Executive Producer and also carries responsibility for jazz output on all the BBC networks. As a producer and then programme organiser in the Gramophone Department he was associated with Pete Murray, John Jackson and many other popular BBC djs.

STUART COLMAN and Geoff Barker present a weekly rock 'n' roll show on Radio One between 5.30pm-6.30pm Saturday nights for four months of the year.

They were given the spot following a march on Broadcasting House by rock 'n' roll fanatics demanding more airtime for their kind of music. Colman and Barker presented the marchers' petition to Teddy Warrick, deputy head of Radio-1, and also took the opportunity to slip him a demonstration tape of the kind of programme they would present for Radio 1.

The double pay-off resulted. Not only did the Teddy Boys and their assorted cohorts get the programme they wanted — something of the sort had been mooted for months prior to the demo, says Warrick — but Colman and Barker landed the prize as presenters.

"One of the few demonstrations through the streets of London that has been effective," is how Warrick describes it, but it goes deeper than that because Barker and Colman are the exceptions to the rule when it comes to finding new faces — or voices — for the Radio 1 dj line-up.

Taking as examples two other recent new additions to the roster, Kid Jensen and Paul Burnett — both well established broadcasters and so hardly 'new talent' — it becomes plain just how difficult it is for unknowns to break into the much-pilloried but still professionally attractive world dominated for so long by the likes of Blackburn,

Edmonds and DLT.

The Saturday evening spot is there as a showcase for specialist areas and the rock 'n' roll show currently alternated its fourth-month seasons with an Alexis Korner blues and soul show and a Robbie Vincent disco hour.

So it's plainly not risking too much to try out a couple of inexperienced newcomers in a spot which is certainly not expected to attract audiences in the millions required of daily strip shows. The specialist shows are, in Warrick's words, "another world", a world where personality isn't all and the music takes precedence over the presenter.

It is in the daily world of the two- and three-hour strip shows that the personality cult takes over and this is where the new talent becomes exceptionally difficult to find.

Just as with Record company a&r men, Warrick and his colleagues Derek Chinnery, Doreen Davies and Johnny Beerling, have a regular influx of tapes from young hopefuls. "There's a steady trickle which becomes a flood if word goes out that one of our djs is thinking of leaving," says Warrick.

Obviously with the established djs firmly ensconced in their daily shows there's little to offer the auditioning dj except encouragement and possibly, for the outstanding ones, some time in the BBC studios with a producer followed by — rarest of all — a spell as holiday relief.

But as in all spheres of entertainment the talent is thin on the ground and for the most part the budding dj has borrowed his personality from one or more of the people whose place he hopes to take.



"They miss the point that the most successful djs have their own individual styles," notes Warrick.

"Only a very small percentage are trying to do anything different, less than five percent I'd say. It's not so much what a dj does as the personality he projects and that's what would make us all sit up, if we felt that the personality was fresh."

But lack of personality or individuality are obviously not the only stumbling blocks for total newcomers. Warrick understates the case dramatically when he says that the most recent acquisitions for Radio One had "some radio experience".

Both Paul Burnett and Kid Jensen were well established personalities with Radio Luxembourg which has some reasonable claims to being a national station. Simon Bates came through via the usual thorough BBC grooming.

Indeed, in the case of Burnett and Jensen, the acquisition by Radio 1 looked like a carefully contrived commercial move designed to bring not only fresh faces to the station but also their not inconsiderable

audiences with them.

Warrick disagrees. The commercial aspect of the moves was certainly not uppermost in the minds of BBC decision makers, he claims. "The main consideration is that of all the tapes one has and the knowledge one has of the people available.

"If that decision then equals improved listening figures, fine.

"We're certainly not looking to steal the audience he already has because we're likely to be taking him out of a regional situation and putting him in front of a national audience which will make his current audience look minute."

The BBC can afford not to be worrying about competition in the accepted commercial sense. If a dj on one of the commercial stations was pulling in every listener in his region by virtue of outrage, offence and a generally off-the-wall presentation his programme would naturally be packed tighter-than-tight with commercials. He would be his station's most valuable commodity and a target for most other stations.

The BBC, however, could choose to ignore him if, according to Warrick, his style and personality were not considered in keeping with what is required for Radio 1. Luxury indeed, as witness the case of Kenny Everett, fired from his first stint with his beloved 'Beeb' for commenting on the news and thereby upsetting various high-ups.

But despite his audience and his being the most critically acclaimed dj at the time, the BBC could afford to slap his wrists and send him on his way, only re-hiring him later when it was felt he had learnt his lesson.

It could be that this kind of treatment of anyone who steps out of line is a discouragement to anyone who might want to try something different, particularly in a satirical vein, and could account for the majority of tapes imitating the safer long-established djs.

Nevertheless, Radio One remains the zenith of achievement for a dj, and if Top Of The Pops is anything to go by, producer Robin Nash certainly thinks the station has the best djs available.

Some people see his exclusive use of the Radio One stars as merely a BBC perk. They feel that in purely visual terms there are mobile djs up and down the country who would knock spots off the regular TOTP presenters.

Teddy Warrick sees it in a different light. "I think Robin Nash would be most upset at the suggestion that we told him which djs to use for his programme.

"I would hope that in using our djs Robin is merely confirming our belief that we have the best available."

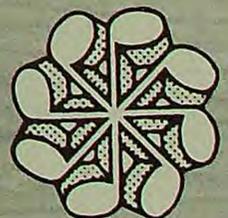
RADIO ONE REPORT

FIRST TERM
AVERAGE AGE OF CLASS: 10

MARKS	COMMENTS	TEACHER
10/10	A good +oms work showing a great deal of initiative.	Chris Smith
10/10	A very pleasing performance, although could do better if less time was spent listening to Radio	Oliver Smallman

FORM TEACHER'S COMMENTS:

Radio One have shown a lot of promise and have a good attendance record (excluding Simon Bates) We congratulate them on their TEN YEARS OF BROADCASTING
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The selling of Radio One

DATELINE: LONDON, HQ of Radio 1 — 3.00pm (or 1500 as we Radio men have it).

It was, after all, a very hot summer afternoon. The intercom buzzed and brought me back to earth as I sat daydreaming over my large antique mahogany desk. I had been quietly pondering over the success symbols that went with the post of executive producer BBC Radio 1. The deep pile Axminster, the inlaid cocktail cabinet with fully stocked fridge, the small original Picasso on the wall, the very necessary hi-fi and the inevitable well sprung casting couch that occupied most of one wall. Yes, things had changed a lot in ten years at Radio 1.

The intercom buzzed again — it was Penny, the most perfect Radio 1 secretary in the building. Penny with the long blonde hair that framed her well tanned face and set off the pale blue eyes. Penny with the snow white Radio 1 tee-shirt that had the station's logo emblazoned across the chest. There was no mistaking what was meant by the term 'good figure' with that on! Penny with the muscular 15 stone boyfriend who organised the security for pop groups in need of 'protection'. Yes, we all knew where we stood with Penny.

A third buzz on the intercom dragged me back to the present—

"Did you hear me, boss? I said there's a man called Mulligan here from *Music Week*".

"What's he want?" I snapped.

"He says it's about the selling of Radio 1".

"OK, show him in". Could be that this time I was going to get a better offer than the one I had had for BBC Records recently. No harm in hearing him out.

Penny showed Mulligan in. He was wearing his regulation *Music Week* suit — the one with small 'cheques'.

JOHNNY BEERLING joined the BBC — whisper it — 20 years ago. He had spent two years in the RAF and one in Forces Broadcasting in Aden before becoming a technical operator and then studio manager working mainly with popular music. In 1963 he became a producer in the Gramophone Department of such shows as *Music Through Midnight*, *Roundabout*, the *Top Ten Game* and *European Pop Jury*. He was made Executive Producer in Radio 1 in April 1972, since when he has been responsible for the Roadshows, the car racing and other outings and promotional schemes which he here describes.

"Stay and take notes please, Penny".

Mulligan perched uncomfortably on the edge of the casting couch. It hadn't been made for sitting on. Penny sat opposite and as she crossed her legs I saw the first heads of perspiration break out on his upper lip — the guy was nervous — could be he's going to make a mistake. I tossed him a packet of Gauloises to put him at his ease.

"What's the deal Mulligan? I hear you want to buy Radio 1".

He paused and lit the cigarette, but as he took the first draw there was an almighty explosion — the room seemed to dissolve in smoke and the automatic sprinkler system came into action.

The room swam before my eyes and I blacked out . . .

As I came round, my real secretary, Caroline, was bending over me — with a wet teacloth in her hand!

"You had me quite worried there JB — you must have had a couple of pints too many round at the Yorkshire Grey with those pluggers. It's 5.30 now and I'm waiting to go home. Brian Mulligan's here from *Music Week* to interview you about the selling of Radio 1 and I find you dead to the world over your desk — a fine example I must say".

She snorted as she left the room,

giving the door a bang to emphasise her displeasure. I look around — the reality of the situation coming home to me — the office a poky 8 x 10, the Picasso — an old Radio 1 Roadshow poster, and the cocktail cabinet — a small second hand fridge that I had bought for a fiver.

"OK Brian, so it was all a dream, isn't that the stuff radio programmes are made of? Now what can I tell you about the merchandising of Radio 1?"

When Radio 1 was set up we all felt the need to get out from behind our London desks and meet the new audience for the station. A number of the djs hadn't a great deal of land-based experience, and those stalwarts from the old Light Programme — Brian Matthew, Don Moss, Alan Freeman, etc. had never gone for the disco scene in a big way. So the first public relations idea we had was to start the Radio 1 Club.

The biggest pop music club in the world. We invited anyone to join by sending in a stamped addressed envelope for their membership card and badge. We soon became aware of the size of our audience from the huge application that followed. We had to recruit members of the National Association of Youth Clubs to help us deal with the mail, and it wasn't too long before we were being urged to open club



and down the country. The Radio 1 Offers office address — PO Box 247, Portishead, Bristol BS20 9SG — has become the recipient of all sorts of requests for 'goodies'. One of the most popular items has been the Radio 1 calendar — each year's edition contains 12 full colour portraits of the Radio 1 DJs. It's quite a problem thinking of a new theme each year, but we have a great time taking all the shots, then selecting and co-ordinating those to be used. DJs of an insecure nature have been known to check their scheduled month in the year to see how long they are likely to survive. It's a tough life!

Not all the ideas originate from the Miles organisation or from my office. Noel Edmonds has a vivid imagination and one of his best ideas was that of stickers to decorate the nation's wellington boots — 'wellie stickers' — originally they were only available to listeners whose cards had been read out over the air on the breakfast show, but such was the demand that after a few months we had to put them on sale. Radio 1 screen strips to keep the sun from your eyes were first offered in an 'on air' promotion, and they too have proved very popular.

There's nothing wrong in a station like Radio 1 selling souvenirs even though we are not a commercial station. We would like to give them away, but I don't think the licence payers would be too happy about this. Our listeners are just as dedicated as those to any other station and they like to advertise us and show their friends what they are listening to.

Last year as we expanded the Roadshow schedule away from seaside resorts to include town centres inland we decided it was time to change the logo design. The happy sound is still our theme, but now we are more square cut and hopefully more 1977 in style.

There have been other promotional gimmicks worth mentioning over the last ten years — the biggest being the film *Radio 1 On The Road*. With roughly a half-million people a year seeing us on tour, I thought it was time that we made a film of the djs in action. So in 1976 in association with GTO Films, we made a 35-minute feature for the cinema about the Roadshow — I think it gives a good impression of how our DJs spend their time and how we produce each particular show.

That same year we produced our first souvenir book which had lots of colour pictures of the DJs, articles about their hobbies, quizzes, and how the network operates. In it we also touched on the way in which some of our DJs had been involved in motor racing.

The selling of Radio 1 to the motor racing world is a story in itself. This started about five years ago when Brands Hatch circuit was looking for would-be drivers to take part in their celebrity races — these were races for up to 16 cars, all

premises outside London. Initially we had started on the site of the old Pop Inn in Lower Regent Street, and then branches opened in Birmingham, Manchester, Bristol and Glasgow — mainly at BBC premises. Over the years the club shows spread to many other sites — ballrooms, discos, youth clubs, schools and colleges. Wherever young people wanted us we were prepared to go — from the Orkneys to the Channel Isles.

After several years the club seemed to outgrow itself, and the logical successor seemed to be a more mobile type of show — the Radio 1 Roadshow. BBC Records was interested in promoting its wares at that time, and agreed to help out with the cost of mounting such an operation in the interest of mutual promotion. T-shirts and stickers were coming into their own, and Andrew Prewett, the BBC Records designer, devised the original Radio 1 logo with the figure 1 set in the sea on a cloud.

The broadcast caravan had a stable door in one end and from that a rather harrassed sales girl sold records, T-shirts and stickers while at the front harrassed DJs sold themselves and their music to the holiday crowds. It was a good job the sun shone.

The next year — 1974 — it all became somewhat easier. John and Tony Miles — two brothers from Bristol — who were already leasing the main broadcasting vehicle to us, offered to supply a second caravan and sell from it all the promotional items associated with the network. The Radio 1 Goodie Mobile was born.

In this way we split the broadcasting and selling activities, earned the BBC some useful income in the form of commission and subsidised the running costs of the vehicle.

John and Tony Miles are men of considerable imagination and between us we all thought of other items which could be modified to promote the network. Unfortunately for BBC Records, discs don't sell well on the beach, probably because of the shortage of record players! What the customers want are sticks of rock, bags to put the beach gear in, hats to keep the sun off. T-shirts to cover up the sunburn, posters of their favourite DJs — preferably autographed, and a sticker or two to decorate their cars on the way home. The Goodie Mobile sold it all, and the public — fortunately for John and Tony — fell for the souvenirs.

BBC Enterprises — which is a division of the BBC set up to market our name — saw plenty of potential and licensed the Miles brothers to become official Radio 1 suppliers. This sort of scheme has now been put into operation by most of the independent local radio stations up

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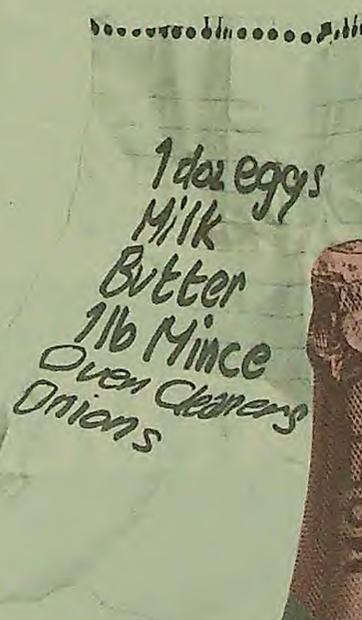
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4. SCRIPT

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Rosko's facts of radio life

EMPEROR ROSKO was with Radio 1 for almost nine of its first ten years. Having worked throughout Europe as well as on the pirate ship Caroline South he was the most widely experienced dj on the new station, but his own stylised presentation and the fact that he never had a weekday 'strip' show meant that he was always a little of the odd man out.

When his first taped BBC programme went out in 1967 he was still working on French Luxembourg. After the political troubles of 1968 he moved to

England to start, as he puts it, making his "second fortune". He left the station last year to begin yet another career, this time in the US (see *Music Week*, Sept 3).

During a temporary return this autumn he hosted four shows at his old Saturday time of 10am and talked to *Music Week* about Radio 1 and the programming style it has given the British public.

"In 1967 I was going through my apprentice cycle," Rosko recalls, and I landed a job on Caroline in a tremendous period. Everything has been said about the pirates. It

couldn't have happened anywhere else in the world because the British are so damn nice about everything. If you'd done that in France or America you'd have found yourself accidentally torpedoed."

It was the Government, of course, which sank the pirates, not the BBC which was to gain from it, but despite their popularity Rosko does not believe they really shook up the BBC.

"It promoted a stimulus that the BBC could not ignore. To this day the BBC are not shook up. They never will be: it's beyond them to be shook up.

"What it did was to provide ammunition for some of the enterprising people at the BBC. It's like when the atom split. The BBC is like a great atom and there was justification to form a new unit and that unit was Radio 1.

"Now how do you go about doing something you've never done before and supposedly become the biggest radio station the world? It's quite a problem. Someone at the BBC was recently going through all the old tapes. In those days the audition tapes that used to arrive at the BBC were an hour long because they played the full records. It's a terrible thing when you compare British with American radio; it would never enter the head of an American dj to send a tape with a whole record on it.

"So my tape finally got chucked up in the great washing machine of tapes that was there, and I had telescoped my records down to about five seconds, so there was just five seconds of music, five me, five seconds of music and so on. I think it just impressed the hell out of them. Derek Chinnery, who was in

those days a producer, flew over to Paris and asked me to do a show.

"In those days it was joke money, but then I was always ready to record for anybody anytime. The BBC wasn't really the big attraction. I was making maybe £3-£4,000 a month on French Luxembourg so the BBC opening salary of £25 a week plus luncheon vouchers was not particularly conducive, but it was England and England's always been my soft spot."

Radio 1's style was born out of a merger of the BBC's Light Programme tradition and the new impetus of the pirates. Rosko does not believe there was any great tug-of-war.

"There is always one great factor: those who like exciting radio and those who look at the ratings. To this day the BBC has in its charter that it will not compete as a radio station, and that hampers considerably what goes on, but they look at the ratings (and I'm trying to make sure I don't put my foot in my mouth here) and they provide a service for the majority. Their figures are very good. Only if commercial radio took a big enough bite out of the collective apple would they have a hard job justifying Radio 1.

"In the early days, when there was no competition, I found my idea of Radio 1 was a combination of Radio Caroline and Radio London with a lot of the style of Radio England. England had lots of style and zero communication because they were a lot of Americans who didn't understand England.

"But the Tony Blackburns and

TO PAGE 12



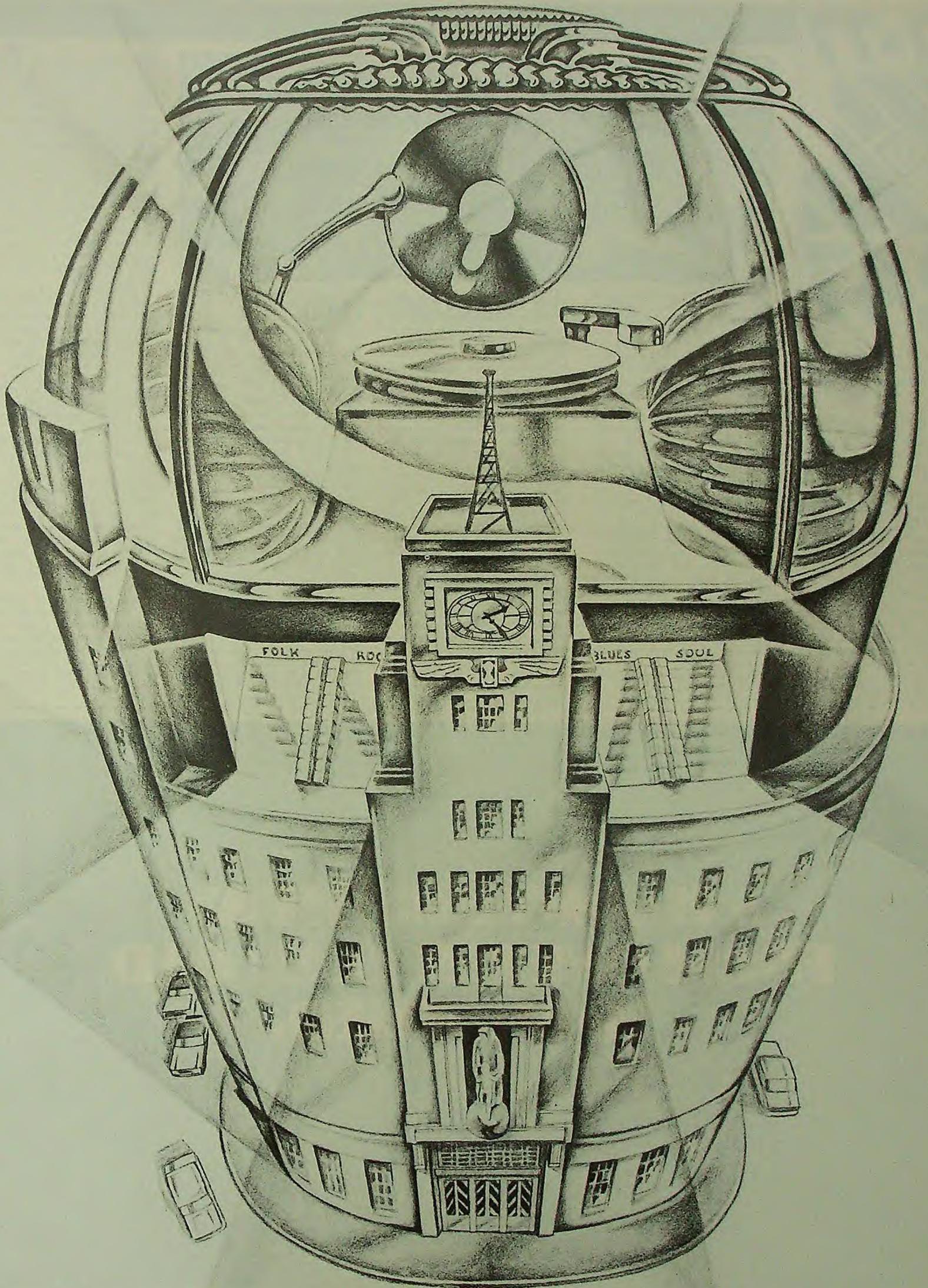
THE EMPEROR back in the days when he put across his style on Radio 1.

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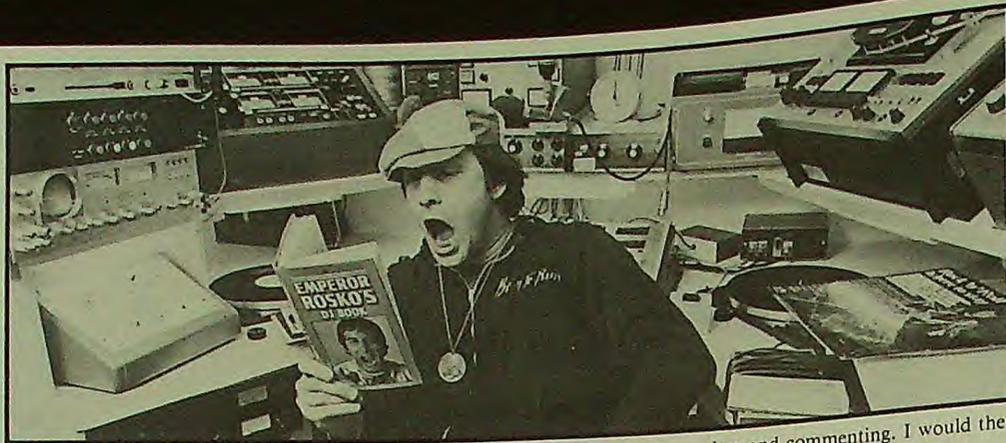


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FROM PAGE 10

the rest knew what the British people wanted, and they had the excitement of the pirate stations with a format that was a modified American format.

"It was a string of events that left Radio 1 with 25 djs with more salt on their heads than brain half the time, they'd been at sea so long. When it started I think they had about 11djs on a day, so there was 15 minutes of so-and-so, 30 minutes of so-and-so, an hour of Rosko. But a lot of original ideas came out of Radio 1 for good or bad. You may have thought it was rather corny doing Radio 1 Club somewhere. That's because it was maybe not our idea of what was hip, but it appealed to a lot of people who had a hell of a good time."

Radio 1 has been criticised from all sides for having reduced broadcasting to the lowest common denominator of bubblegum pop and idle chatter. Rosko defends:

"That's what they did and they got the biggest figures. You say you're giving the public what it

wants and the only argument is what came first, the chicken or the egg? The only way you can compare is to take say John Peel playing the alternative of rock music and say he's got 200,000 listeners while Tony Blackburn has 5 million. Then another argument says, well one's at night and one's in the daytime. It's endless.

"The proof could have been when Capital started and they were not going to play the Osmonds, they were not going to play popular music, they were going to play good quality album music. That obviously didn't work out and in a way that justifies what the BBC has been doing.

"It wasn't right for me, but it was right for the audience figures. I'd like to see a real high energy music station with enough sloppy pop to keep the figures as opposed to playing a maximum of sloppy pop and a minimum of good music, but that seems to keep the figures and in the last couple of years I was there I just went along with the format. The more pop that was in my show, the higher the figures."

Radio 1, however, is not heading for an American Top 40 format of maximum music, minimum chat.

"They never even get near it," says Rosko. "At the moment its so much personality it damn near wilts the station. In the US they talk for four seconds, I think that is too short. Here they talk for a minute and a half or two minutes and that is far too long.

"They need to look at that aspect. After a while Radio 1 seemed to get very tight. At one point I could almost imagine memos going round saying 'Shut your gobs and play lots of music.' Then it flexed and loosened up again.

"With Capital it was the other way around. They started very tight and then loosened up. Basically what you've got now around the country is lots of little Radio 1's playing the same kind of music under the guise of commercial stations."

Radio 1's programming has tended to develop rather than be dictated by directives from above. By its nature it responds to what is happening around it. Rosko's own Round Table show, which began in 1970, illustrates the point.

"When it started off it was nothing but djs. It was a straight review programme with each dj supplying his favourite record of the

time and commenting. I would then comment on the comments.

"When the comments became a bit bland it graduated to having just two djs with me as the chairman. That also seemed to run out of ideas so it went to the format of one dj and one artist, and then two artists, or producers, or groups or whatever with a dj only occasionally. I don't remember whose idea it was to have an artist. I think it was mine but it's easy to forget how these things start.

"I didn't have a free hand, though. I wanted to have Judge Dread, for example. I'd been after him for years, and they never would give me permission for that. OK. You won't have me trooping off to the trade papers and screaming. It's just not the way you work if you're working for the Corporation. You say, OK, I don't agree with you but it's your decision. On that level we had disagreements. They might say 'You will have so-and-so on the show and I'd say 'But I've never heard of him'. Oh, he sings poetry in Wales, I see. Well, they had reasons for it. It might not have been a great show but maybe it appealed to people in Wales. You really don't know these things.

"But in ten years it hasn't changed

significantly. They'll probably continue doing what they're doing now. You have to evaluate which direction you want to go in, and I think as long as the Radio 1 djs are getting an incredible amount of tv exposure they have a pretty big advantage, and they will toe the line — because they realise the national network gives a very good income if you play your cards right. I don't see any more rebels in the woodwork. Johnnie Walker's left and the Emperor is doing other things.

"I think if you had an interview with Tony Blackburn he'd say I'm doing exactly what I want to do, I think it's marvellous and he'll continue to do so.

"But I would move Tony, though certainly not fire him. I'd say, you have passed your audition stage, Tony, and it's time for you to go on to bigger and perhaps not better but more established things. He shouldn't be on Radio 1 now. Nor should David Hamilton. Some may think they're phoney but they are incredibly powerful personalities and I would love to see them on Radio 2.

"Radio 1 was always supposed to be the dynamite replacement for the pirates. I would put the establishment people on the establishment station, Radio 2, and try to keep radio 1 more of a 'root', as a younger persons station. One of the most exciting things used to be on a Saturday when we had a different dj every three weeks. All those who were on, like Roger Scott and Nicky Horne, are all now successful elsewhere.

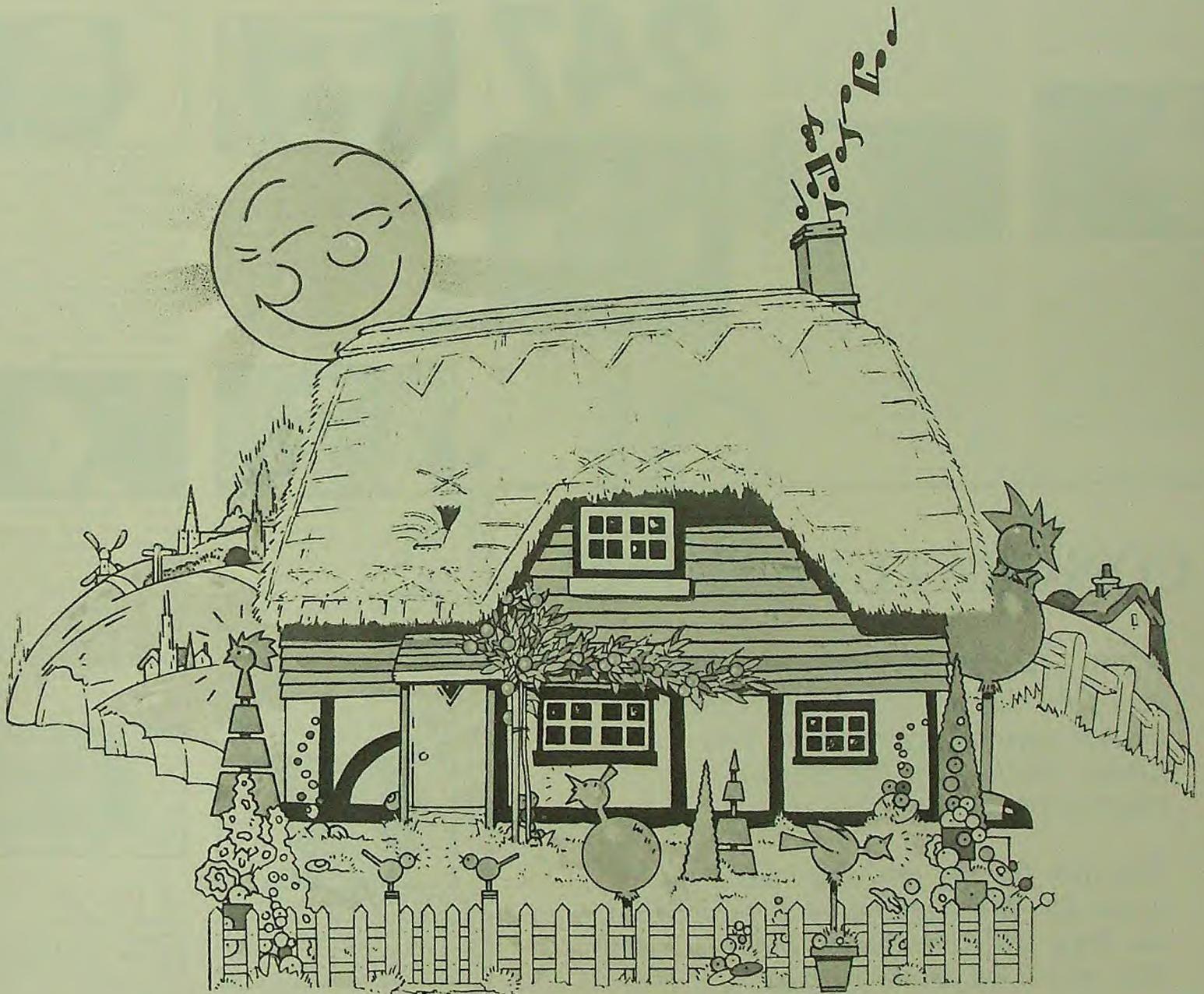
"But they might be frightened that Tony Blackburn might take his audience elsewhere. I don't know. To justify their existence they have to keep the figures, and I guess those studies show you have to be a bit corny to keep them. We don't have to like it. We accept it. It's a fact of life."

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DJ round-up



DAVE LEE TRAVIS: The hairy monster. His standing has steadily increased through his daily drive-time show *It's DLT OK!* which last year gained an extra day with the departure of Rosko. Started out as an interior designer until a meeting with Herman's Hermits led to an American tour with the group. Came back and joined the pirates for two and a half years. Presents *Top Of The Pops* and in 1976 had a *Top Ten* hit with Paul Burnett and their single *Convoy GB*, under the name of Laurie Lingo and the Dipsticks.



JOHN PEEL: Oasis of rock music in the daily desert of Top 40 pop, or so it seems to the readers of the popular music press who consistently vote him top dj. Liverpool-born Peel arrived at One after five years in American radio and a few months on the pirate ship London. Has earned wide respect for his breadth of musical appreciation, monotone presentation and apparent obliviousness to the BBC's broadcasting conventions. Writes regularly and irreverently for *Sounds*. That the BBC has accommodated him is to its credit, that it leaves him to his own devices even more so.



KID JENSEN: Radio 1's new boy who earned his nickname when he became Luxembourg's youngest dj at 18 in 1968. Found himself "going stale" at Luxembourg and moved to Radio Trent in 1975, making what had long seemed the inevitable move to 1 with Rosko's departure in 1976. Currently presenting the Saturday morning show, deputising for holidaying colleagues and finding a big tv following through *Top Of The Pops*.



PAUL GAMBACCINI: Radio 1's American import who presents the US chart rundown each Saturday. Born in New York and a graduate from Dartmouth College, New Hampshire and Oxford University, he was one of *Rolling Stone's* London correspondents and joined One in 1973 where he has presented *Rockspeak*, *Rock Week* and *All American Heroes* before his current series, expanded last year because of its popularity.



TOM BROWNE: Actor turned dj who presents the Sunday afternoon *Top 20* show. Browne started with the National Youth Theatre and graduated from RADA in 1965, and as an actor has numerous film and tv appearances to his credit.



JIMMY SAVILE: Individualist of indeterminate age who has become a household name through his appeal to all ages. Joined 1 in 1968 and began his *Travels*, opened his *Speak Easy* in 1969, hosts *Top Of The Pops* and the popular children's tv show *Jim'll Fix It*. Has built a reputation as a rather manic do-gooder without ever him losing his down-to-earth charm or ridiculous hairstyles.



ANNE NIGHTINGALE: Ex-journalist, writer and singer now stuck with the tag of being the station's only female dj. Came to host *What's New* in 1971 when her broadcasting experience had been split between tv talk and pop shows and news and magazine radio pieces. Now hosts the Sunday afternoon request show and writes rock reviews for *Cosmopolitan* and the *Daily Express*.



ED STEWART: Keen sportsman whose Radio 1 reputation was sealed through *Junior Choice*. Learned the radio ropes in Hong Kong and spent two years offshore before becoming one of the first djs to sign up with the BBC's legal alternative. Has compered *Top Of The Pops* and *Crackerjack*, but the measure of his popularity is best shown in the *Junior Choice* audience which at times has hit 16 million.



NOEL EDMONDS: Just 24 when he took over Tony Blackburn's huge breakfast show audience in 1973 and four years later is one of Britain's best-known radio and tv personalities. Started with 1 in 1968 and shifted between various weekend programmes before his sharp-witted style took him to peak time. Much favoured by *Top Of The Pops*, and hosts the marathon children's BBC1 show *Multi-Coloured Swap Shop*.



DAVID RIDER: Currently presenting the Sunday morning children's show *Playground*, Rider has always been somewhere around Radio 1 since 1967 without ever coming into the limelight. Joined the BBC in 1958 and came to One via the finance division and the Recorded Programmes Library. As studio manager and presenter worked on *Saturday Club*, *Pop Inn* and *Midday Spin*. Left in 1968 to go freelance. Writer of the *Happy Birthday Radio 1* book published for the tenth anniversary.



TONY BLACKBURN: Living legend who hosts the three-hour morning programme. Pottered about in dance bands before becoming a pirate dj in July 1964. Since joining the BBC in 1967 has built a stupendous reputation on silly jokes, gleaming teeth and an easy-going manner that has endeared him to millions. Originally Radio 1's breakfast man, his housewife show has become a national institution.

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ALAN FREEMAN: The Peter Pan of radio rock music, still topping the polls at 50. Australian-born, worked through his *Pick Of The Pops* and *Brentford Nylons* image in the Sixties and early Seventies before abandoning, at the BBC's request, the *Pop Pickers* for the *Music Lovers* in 1973. His two-hour Saturday show is consistently voted top programme by the readers of the popular music press.



DAVID HAMILTON: Diddy David came by an unusual route: began with Forces radio in Germany, became Northern tv viewers' Personality of the Year, worked as Ken Dodd's straight man and hosted Radio 2's *Late Night Extra* for years before getting the three-hour afternoon show on Radio 1 in 1973. Two years later financial cutbacks boosted his audience by putting him on both 1 and 2. Proved that sauciness can work wonders for the ratings.



PAUL BURNETT: Newest of the weekday presenters who remains one of the sharpest on air and the least recognised off it. Joined 1 in 1974 after eight years shared between the pirates and Luxembourg, and held the *All There Is To Hear* Sunday morning programme for two years before moving to Johnnie Walker's old lunchtime spot in July 1976.



SIMON BATES: The first reserve for the weekday team, or at least he was until rivalled by Kid Jensen's arrival in 1976. Joined the BBC in 1971 having gained his early radio and tv experience in Australia and New Zealand, and till January 1976 had a foot in both the Radio 1 and 2 camps. Now hosts the Sunday morning show.

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JEFF GRIFFIN: Joined the BBC at 18 as a Technical Operator. Became a producer in 1964 in the Popular Music Department working on pop, jazz and blues before going to Radio 1 in 1967. Currently co-producing the tv/radio *Sight And Sound In Concert*, previously worked with Ed Stewart, produced and edited *Scene And Heard*, inaugurated *In Concert* and wrote and produced *The Rolling Stones and Beach Boys Stories*. Chairman of the Old Greenfordians FC in the Nemean League.



DAVE PRICE: Engineer-turned-producer who claims an education at Battersea College of Advanced Technology and three months as a gravedigger before taking up with the BBC. Worked as a member of the Engineering Department in the London Control Room and Music Studios, recording classical and pop music. Five years as studio manager preceded move to Radio 1 as producer in 1972. Programmes include *Radio 1 Club*, the *Rosko Show*, *Rosko's Roundtable*, the *Roadshow* and *It's Rock 'n' Roll*, for which he produced the BBC album of the same name.



PAUL WILLIAMS: Senior producer with distinguished academic career. Left Cambridge with both an M.A. and teaching diploma, and describes himself as schoolteacher, arranger, writer and session pianist before producing *David Jacobs* and others for the *Light Programme*. With Radio 1 has worked with *Dave Lee Travis*, *Tony Brandon*, *Jimmy Young* and for the past four years *David Hamilton*. Other credits include specials with numerous top artists and the responsibility for session artists and bookings.

The producers



TED BESTON: Long standing partner of *Jimmy Savile* and currently also producing *Simon Bates' Sunday show*. Joined the BBC as engineer, graduated to studio manager and his first production was a *World Service* epic on England's 1966 World Cup win. Has worked with most One DJs and on *Scene And Heard* since its inception.



DAVE TATE: Noel Edmonds' show producer. Joined Radio 1 in 1971 after working *Radio Drama* and *Light Entertainment* and being a music balance engineer. On One has also produced the *Johnnie Walker Show*, *My Top 12*, *Rosko's Roundtable*, *Roadshows* and *Insight* programmes.



CHRIS LYCETT: Joined the BBC as a technical operator and has worked as studio manager and producer on such shows as *Country*

Meets Folk, *In Concert*, *Sounds Of The Seventies*, *Sight And Sound In Concert* and specials like the *Elton John Christmas Concert*.



MALCOLM BROWN: Studio manager before becoming 1 producer in 1967. Worked with *Dave Simmons*, *Dave Cash*, *Jimmy Young*, *Stuart Henry* and *Terry Wogan* and started *Sounds Of The Seventies* and now works mainly on sessions. Had a spell in BBC tv in 1973-74 directing tv films and co-wrote the BBC single *Ten Years After* to commemorate Radio 1's anniversary.



RON BELCHIER: Outside broadcast engineer, studio manager, and producer Music Department producer before joining the Radio 1 team. Confesses a taste for old comedy movies and modern jazz.



DAVE ATKEY: Former bass guitarist and recording engineer who joined the BBC as technical operator in 1968 working on all Radio 1 programmes. Became producer in 1974, and shows include *Eric Idle's Radio 5*, *Freeman's Youth Club Call*, *Junior Choice*, *Tony Blackburn* and all the *Motor Racing* days before his current *It's DLT OK!*



ROGER PUSEY: Sussex-born and includes in his pre-BBC career experience with *Radio Luxembourg* and an aerial crop-spraying company. Joined the BBC as a producer in the Popular Music Department before the creation of Radio 1. Shows produced include *Roundabout*, *Junior Choice*, and the *Tony Blackburn* and *Jimmy Young* programmes.



PETE RITZEMA: Keele University graduate who joined the BBC in 1963 to work in the *Gramophone Library*. Became Radio 1 producer in 1970 after six years as a studio manager.



KEITH STEWART: Produces the *Sounds of Jazz Sunday* night programme with *Peter Clayton* as well as *Radio 2's Humphrey Lyttleton* show. Moved to 1 in 1967 having started with the BBC as a tape operator.



STUART GRUNDY: Emerged from RADA to find himself, in 1961, in North Africa with the *British Forces Broadcasting Service*. On air with *Luxembourg* in 1964 and joined Radio 1 for the launch as a producer. Currently producing and presenting the weekly magazine *Rock On*, major involvements having been in the launching of *Open House* and the *Road Show*.



DON GEORGE: Had worked for the BBC for 10 years before moving to the *Light Entertainment* in 1958. Became producer in 1961 and moved to Radio 1 via the *Popular Music Department*. Productions include *The Billy Cotton Band Show*, *The Joe Loss Show*, *Radio 1 O'clock*, *Stage 1*, *Junior Choice* and currently *Playground*.



JOHN WALTERS: Producer of *John Peel's* many poll-winning rock programmes. Graduated from *Newcastle University* and stayed in the town teaching art while playing in local jazz clubs. Joined *Alan Price Set* as trumpeter in 1965 when *Price* split from the *Animals*. Came to Radio 1 as a producer in 1967 and worked on *Rosko's Roundtable*, *Savile's Travels* and editing *Rockspeak* and *Scene And Heard*.



TONY WILSON: 14 years of BBC experience culminating at present in his long-standing association with the poll-winning *Alan Freeman Saturday Show*. Spent half his BBC life as a studio engineer and claims at least 14,000 BBC hours spent in recording studios. Became Radio 1 producer in 1970.



BERNIE ANDREWS: Produces the *Anne Nightingale* and *Tom Browne Sunday* programmes. Started with the BBC as a tape operator and joined One at the launch in 1967.

MIKE HAWKES: Inspired by seeing *Tony Blackburn* opening a supermarket in *Watford*, did a crash course in popular music by reading back copies of *Disc & Music Echo* and borrowing a copy of *Clodagh Rodgers Greatest Hits*, joined One, published definitive monograph *The Role Of The Angus Steak House In Regional Programming*, and sank to the level of producer, currently of *Paul Gambaccini*. (Photo unavailable at press-time.)

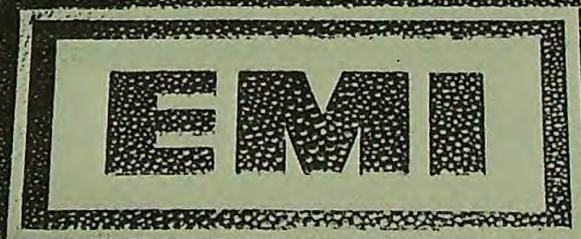
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Maurice Oberstein, managing director CBS

CONSIDERING the fact that Radio 1 is a national station, that has to cater for a variety of tastes, both national and regional, it does a remarkably good job, although it has to work under a number of limitations. It has some excellent djs, and some talented production people, and they do a responsible job of promoting music to a mass public. Where they fail is in their lack of available airtime to cater for minority tastes. They will be unable to rectify this lack until they get the evening slot. They should also separate the MW and FM services as in the States. If they did this, we would all be better off. Congratulations Radio 1. But I do wish they would play more of our records. And you can quote me on that.

Peter Hulme, General sales and marketing manager. EMI Group Repertoire

IN THE last ten years, Radio 1 has succeeded in maintaining its 10 million daily audience despite its difficult beginnings and, in the last five years, the inception of ILR. Radio 1 has not only shown an ability to perceive the record market and its radio audience, but has also taken the steps necessary to maintaining that audience — modifying its programmes and djs when the need arises. They are to be congratulated on that, and special commendation must go to Jeff Griffin for Rock On 1 and the various series programmes, as well as to Alan Freeman, Anne Nightingale and DLT. I wish Radio 1 every success for the rumoured 7pm-12pm extension. I wish it was 24 hours a day now, and that Radio 1 could have split wavebands on the American AM/FM model and more available airtime for all sorts of

What the industry thinks

music. They have done a magnificent, sterling job. Happy birthday!

Eddie Levy of Heath-Levy Publishing co

IT IS up to the company and its various promotion men to build up a good relationship with the various Radio 1 producers. If this is done we have found them to be most accessible and helpful. Their reviewing of new material and listening to new product has always been very fair. Obviously, well constructed programmes have played an important part in their success over the last ten years, and we look forward to the time when airtime will be extended for evening entertainment. Congratulations, Radio 1.

Mick McDonagh, Head of Decca Press and Promotion

RADIO 1 is in a fairly invidious position in that it can't please all the people all the time. But given their restrictions they do a responsible job, especially with their various History of . . . programmes. The great radio growth area of the moment is of course ILR, but Radio 1's role is different and unique in that it is national. Before ILR, Radio 1 was the only way to get live music on air with its Sound of the 70s programme. More cash would help the BBC immensely, and an increase in the licence fee is necessary. Greater freedom to manoeuvre would result for Radio 1. It should also be given total separation from Radio 2 and 24 hours a day airtime so that it can develop as a channel in its own right. Organisational problems seem to be



their main problem at the moment, but to give them their due, they do try to do a lot within their restrictions — all credit to Freeman and Saville for their programmes. Overall they do a reasonable job.

Nicky Chinn of Chinnichap

IT'S DONE an amazing job. It introduced the concept of pop radio into this country (in a legal way) in a unique combination of the US FM/AM radio, daytime strip programmes, and people like Alan Freeman and John Peel in the evenings. It has developed this format and improved it, using a playlist on the lines of US radio — not adding too much at a time and

therefore not getting too much rubbish. The service is excellent although we all complain about it from time to time. Radio 1 has made djs personalities, even stars, and this is not a bad thing because the public likes it. I like what it's done, but I was also glad to see the advent of ILR. Nothing against Radio 1, but I do approve of healthy competition. I have no basic criticisms, and although there are flaws in everything, Radio 1 keeps its own to a minimum by switching djs and programmes around. Well done Radio 1 — it's done a great job. 10 years? Another 110, I hope!

Tony Stratton Smith, Executive Chairman, Charisma Records

RADIO 1 means to me John Peel, Alan Freeman, and Anne Nightingale. I like Noel Edmunds, Kid Jensen, and the idiosyncratic Paul Burnett and would like them a lot more if they were free of the straitjacket of the music programmers. The rest of it has as much to do with music as a racehorse to a brewery dray, excepting always the excellent Jimmy Saville, who's my age and niggles me into a shared nostalgia. I wish I could applaud a decade of achievement, but I can't. Thank Heaven for ILR, not only for giving both the listener and the industry a wider (and often better) choice but, above all, for challenging the awful complacency and self-congratulation which pervades our national channel. The leading British rock bands and artists are world-beaters and, seen from abroad, a national glory. Not to mention considerable earners of

foreign exchange. From the attention they get Radio 1 programmers you would think they didn't exist, again with the exceptions of Peel, Freeman and Nightingale. The music industry is, I would think, too important to this country for the entire singles market to be left to the whims and creaking criteria of a BBC playlist committee. There are probably grounds for promoting Parliamentary discussion of the blocking role the BBC plays in the development of new British talent, and hence expansion of the industry. Perhaps there is a case for protecting the home industry, as in Canada, Italy, and elsewhere. I am actively looking at these possibilities. Meanwhile, Happy Birthday!

Howard Marks, Independent Promotions Manager, The Howlin' Promotion Company

I FIRMLY believe that with the limited amount of needletime and the other restrictions that Radio 1 has to deal with, it does a very good job. I don't think that it is perfect, but then the perfect radio station only exists in our minds, playing the kind of music we personally like 24 hours a day. We all complain when we can't get our records on the playlist, including me, but let's be honest, none of us do too badly out of Radio 1. I personally believe that the programming of Radio 1 is better now than it has ever been.

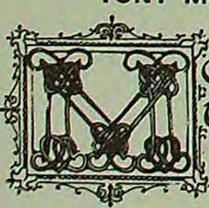
David Essex

I THINK Radio 1 copes very well with an extremely difficult task in dealing with the volume of releases and with different kinds of music as fairly as it does. I think it is quite extraordinary that it has managed this over a period of 10 years. My mum's favourite disc jockey is John Peel!

RUSS CONWAY THE LAMBETH WALK TONY MACAULAY DON'T GIVE UP ON US ESTHER RANTZEN HOLE IN THE GROUND RICHARD STILGOE
 MY THANKS TO YOU MANUEL AND THE MUSIC OF THE MOUNTAINS ALL OVER THE PLACE NICK INGMAN RONNIE DUKES & RICKI LEE GOING
 IN WITH MYEYES OPEN MARTIN
 DERSON SILVER LADY GARY BENSON
 NES THANK U VERY MUCH DAVI
 FF LOVE THE KING'S HORSES SC
 ON'T THROW IT ALL AWAY THE
 ES RUN RABBIT RUN BERNIE CLIFTON
 IN SELENA JONES YOU'VE DONE SOMETHING TO MY HEART JAKE THACKRAY THE KING'S SINGERS LAST NIGHT I DIDN'T GET TO SLEEP AT
 ALL CLAUDE FRANCOIS I'M LEANING ON A LAMP POST NORMAN NEWELL THERE'S SOMETHING ABOUT A SOLDIER PETER GORDENO THE
 SUN HAS GOT HIS HAT ON PETER AND GORDON ME AND MY GIRL NOBBY CLARK ONLY A GLASS OF CHAMPAGNE TONY BRANDON

Congratulations and thanks
 TO ALL OUR FRIENDS AT
RADIO 1

TONY MACAULAY'S

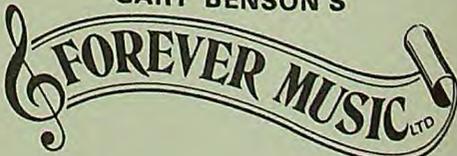


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and all of us at A&M*



Syndicating Radio 1 to the world

The sale of such programmes is the function of the Transcription Services, whose staff of around 90 people work from headquarters in Kensington House, Shepherd's Bush. Unlike BBC Enterprises, the TS is part of the external services and funded by grant-in-aid from the government. A non-profit-making organisation, the only commercial income comes from the fees charged to subscribers, which cover only the cost of the programmes themselves.

Working for nearly 30 years, TS each year selects around 500 hours of programmes from the four radio networks for incorporation in the huge catalogue, offered to subscribing radio stations in more than 100 countries. Last year 68 hours of new programmes in the catalogue came from Radio 1.

The main criterion for inclusion is quality, as general manager Chris Bell asserts: "Britain and the BBC produce programmes no-one else can quite match, and the government considers it worthwhile to fund us so that we can give exposure to those programmes. In the long run we would do ourselves

no good by choosing programmes we didn't believe in".

There is also a more practical factor. Pete Dauncey, the Service's rock music producer, explains: "The rule of thumb is to ask whether this is a programme they couldn't do themselves. For instance, the Tony Blackburn Show, though it may be unique in its way, is basically records and a presenter, a format anyone can use. But there are other types of programme that call for resources and production expertise quite beyond the means of most foreign stations."

Among these are the various "Story of" productions: the 26-part Story of Pop, the 13-part Story of the Beatles; and other shorter series on the Stones, the Beach Boys and so on, all documentary features combining several elements: interviews, narration, archive material, recordings. All of these are in the Service's catalogue and have proved enormously popular, particularly so in the United States, where they are syndicated, via the Service's own distributor, London Wavelength Inc., to 160 stations



BRIAN MATTHEW with David Cassidy selecting My Top Twelve in 1973. Matthews' Top Of The Pops show is still one of the BBC's most widely sold programmes around the world.

PROGRAMMES ORIGINATED by the BBC are much in demand elsewhere in the world. Partly the reason is that BBC expertise and quality are quite genuinely unmatched; partly it is because the corporation has accumulated a unique collection of historic broadcasts; partly too it is because the sheer scale of the BBC enables it to produce programmes that are simply beyond the resources of any other radio station.

around the country. Dauncey comments: "America is a good example of what I mean about resources. There are lots of stations there you could put in a small room with all their gear: there's one guy on the air, another answering the phone, and that's it. These pre-packaged programmes are godsend to them." Chris Bell adds: "They are a very important part of our overall output too, because they go to a large number of stations and reach a big domestic audience that might not be attracted by other kinds of BBC programmes. London Wavelength estimate that the Story of specials alone reach over 7 million people a week".

Another series that has long been popular in America is In Concert, syndicated to 150 stations every fortnight under the title BBC Rock Hour. The Services have issued more than 150 concerts to date and each year add 26 more. More important, they also originate some of their own, when circumstances suggest. The Services' 16-track mobile has recorded Focus, Bebop Deluxe at the Hammersmith Odeon, Al Stewart at Reading and a number of other concerts not covered by In Concert itself.

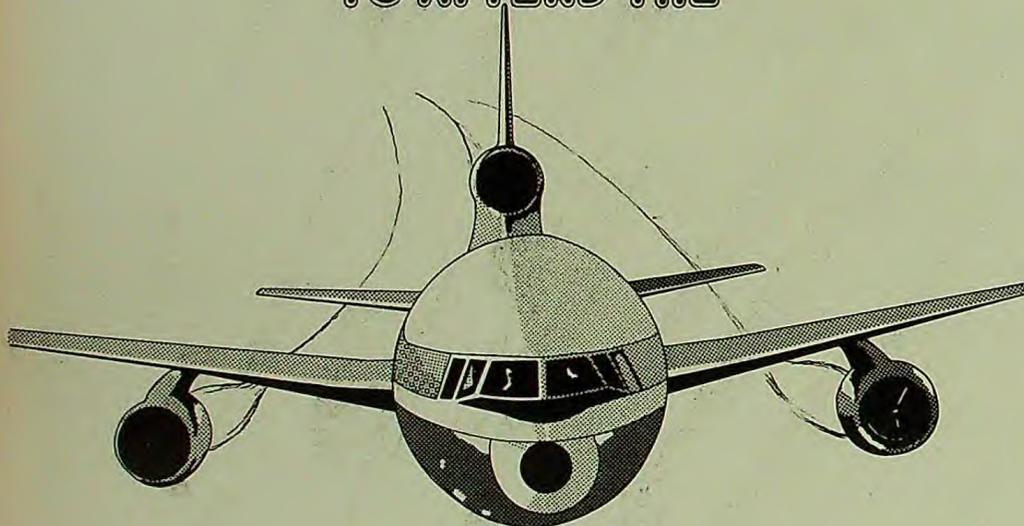
Nor are these the only programmes produced by the Transcription services. There are also two regular series. The first is BBC Rock Line, a weekly quarter-hour compilation of news and topical interviews culled from

various sources — Newsbeat, Rock On, for instance — and augmented by odd interviews members of the Services may have picked up themselves. Each is self-contained so that subscribing broadcasters can choose whether to run the programme entire or to lift out individual items. Rock Line started early this year, and is distributed on tape. Most of the Services' output, though, uses disc for reasons of cost and convenience.

The second series is Top of the Pops, a title the Services claim to have been using before the tv programme. Hosted by Brian Matthew, Top of the Pops has been running more than ten years and is broadcast in more than 40 countries. It includes current hits, new releases and album material, and is now also available in Spanish as El Pop Britanico.

This is something of a new departure for the Services. They may cut programmes to length and delete references incomprehensible to foreigners, but they have not previously undertaken to remake entire series in a foreign language. That they are now doing so reflects the growing size of the Latin American market, a market developed largely through the work of the Services' business manager Bob Denyer. The project has been undertaken in conjunction with the BBC Latin American short wave service and extends to a complete 26-episode re-make of the Story of Pop.

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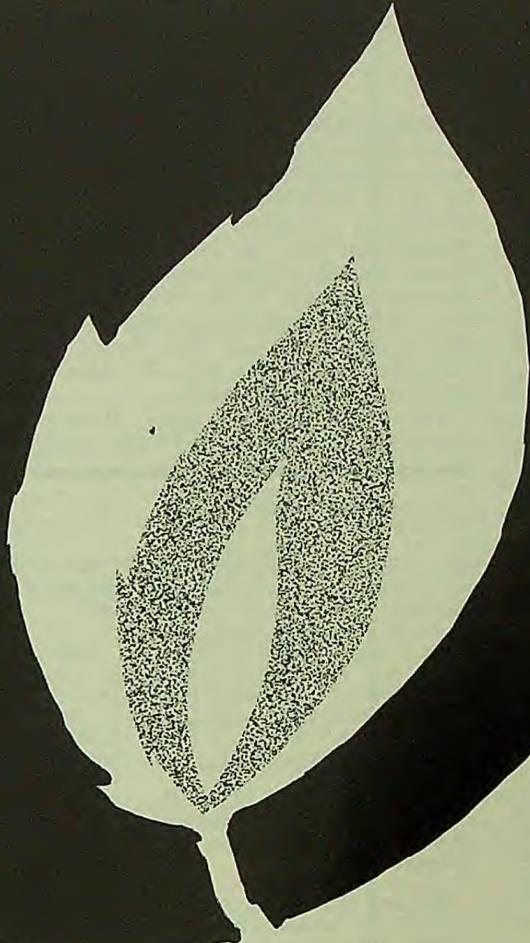
Departure Airport please tick

Heathrow <input type="checkbox"/>	Manchester <input type="checkbox"/>	Preferred Flight Times
Gatwick <input type="checkbox"/>	Liverpool <input type="checkbox"/>	OUT: NOV. 18 am/pm
Southend <input type="checkbox"/>	Newcastle <input type="checkbox"/>	RETURN: NOV. 21 am/pm
Southampton <input type="checkbox"/>	Edinburgh <input type="checkbox"/>	Accommodation
East Midlands <input type="checkbox"/>	Glasgow <input type="checkbox"/>	Single + bath <input type="checkbox"/>
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for 10 MARVELLOUS YEARS



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Chinnery — "we're not only here to

Would there have been a Radio 1 without the pirates?

Possibly not in its present form, but obviously the BBC would have developed to reflect the amount of pop and rock music that there was around. There was a growing interest in it, generated not only by the pirates. The whole business was expanding in 1967. In passing the Marine Offences Act the Government invited the BBC to provide an alternative service; and incidentally we had to provide that service without any extra transmitters, wavelengths, finance or needletime, so we were in no way able to offer anything like the service the pirates had given in the sense that they could play records 24 hours a day. We did our best, bearing in mind that the BBC still had to cater for the interests of other listeners as well as pop and — well, we didn't call it rock in those days.

Did you see Radio 1 at that time becoming the enormous institution that it has become?

Oh, I think so. Even despite the pirates — and this isn't just patting ourselves on the back — the Light Programme as it then was still attracted the largest audiences in radio and a lot of the best of the old Light Programme was incorporated in one way or another into Radios 1 and 2. Obviously if the pirates were being put off the air we had potentially the total audience. You mustn't forget that it was also quite new to an awful lot of the population. Not everybody had been able to hear the pirates.

What were you doing in 1967?

When we started, Robin Scott was the controller of Radios 1 and 2 and the programmes were provided by the old Popular Musical Department, the Gramophone Department, (where I was a producer) and for Radio 2 the Light Entertainment Department — as still applies. When 1969 came along I became executive producer in the new Radio 1 Department, and when Mark White moved to Radio 2 I took over here. That was five years ago.

When you became Head of Radio 1 did you make many changes or were they part of the changeover?

They happened coincidentally. Mark White went to Radio 2 with a commission to establish the identity of Radio 2 — and people like Jimmy Young and Terry Wogan were asked to go with him to help create this. Obviously they were happy to do so, or at least they agreed that the BBC's suggestion was a good thing. So I was left, if you like, trying to bring new people in on Radio 1 and re-shape it. Perhaps the biggest change was moving Tony Blackburn to the morning and bringing in Noel Edmonds in on the breakfast show, but that was coincidental with Jimmy Young moving over.

Johnnie Walker was the noisiest rebel that you had. Was he a misfit, or was it Radio 1's fault that it couldn't handle him properly?

No, I think the pity of it was that owing to the lack of needletime we

were unable to offer Johnnie the ideal programme for him. I'm sure he would have found greater satisfaction in presenting an evening programme of album music, but we were formatting the daytime broadcasting more and more and I'm afraid it just wasn't to his taste. The disappointment to me was that he was well aware of the success of Top 40 radio, and should have been able to see that it was possibly the way that Radio 1 had to develop. He thought it should have gone in completely the opposite direction and become a rock station in the American tradition, very laid back and cool perhaps and playing album tracks at all times of the day. It would have been a very interesting radio station, but it wouldn't have served the majority audience which is listening during the weekday daytime.

What was the age-group you were aiming at in 1967?

Fairly wide, I think. We haven't conducted any great research into the sort of audience the pirates were attracting but certainly we found that the average age of our listeners is much older than many people believed, somewhere around 30. Obviously the number of younger listeners goes up during school holidays or at certain times of the day, but right across the spectrum the average is surprisingly high.

Until 1973 you had a daytime monopoly of pop music. What was One's reaction to the commercial stations starting up?

DEREK CHINNERY is a BBC man. Apart from a three year break during the war when he trained as an RAF pilot, he has been on the corporation's payroll since joining them at the age of 16, in his home town of Newcastle, in 1941. In 1952 he became a producer in the Gramophone Programmes Department and, like his Radio 1 colleague Doreen Davies, found himself closely involved as a producer with the pop boom in the early Sixties. When Radio 1 was set up in 1967 it was a logical step for him to take on responsibility for the Tony Blackburn Show and The Rosko Show. He became an Executive Producer in 1970. He replaced Mark White as Head of Radio 1 on April 3, 1972.

Here he speaks with *Music Week's* Broadcasting Editor, Godfrey Rust about Radio 1's first decade.

We welcomed commercial radio. We welcomed losing the monopoly. It was no fun really. Having a monopoly one was very aware that the record industry particularly and musicians generally had nowhere else to go if we didn't choose to use them. It's not an implied criticism of what we were doing before commercial radio came along, but I think competition stimulates everyone. That's probably a good thing for the industry generally.

About that time some of your djs were put onto longer contracts. Were you worried about losing them to commercial radio?

Well, the stations were obviously seeking to establish themselves quickly, and so there was a possible danger that they would spend big money to attract some of the better-known names. Also one didn't know how much networking they might get involved in in the early days — very little as it's turned out. It would be ridiculous to say that we wouldn't have been concerned if some of our better-known names had left, but that wasn't really the reason for the contracts. The point is that for djs nowadays it's a profession, if that's not too strong a word. In the old days of the Light Programme one used to pick up artists from other areas and activities to present programmes for short periods, be it three months or longer, and they had other strings to their bow. These djs are djs and if you employ them just for that then you have to give

them some sort of guarantee of reasonable length of employment.

Do you think djs in this country still regard One as the station to be on?

Judging by the numbers who write to us and send us tapes every week, yes. I think I was quoted elsewhere as saying that if half the station managers in commercial stations knew how many of their staff had applied to us or sent tapes they'd be very surprised. I think it's inevitable. A dj can become established as a national figure on Radio 1.

Many commercial stations, especially the bigger ones, are competing for the same audience as Radio 1. Is that a mistake or do you eventually see Radio 1 having to change its approach because the kind of music it is playing will be getting enough exposure anyway?

Certainly the last point can't apply while there is still not a national coverage of commercial radio. Secondly, assuming that there is a great similarity between commercial and Radio 1 programming — which I don't necessarily agree with, there is a similarity but it's not great — there are people who prefer their pop music undiluted with advertisements which undoubtedly influence the choice of programming on stations. I don't think there is anything wrong with that, it's just one of the facts of life. Radio 1 will continue to provide

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DEREK CHINNERY: "We're not only here to count heads, but that is important."

DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING SEPTEMBER 24

Radio 1

RADIO 1 — RECORDS OF THE WEEK

Noel Edmonds: I BELIEVE YOU — Doroth Moore (Epic EPC 5573)
Tony Blackburn: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
Paul Burnett: MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5567)
David Hamilton: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)

Radio 2

ALBUM OF THE WEEK

SPECIAL MAGIC OF ELLA FITZGERALD — Ella Fitzgerald (Polydor 2317 145)

Luxembourg

HOT SHOTS

Barry Alldis: TRYING TO FIND MY BABY — Dwight Twilley Band (Shelter WIP 6408)
Stuart Henry: DANCING THE NIGHT AWAY — Motors (Virgin VS 18612)
Tony Prince: LOVE HURTS — Nazareth (Mountain NAZ 001)
Peter Powell: DO YOUR DANCE — Rose Royce (Whitfield K 17006)
Mark Wesley: BEATING AROUND THE BUSH — Mud (Private Stock PVT 113)
Bob Stewart: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)

POWER PLAY:

DELIRIOUS — H.M.K. (Rak 262)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
NEEDLES AND PINS — Smokie (Rak 263)
SWEET LOVE — Commodores (Motown TMG 1086)
CIRCLES — Captain & Tennille (A&M AMS 7314)
SAVANNAH — Matthew Moore (Shelter WIP 6409)
TRYING TO FIND MY BABY — Dwight Twilley Band (Shelter WIP 6403)
DO ANYTHING YOU WANNA DO — Rods (Island WIP 6401)
WONDROUS STORIES — Yes (Atlantic K 10999)
THE GREATEST LOVE OF ALL — George Benson (Arista 133)
COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (Kudu 935)
BEE STING — Camouflage (State STAT 58)
FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
DO YOUR DANCE — Rose Royce (Whitfield K 17006)
SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
LOVE HURTS — Nazareth (Mountain NAZ 1)
I CAN MAKE IT BETTER — Peabo Bryson (Bang 010)

BRMB

BIRMINGHAM

ADD ONS

NEEDLES AND PINS — Smokie (Rak 263)
DO YOUR DANCE — Rose Royce (Whitfield K 17006)
COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (Kudu 935)
BEE STING — Camouflage (State STAT 58)
IF I HAD SOMEONE LIKE YOU — Berni Flint (EMI 2681)
SILENT TREATMENT — Everly Brothers (Warner Bros. K17004)
MISTY ROSES — Jess Roden (Island WIP 6406)
ANYTHING FOR YOU — Flintlock (Pinnacle P 8449)
MONDAY TUESDAY — Pilot (Arista 139)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
SWEET LOVE — Commodores (Motown TMG 1086)
I WANNA BE WITH YOU — Arbre (DJM DJS 10805)
WINNING — Nona Hendryx (Epic EPC 5653)

Capital Radio

LONDON

CLIMBERS

NATURE'S RADIO — Mickey Jupp (Arista 136)
RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
YOU'RE IN MY HEART — Rod Stewart (Riva RIVA 2)
STAR WARS THEME — Meco (RCA XB 1028)
CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)

PEOPLE'S CHOICE

HEROES — David Bowie (RCA PB 1121)

TOP ADD ONS

- 1 **BABY WHAT A BIG SURPRISE** — Chicago (CBS 5672) PR, C, BR, RC, M, T, F, B, SS, TV, RT, O, P, V, Bb, Ms.
- 2 **NEEDLES AND PINS** — Smokie (Rak 263) PR, C, BR, RC, M, T, F, B, SS, RT, O, P.
- 3 **HEROES** — David Bowie (RCA PB 1121) CR, PR, C, RC, T, F, RT, O, V.
- 4 **CIRCLES** — Captain and Tennille (A&M AMS 7314) PR, D, F, B, TV, RT, P, Md, Bb.
- 5 **BRICK HOUSE** — Commodores (Motown TMG 1086) PR, BR, RC, B, SS, P, V.
- 6 **DO YOUR DANCE** — Guys 'N' Dolls (Magnet MAG 98) D, T, PS, V, Ln, Md.
- 8= **MONDAY TUESDAY** — Pilot (Arista 139) BR, RC, T, TV, O.
- 8= **THE DANGER OF A STRANGER** — Stella Parton (Elektra K 12272) PR, C, F, TV, Hb.
- 8= **POOR POOR PITIFUL ME** — Linda Ronstadt (Asylum K 13094) D, M, SS, TV, V.

*Second week in Top Add Ons

Station abbreviations: **R1** Radio One; **B** Beacon; **BR** BRMB; **Bb** BBC Blackburn; **CR** Capital; **C** Clyde; **RC** City; **D** Downtown; **F** Forth; **H** Hallam; **Hm** BBC Humber; **L** BBC London; **RL** Luxembourg; **M** Metro; **Md** BBC Medway; **Mr** BBC Merseyside; **O** Orwell; **P** Pennine; **PR** Piccadilly; **PS** Plymouth Sound; **S** Swansea Sound; **T** Tees; **RT** Trent; **TV** Thames Valley; **V** Victory.

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe — NEEDLES AND PINS — Smokie (Rak 263)
Dave Lincoln: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
Phil Easton: I'M A RADIO — Warren Harry (Bronze BRO 44)
Mark Joenz: BRICK HOUSE — Commodores (Motown TMG 1086)
Brian Cullen — ONE LOVE — Celi Bee & Buzzy Bunch (TK XC 9145)
Norman Thomas: MONDAY TUESDAY — Pilot (Arista 139)

ADD ONS

GARY GILMOUR'S EYES — Adverts (Anchor ANC 1043)
YOU'RE THE SINGER — Bernie Leadon-Georgiades Band (Asylum K 13092)
DANCE AND SHAKE YOUR FUNKY TAMBOURINE — Inner City Express (Ebony EYE 1)
HEROES — David Bowie (RCA PB 1121)
WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Les Gray (Warner Bros. K 17007)
SHE'S A WINDUP — Dr Feelgood (United Artists UP 36304)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall — THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
Steve Jones: NEEDLES AND PINS — Smokie (Rak 263)
Richard Park: HEROES — David Bowie (RCA 1121)
Tom Ferrie: BORN TO BE WILD/SOOKIE SOOKIE — Steppenwolf (ABC 7008)
Bill Smith: SHOO-DOO-FU-OOH — Lenny Williams (ABC 4194)
Dougie Donnelly: MY MISTAKE — Split Enz (Chrysalis CHS 2170)

CURRENT CHOICE

BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)

ADD ONS

LOVE HURTS/THIS FLIGHT TONIGHT — Nazareth (Mountain NAZ 1)
NO MORE HEROES — Stranglers (United Artists UP 36300)
LITTLE GIRL — Mink DeVille (Capitol CL 15942)
SURFIN' USA — Leif Garrett (Atlantic K 11001)

Downtown Radio

BELFAST

HIT PICKS

John Paul: POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
Trevor Campbell: SILENT TREATMENT — Everly Brothers (Warner Bros. K 17004)
Candy Devine: CIRCLES — Captain & Tennille (A&M AMS 7314)
Cherry McIlwaine: SHE'S NOT THERE — Santana (CBS 5671)
Hendi: BEATING AROUND THE BUSH — Mud (Private Stock PVT 113)
Eddie West: SHUT OUT — Paul Jabara (Casablanca CAN 169)
Lawrence John: DON'T LET ME BE MISUNDERSTOOD — Mike Batt (Epic EPC 5662)

ADD ONS

HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11006)
NO MORE HEROES — Stranglers (United Artists UP 36300)
MY MISTAKE — Split Enz (Chrysalis CHS 2170)
LET'S MAKE LOVE — Guys 'n' Dolls (Magnet MAG 98)
DO YOUR DANCE — Rose Royce (Whitfield K 17006)

Radio Forth

EDINBURGH

ADD ONS

YOU'RE IN MY HEART — Rod Stewart (Riva RIVA 2)
GEORGINA BAILEY — Noosha Fox (GTO GT 106)
THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
HEROES — David Bowie (RCA PB 1121)
I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)
DANCE AND SHAKE YOUR FUNKY TAMBOURINE — Inner City Express (Ebony EYE 1)
SLEEPIN' LATE — Dr Hook (Capitol CL 15943)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5671)
STAR WARS THEME — Meco (RCA XB 1028)
CIRCLES — Captain & Tennille (A&M AMS 7314)
SILENT TREATMENT — Everly Brothers (Warner Bros. K 17004)
ONE LOVE — Celi Bee & The Buzzy Bunch (TK XC 9145)
NEEDLES AND PINS — Smokie (Rak 263)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)
Roger Moffat: I PLEAD GUILTY — Stylistics (H & L 6105 085)
Johnny Moran: SLEEPIN' LATE — Dr Hook (Capitol GL 15943)
Colin Slade: GET OUTA MY PAGODA — Chris Spedding (Rak 261)
Ray Stuart: BRICK HOUSE — Commodores (Motown TMG 1086)
Bill Crozier: IF YOU'RE NOT BACK IN LOVE BY MONDAY — Mille Jackson (Spring 2066 843)
Cindy Kent: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)

Metro Radio

NEWCASTLE

ADD ONS

SLEEPIN' LATE — Dr. Hook (Capitol CL 15943)
POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
ROUND AND ROUND — Splinter (Dark Horse K 17009)
HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
NEEDLES AND PINS — Smokie (RAK 263)

Radio Orwell

IPSWICH

ADD ONS

BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
HEROES — David Bowie (RCA PB 1121)
NEEDLES AND PINS — Smokie (RAK 263)
MONDAY TUESDAY — Pilot (Arista 139)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: ONE LOVE — Celi Bee & The Buzzy Bunch (TK XC 9145)
Paul Needle — THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)
Stewart Francies — IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING OCTOBER 1, 1977

**GLADYS KNIGHT
& THE PIPS**
Their new hit single
**'Home is where
the heart is'** ^{BDS 460}

From the album Still Together

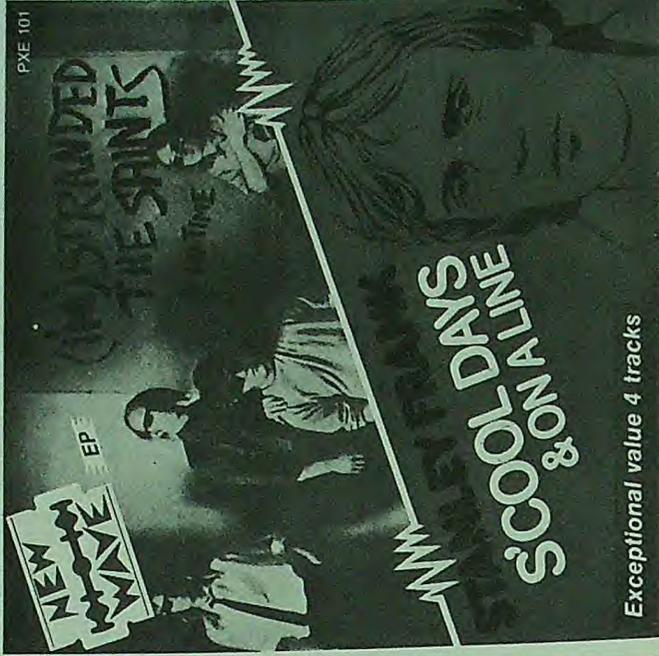
BDLH504



**Slaughter &
The Dogs.**

3rd + 4th 2188 0001-PEP

1	1	WAY DOWN	Elvis Presley	RCA PB 0998
2	3	SILVER LADY	David Soul	Private Stock PVT 115
3	2	MAGIC FLY	Space	Pye 7N 25746
4	4	OXYGENE	Jean Michel Jarre	Polydor 2001 721
5	5	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111
6	6	TELEPHONE MAN	Meri Wilson	Pye 7N 25747
7	8	BEST OF MY LOVE	Emotions	CBS 5555
8	14	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133
9	16	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620
10	21	SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306
11	26	I REMEMBER ELVIS	Presley Danny Mirror	Stone SON 2121
12	7	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261
13	23	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95
14	11	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4
15	9	DO ANYTHING YOU WANNA DO	Roads	Island WIP 6401
16	13	WONDROUS STORIES	Yes	Atlantic K 10999
17	20	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251
18	22	BLACK BETTY	Ram Jam	Epic EPC 5492
19	12	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972
20	49	NO MORE HEROES	Stranglers	United Artists UP 36300
21	32	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107
22	17	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177
23	18	GARY GILMORE'S EYES	The Adverts	Anchor ANC 1043
24	50	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526
25	27	THUNDER IN MY HEART	Leo Sayer	Chrysalis CHS 2163
26	24	DREAMER	Jacksons	Epic EPC 5458
27	39	COOL OUT TONIGHT	David Essex	CBS 5493



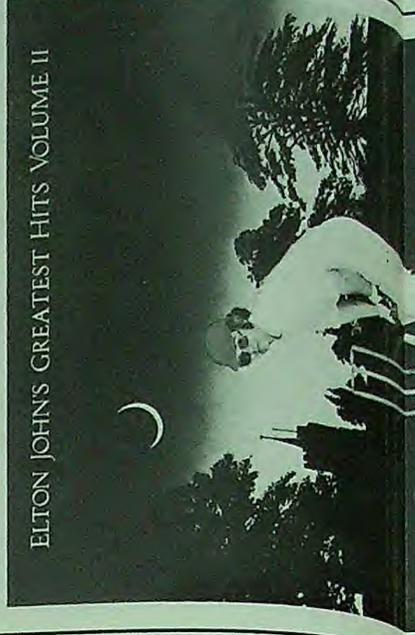
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Records & Tapes**



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GREATEST HITS VOLUME II**
Out now with ten truly great tracks.
DJH20520.



**DEBBIE
RAYMOND**

**YOU AND I IN
One More Time
(Up with It)**

26 24	DREAMER JACKSONS	Epic EPC 5458
27 35	COOL OUT TONIGHT David Essex	CBS 5495
28 28	WAITING IN VAIN Bob Marley & The Wailers	Island WIP 6402
29 31	TULANE Steve Gibbons Band	Polydor 2058 889
30 40	FROM HERE TO ETERNITY Giorgio	Oasis 1
31 10	THAT'S WHAT FRIENDS ARE FOR Deniece Williams	CBS 5432
32 29	ANOTHER STAR Stevie Wonder	Motown TMG 1083
33 25	SPANISH STROLL Mink DeVille	Capitol CLX 103
34 46	GREATEST LOVE OF ALL George Benson	Arista 133
35 42	DO YOUR DANCE Rose Royce	Warner Brothers K 17006
36 15	FLOAT ON Floaters	ABC 4187
37 41	LOVE HURTS ETC. Nazareth	Mountain NAZ 1
38 36	YOUR GENERATION/DAY BY DAY Generation X	Chrysalis CHS 2165
39 30	GIMME DAT BANANA Black Gorilla	Response SR 502
40 39	DAYTIME FRIENDS Kenny Rogers	United Artists UP 36289
41 45	HOME IS WHERE THE HEART IS Gladys Knight & The Pips	Buddah BDS 460
42 43	COULD HEAVEN EVER BE LIKE THIS Idris Muhammad	Kudu 935
43 34	SHE'S A WINDUP Dr. Feelgood	United Artists UP 36304
44 NEW	STAR WARS THEME Mecc	RCA XB 1028
45 47	DANCING THE NIGHT AWAY Motors	Virgin VS 18612
46 37	LET'S CLEAN UP THE GHETTO Philadelphia Int. All Stars	Philadelphia PIR 5451
47 44	KILL THE KING Rainbow	Polydor 2066 845
48 48	BEE STING Camouflage	State STAT 58
49 NEW	HAPPY DAYS Pratt & McLain	Reprise K 14435
50 NEW	SEARCH & DESTROY Dictators	Asylum K 13091

Chart compiled for Music Week and the BBC by British Market Research Bureau
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Where Have All The Boot Boys Gone?
You're A Bore



ONES TO WATCH

<p>Fleetwood Mac 'You Make Loving Fun' K17013</p>	<p>The Pirates 'Sweet Love' 'Don't Munchen It' 'You Don't'. K17002</p>	<p>Sanford Townsend Band 'Smoke From A Distant Fire' K16995</p>	<p>Doobie Bros. 'Little Darlin' K16989</p>
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the Vibrators
NEW SINGLE *London Girls*... Live

Epic Records 5565

AIRPLAY ACTION

Mike Hurley: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
Peter Levy: 1954 BOOGIE BLUES — Captain & Tennille (A&M AMS 7314)

PENNINE PICK

NEEDLES AND PINS — Smokie (Rak 263)

ADD ONS

BRICK HOUSE — Commodores (Motown TMG 1086)
ROUND AND ROUND — Splinter (Dark Horse K 17009)
SHOO-DOO-FU-OOH — Lenny Williams (ABC 4194)
FROM HERE TO ETERNITY — Giorgio (Oasis 1)
I REMEMBER ELVIS PRESLEY — Danny Mirror (Sonet SON 2121)

Piccadilly Radio

MANCHESTER

ADD ONS

BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
HEROES — David Bowie (RCA PB 1121)
SWEET LOVE — Commodores (Motown TMG 1086)
THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
CALLING ALL OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
CIRCLES — Captain & Tennille (A&M AMS 7314)
SHOO-DOO-FU-OOH — Lenny Williams (ABC 4194)
SLEEPIN' LATE — Dr Hook (Capitol CL 15943)
NEEDLES AND PINS — Smokie (Rak 263)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: YOU'RE IN MY HEART — Rod Stewart (Riva RIVA 2)
Peter Greig: MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5567)
FROM HERE TO ETERNITY — Giorgio (Oasis 1)
YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Bros. K 17013)
Carmella McKenzie: LET'S MAKE LOVE — Guys 'N' Dolls (Magnet MAG 98)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
Colin Mason: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
Jon Hawkins: BROKEN HEARTED AVENUE — Rickard Brothers (Polydor 2058 920)
Stuart Freeman: RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
Steve Dewitt: MAKE BELIEVIN' — Foster Brothers (Rocket ROKN 530)

ADD ONS

SWEET LOVE — Commodores (Motown TMG 1086)
NEEDLES AND PINS — Smokie (Rak 263)
DANCE AND SHAKE YOUR FUNKY TAMBOURINE — The Inner City Expresses (Ebony EYE 1)
ANGELA — Boozie (Decca FR 13724)
YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Bros. K 17013)
FROM HERE TO ETERNITY — Giorgio (Oasis 1)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5567)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: ANGELA — Boozie (Decca FR 13724)
David Hoare: MONDAY TUESDAY — Pilot (Arista 139)
Dave Gregory: SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
Alastair Fisher: LET'S MAKE LOVE — Guys & Dolls (Magnet MAG 98)
Brian Anderson: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)

ADD ONS

FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
SLEEPIN' LATE — Dr. Hook (Capitol CL 15943)
HEROES — David Bowie (RCA PB 1121)

Thames Valley

READING

ADD ONS

THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
NEVER GOING BACK AGAIN — Fleetwood Mac (Warner Bros K 17013)
SILENT TREATMENT — Everly Brothers (Warner Bros. K. 17004)
POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
CIRCLES — Captain & Tennille (A&M AMS 7314)
MONDAY TUESDAY — Pilot (Arista 139)
WRAP YOUR LOVE AROUND YOUR MAN — Lynn Anderson (CBS 5423)
EMMY LOU — Lynch & Lawson (Jet 36306)
CAN'T STOP MYSELF FROM LOVING YOU — 5,000 Volts (Philips 6006 584)
ANYTHING FOR YOU — Flintlock (Pinnacle P 8449)
ROCK 'N' ROLL SUNSHINE LADY — Dennis Waterman (DJM DJS 10801)

Radio Trent

NOTTINGHAM

ADD ONS

NEEDLES AND PINS — Smokie (Rak 263)
LOVE HURTS — Nazareth (Mountain NAZ 001)
DO YOUR DANCE — Rose Royce (Whitfield K 17006)
SUNSHINE OF YOUR LOVE — Rosetta Stone (Private Stock PVT 118)
SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
I THINK WE'RE ALONE NOW — Rubinos (Beserkley BZZ 3)
BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
HEROES — David Bowie (RCA PB 1121)
CIRCLES — Captain & Tennille (A&M AMS 7314)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
Chris Pollard: I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)
Nicky Jackson: ANGEL OF THE MORNING/ANY WAY THAT YOU WANT ME — Mary Mason (Epic EPC 5352)
Dave Christian: YOU'RE IN MY HEART — Rod Stewart (Riva RIVA 2)
Andy Ferriss: HEROES — David Bowie (RCA PB 1121)
Chris Rider: BRICK HOUSE — Commodores (Motown TMG 1086)
Anton Darby: LET'S MAKE LOVE — Guys 'N' Dolls (Magnet MAG 98)
Howard Pearce: POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)

ADD ONS

YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Bros. K 17013)
LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo & Billy Davies Jnr. (ABC 4191)
NO MORE HEROES — Stranglers (United Artists UP 36300)
DANCING THE NIGHT AWAY — Motors (Virgin VS 18612)
DO YOUR DANCE — Rose Royce (Whitfield K 17006)

BBC Blackburn

HIT PICKS

Jude Bunker — BABY WHAT A BIG SURPRISE — Chicago (CBS 5172)
Wendy Howard: BOHANNON DISCO SYMPHONY — Hamilton Bohannon (Mercury 6267 565)
Kath Dutton: GEORGINA BAILEY — Noosha Fox (GTO GT 106)
Gerald Jackson: WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Les Gray (Warner Bros. K 17007)
Phil Scott: MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
Pat Gibson: SAY YOU WILL — Eddie Henderson (Capitol CL 15937)
Nigel Dyson: CIRCLES — Captain & Tennille (A&M AMS 7314)
Trevor Hall: NETHER LANDS — Dan Fogelberg (Epic EPC 5483)
Rob Salvidge: THE MONSTER MASH — Vincent Price (EMI 2659)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: EMMY LOU — Lynch & Lawson (Jet UP 36306)
Dave Sanders: I REMEMBER YESTERDAY — Donna Summer (GTO GT 107)
Maggie Mash: THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
Robin Pulford: WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Les Gray (Warner Bros. K 17007)

BBC London

PRESENTER PICKS

Joan Chester: I'M BLOWING AWAY — Joan Baez (Portrait PRT 5442)
Susie Barnes: MAKE BELIEVIN' — Foster Brothers (Rocket ROKN 530)
Jean Challis: HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)
Tony Fish: MY BEST FRIEND'S WIFE — Paul Anka (United Artists UP 36293)
Mike Sparrow: HOW LONG — Ace (Anchor ANC 12005)
Paul Owens: LET'S MAKE LOVE — Guys 'N' Dolls (Magnet MAG 98)

BBC Medway

PRESENTER PICKS

Jimmy Mack: WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Les Gray (Warner Bros. K 17007)
Bernard Mulhern: LET'S MAKE LOVE — Guys 'N' Dolls (Magnet MAG 98)
John Thurston: DID IT RAIN — Barbara Fairchild (CBS 5006)
Mark Seaman: CIRCLES — Captain & Tennille (A&M AMS 7314)
Tony Valence: GEORGINA BAILEY — Noosha Fox (GTO GT 106)
Rod Lucas: MONSTER MASH — Vincent Price (EMI 2659)
Mike Brill: I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)

BBC Merseyside

PERSONAL PICKS

Billy Butler: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
Terry Lennaine: SHOO DOO FU OOH — Lenny Williams (ABC 4194)
Phil Ross: I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3)
John Kennedy: HAPPY DAYS — Pratt & Maclaine (Reprise K14435)
Afternoon Merseyside: DON'T TREAT YOUR LOVER — Philip Goodhand-Tait (Chrysalis CHS 2169)

NEW SUBSCRIPTIONS

If you are a new subscriber, tick the appropriate box and fill in your name and address below. Remember: MUSIC WEEK is the UK's No. 1 music trade weekly. Music Week reaches every segment of the industry... record companies, music publishers, record dealers, radio and TV producers, disc jockeys, tour promoters, etc. etc. It's packed with news and views and its TOP 50 charts are the most authoritative in the business — the backbone of the record trade. This is your scene, so MUSIC WEEK is your magazine.

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count heads"



a unique service and if it is possible in the not too distant future to provide a service 24 hours a day, or at least 18 hours a day, then it will be an even more attractive service.

What will there be in the Radio 1 24 hour day?

I think it's fairly apparent what is missing, and it's been in the mid-evening, the seven to ten area. It's the album track music that is not perhaps as extreme as a lot of what John Peel plays between ten and midnight. I accept the criticism that we don't feature enough of it, but it's not happened by chance that 1's weekday broadcasting is of a certain type, that late night Peel is of another type, and that weekend programmes are more specialised, often catering for more specialised interests. Until the unfortunate cuts due to the financial situation in 1975 we were planning to fill in the evening, and if possible to extend further into the night and provide the sort of music that we think insomniacs and night drivers would like to hear on Radio 1. And incidentally, start up a bit earlier in the morning too, because there's an awful lot of people in the country who get up before seven o'clock.

How has 1's style changed in ten years?

If you listen to some of the early tapes, certainly the style of presentation has matured considerably, possibly because some of the djs are older than they were.

Surely they're all older than they were?

Well, not necessarily. After all Noel Edmonds wasn't there at the beginning, and is still one of the youngest djs on the network. It's really only people like Tony Blackburn, Ed Stewart and John Peel who are ten years older as far as Radio 1 is concerned. No, the way it has changed basically over ten years is that until January 1975 there had been a continual separation, a continual attempt to give Radio 1 a further identity in parallel with Radio 2. When Mark White went to Radio 2 with Jimmy Young and Terry Wogan there was a great change. If you go right back to the beginning when Jimmy Young was on 1 and 2 in the morning he was playing Neville Dickey alongside the Bee Gees or whoever were the top pop people at the time. It's really quite different programming to what we have today.

Radio 1 has introduced pop music to a number of people who had otherwise had very little contact with

it. Has it also changed the nature of the music itself?

It is a criticism I have heard that because of our style of programming we have influenced what record companies put on record, because they believe there is a certain kind of song or performance that we're more likely to play. I don't believe that's true. For a start you can't make people buy records, and I believe 1 has genuinely reflected a wide variety of music. We're not solely a Top 40 station.

Is there an archetypal Radio One dj? Tony Blackburn seems to be the public image of the station.

We are unashamedly a personality station and our djs are personalities in their own right. In seeking new djs we are always looking for chaps who will become personalities as well as being first-class presenters. No disrespect to Tony, but I think it's inevitable that because so many of the audience perhaps only hear Tony Blackburn they tend to think of Tony as typical of the whole. People who listen to Alan Freeman on Saturday afternoon or the In Concert or the Annie Nightingale show are, I'm sure, aware that Tony's is not the archetypal Radio 1 programme. In fact when we do get this total programming, even when it's just 18 hours a day, you'll find that the programming that was not typical Blackburn, as it were, was the majority.

When will that be?

As soon as there's money available. I think it's unlikely there will be any advance made this year because the licence fee increase is so small.

The Annan Report on Broadcasting echoed a familiar establishment attitude about "pop and prattle" radio. Is 1 justified as public service as well as entertainment?

Well, what's the difference? Obviously it has to be entertaining or people wouldn't listen, which they do in their millions. We are a public service corporation and I tend to use the word "service" in a way that is perhaps rather distinctive to the BBC. We are spending public money and it is quite clear from the evidence that a lot of them like the service we give them.

So the measure of a good service is its popularity?

I think that's one of the most important things. We're not only here to count heads, but obviously that is important for a service aimed at trying to please as wide an audience as possible.

Do you see Radio 1 as being in a ratings battle?

The real battle is to ensure that what we are doing is going to please as many people as possible. If we were only concerned with the size of the audience we'd put a Top 40 show on between ten and midnight instead of John Peel. We know we could double the audience in a couple of weeks.

What has Radio One achieved in ten years, or is it just there?

Achievement is a big word. After all it implies something like scaling Everest or building Concorde. But if you can apply it at all, what we have achieved is to have provided many millions of people with a lot of entertaining and informative hours of British radio.



CHINNERY WITH the Radio 1 presenters assembled for an anniversary photo on the steps of All Souls adjoining Broadcasting House. Pictured left to right are (top) Kid Jensen, Peter Drummond (standing), Paul Gambaccini, Ed Stewart, Laurie Mayer, Tom Browne; (Middle) Alan Black, John Peel, Simon Bates, Paul Burnett, Jimmy Savile, Chinnery, Alan Freeman, David Rider; (Bottom) Dave Lee Travis, Noel Edmonds, Anne Nightingale, David Hamilton, Tony Blackburn, Richard Skinner.

"Congratulations" Here's to the next 10 years



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Bill & Phil



KEITH SKUES has worked for just about every kind of radio station that Britain has ever had to offer. He served his apprenticeship with Forces' radio, moved to the pirates Caroline and London and then stepped briefly across to Luxembourg before joining Radio 1 when it was launched in 1967. He hosted Saturday Club, What's New and Radio 1 Club among others before leaving in April 1974 to become programme director of the Sheffield commercial station Radio Hallam. In 1968 he wrote Radio Onerland, the story of the early days of Radio 1 in the wake of the pirates. He is, he confesses, probably more sympathetic towards the station than most commercial radio people because he knows what working for "the opposition" is like.

Radio Onerful: missed potential?

WHEN TRYING to analyse the effect that Radio 1 has had and is having on the record-buying public, and consequently on the dealer who supplies that public, one is trying to ascertain as far as possible where the public has heard the music which it is seeking to purchase. I have deliberately made the distinction between the past and present tense as I am absolutely convinced that the role of Radio 1, at least in my area Liverpool, has diminished considerably in importance as a promotional vehicle for popular music since the advent of commercial radio. This may not, of course, be true nationally as much depends on the quality of the local station, its programming policies, and even the degree of parochialism inherent in the local listening audience. Merseyside has always been proud of its peculiar identity and this has undoubtedly aided the establishment of a local commercial station, which, though not without its faults, has taken a pretty firm grip on the local radio audience. That it has been allowed to do so is in itself an indictment of the quality of Radio One, the principal competitor as a popular music channel.

When the BBC radio format was revamped to create a channel to compete with and eventually replace the successful pirate stations, Radio 1 was instantly accepted as an advance on any previous BBC attempts to cater for a 'pop' audience. Typically, though, the BBC's commitment to what was, after all, American-style radio was half-hearted, and in no way reproduced the formula which had made the pirate stations so successful. But for the legislation which effectively wiped out the pirate stations Radio 1's impact would have been shorter-lived than it has subsequently proved. In its early days Radio 1 was new and exciting, the pop fan had what he thought he wanted, and the effect on the record industry was stimulating. At that time there was no doubt that for the majority of one's customers Radio One was where they heard the music which they later wanted to

A remarkable balancing act

RADIO 1 has this one great attribute: it's national. Commercial radio has its own advantage by being locally based. It keeps you in touch with your listeners in a way one can never do. But where else in radio can you cover the country at the flick of a switch?

When I joined the station ten years ago there was a great novelty about a national pop station. In spite of the pirates, there were many people who had never heard Top 40 radio, and it came as a big shock for some of them suddenly to find Radio 1 lodged on 247 metres.

It came as something of a shock to others, as well. Newsmen John Dunn, reading on the Rosko show on the open, began his first bulletin: "Now here is the news in English."

In the early days there was a good deal of excitement and a lot of people came and went. What kept you on your toes was having a three-month contract. It made you work that much harder if you didn't know whether you'd still be there two months or even two weeks after the programme you were doing.

Now, the three year contracts mean you can sit back a bit. That doesn't mean the djs don't do their jobs properly, but it's bound to make people that little bit more complacent.

The main complaint we had then was in the music we played. It was too programmed. In those days the producers reigned supreme. The

impression I have now is that if anything it has become even tighter: instead of all the producers picking the new releases it's left to four or five, and I don't think that's a forward step.

How much freedom you had was a question that mattered. Kenny Everett probably had a little freedom but in the end it seems the management didn't appreciate his humour. Now he is at Capital doing just the same as he was at the BBC and getting on fine. A lot of other talented djs also left to further their careers elsewhere: Vance, Cash, and Walker for instance. Dave Symonds was a good broadcaster in his days at Radio 1. Why was it that so many good presenters found themselves in one way or another round pegs in the BBC's rather square hole?

Needletime was another problem, and that was no fault of the BBC's. On Saturday Club I didn't have very much, and when I eventually did Nightride I found myself with two hours to fill and not a single record to play.

What that meant was there were a lot of live sessions, as there still are. In its way that is no bad thing, because the BBC does very good sessions: many of them are virtually record quality. But the needletime restrictions do mean that outside peak times the djs have to work very hard.

It's actually not hard to find things to compliment Radio 1 on.

The ex-dj's view —
by
Keith Skues



Keith Skues

The Roadshow, for instance, that grew out of the Radio 1 Club, has improved vastly since the day when I was involved in it. Both sound and visuals are very strong: it's probable one of their best shows.

That is one of the areas where commercial radio owes a lot to the BBC. Radio 1 pioneered the idea of going out to people. In local radio it is especially important to stand up and be counted among your audience, not just skulk safely behind a microphone in the studio all the time, and many of the things that commercial radio does now were started by Radio 1 years before ILR came on the air.

There is also tremendous loyalty there. Radio 1 has many of the best producers and presenters in the country. Johnny Beerling, just to pick out one, is highly talented, very knowledgeable of music and the capability of his djs, he is shrewd and he is commercially-minded. Really he should be running a commercial radio station.

Yet commercial radio is not really stiled on the BBC. Hallam, for example, owes more to the old pirate station London and to Forces broadcasting for its music format than it does to Radio 1, always coming out of the news into a Top Ten record and so on. I can't understand Radio 1's music format. I've listened to it time and again and still can't see a pattern.

It is, of course, a lot easier to knock than it is to hand out compliments. Everyone knocks Radio 1. What you have to do is ask yourself what you would do if you were running it.

I would change the music style. It needs more variety. Radio 1 is too close to Radio 2 much of the time, and not just because David Hamilton is on both channels at the same time. Compare Tony Blackburn's music with Pete Murray's and you will see what I mean. I'd play more country music, west coast American and soft rock.

I would also move the djs round more often. Hamilton and Blackburn would fit more into a Radio 2 format, certainly. There have been so few changes in the last four or five years after its very volatile beginning. It's good to have stability but you find the djs saying the same things and telling the same jokes that they were four years ago and in a fast-moving medium like radio that can get very stultifying.

But having said that, running Radio 1 is the last thing I would want to do. Your hands are so tied,

you can't win. You have pressure from the Governors, the Controllers, the producers, the djs and in the end the poor old listener doesn't have much of a say. Much of the unconsidered criticism against Radio 1 isn't really directed against the output of the station but against the institution, the bureaucracy and the establishment. With all the pressures that are placed on it Radio 1 has done a remarkable balancing act. Derek Chinnery does not have an enviable job.

However it does seem, as a listener who was once on the other side of the Radio microphone, that it's not as easy to get ideas accepted as it was once. Ten years ago you worked with a producer: he or she was the only person, professionally, that you mixed with. Producers were the bosses, but it appears now that there is more of an executive control than there was. Perhaps they don't need ideas so much these days: "don't change a winning team."

There is one other criticism which, as a BBC man who has joined the "other side", I would make. It is about Radio 1's hypocrisy towards commercial radio. They pretend that it doesn't exist, yet almost every town that had a commercial company starting up found itself visited by a Radio 1 Roadshow just before the new station came on air. And why did Radio 1 blitzkrieg the North West with its entire daytime team this February if it wasn't because Piccadilly and City had proved themselves so popular? Again, why when the BBC almost never release the results of its endless and expensive audience research, should it suddenly start to make a habit of putting out occasional press releases about how successful Radio 1 is every time a new set of commercial figures is expected, if it wasn't that the Corporation is acutely conscious of the impact ILR has made on its own audience?

Radio 1 is, after all, with its trailers and jingles more or less a commercial station without advertisements.

Given its due, however, Radio 1 is criticised more than it deserves. As Derek Chinnery would say, 10 million people can't be wrong. What could really be talked about sensibly is what it can expect to do in the future. In five, ten or 15 years there will be a commercial network of stations in this country rivalling the BBC in its coverage area. By and large it will be playing the kind of music guaranteed to reach a maximum daytime audience: Top 40 singles.

Now commercial radio needs high ratings to survive, but while accepting that it must be popular to justify its share of the BBC licence fee, Radio 1 does not. When two national networks are playing the same music, it will have to be the BBC that will change its approach. As a public service corporation it can't justify competition just for the sake of competition.

When there is a national, commercial network that can't be ignored because it is spread out in bits and pieces across the country, Radio 1 will have to look at itself more closely. There is no reason why it shouldn't become an album-based station, concentrating on quality pop, country music, west coast music and so on. That might make it a bit less important to the record business, but it would certainly give the listener more choice.

Radio 1 is on a pedestal but it won't stay there for ever. Before it gets knocked down it might be a wise move to step down gracefully. In another ten years it might be a very successful move, especially if it's on VHF, to stick to albums instead of singles.

But I'm glad it's a decision I won't have to make.

The Dealer's
verdict:
Mike Davison

buy, but somewhere along the way stagnation set in, and disenchantment on the part of the listening public created myths of the now defunct pirate stations and a fertile ground for the establishment of the new commercial stations. The two particular aspects which have never allowed Radio 1 to fulfil its potential as a pop music channel — and that is undeniably what it sets out to be — are the inhibiting effect of the infamous playlist system, and reliance on 'elderly' establishment disc jockeys out of touch with their audience.

Much of the criticism levelled at Radio 1 since its inception has centred on the playlist system which by its adherence to a rigidly controlled list of records available to be used in daytime programme schedules prevents the inclusion of anything out of the ordinary and inevitably leads to a repetition of largely safe material. Thus the potential record buyer hears during the peak listening hours only a predictable range of those singles on current release, a few album tracks by certain favoured artists, and the inevitable, though not unwelcome, batch of golden oldies. The belief appears to be that the imagined audience for Radio 1 only wants to hear constant repetition of what it knows, and that anything new and unusual would have a jarring effect which would make them switch off forever. This limiting of material of necessity causes repetition, and it is the constant repetition of certain titles, particularly those designated a disc jockeys 'Record of the Week' which persuades the listener to become a potential buyer, but the very narrowing of the range of product exposed to the listener leads to stagnation and computerised musak, which cannot be healthy in the long term.

As a record dealer I find I can therefore largely ignore Radio One as a medium apart from its involvement with the official Top 30

chart, since as a vehicle for new sounds it is effectively non-existent. Defenders of the channel can no doubt point to particular programmes such as Paul Gambacini's American Top 20 show or the perennial John Peel's output, but these are the isolated exceptions to a generalised view, and are usually to be heard at the more inaccessible hours of the day. The entire weekly output of Radio 1 pales into insignificance beside the massive effect on trade of BBC TV's Top Of The Pops, which is compulsory viewing, I should have thought, for all dealers.

It has been proved over the years that the BBC establishment has been unable to cope with the sometimes irreverent and iconoclastic experiments of the more stimulating and adventurous exponents of popular broadcasting, whether on TV or radio. The trait was most obviously revealed by their handling of Kenny Everett, probably the most talented pop radio man of all, and the Corporation has always seemed happier with those old stalwarts really more suited to Radio 2. The departures of Johnnie Walker and Rosko to American radio leaves Noel Edmonds and John Peel as the solitary guardians of what Radio One might have been. While admitting that the relationship between radio presenter and audience is easier at a local level, Radio 1's other dj's should listen to Radio City's Phil Easton to discover how to develop a genuine bond across the air. Easton's secret is that he is as much involved in the music he is playing as is his audience, and he is consequently accepted as one of them. No doubt there are other disc jockeys round the country with similar talents, but it is something noticeably lacking in the mainstays of Radio 1.

The overall feeling engendered by Radio 1 is probably one of irritation and disappointment over what could and should have been. That so potentially a powerful force within the music industry should be able to be dismissed after ten years as ineffectual is saddening, but nonetheless I feel it is true.

John Peel remembers when

by JOHN PEEL

AH! THERE you are. Thought you'd never get here. You did say eight pip-emma sharp, didn't you? Well, now that you're here, come on in, come on in. Look, forgive my asking, but be a decent feller and try to keep that shirt out of sight of the other members, will you? We're not keen on all that floral stuff here. Don't want any more complaints to the Committee. Now ... er ... shocking memory for names, don'tcha know ... a drink? Know what you writing johnnies are like, what? Soak the stuff up. Knew this chap on the old Rangoon Star. 1942, I think it was, and he ... what? Oh! that's awfully good of you. I'll have my usual, Reggie. Go easy on the splash, will you?

So you want to know all about the first ten years of Radio 1, do you? Can't say you're the first to ask, you know. Blighters have been pestering me for weeks. Sort of fellers who never change their dammed socks, what? Sent 'em all packing, of course. Look, let's go over here in the corner. I got the little woman, bless her, to have a bit of rootle in the tin trunk, and she dug out one of the old team photographs. Here, have a look for yourself. A rum looking bunch, eh? Which one? No, funnily enough that's his own hair. Freeman. Alan Freeman. Yes, a decent enough bloke in his way. Australian, of course. Didn't you know? Tried to keep it quiet, naturally. Can't blame him for that, can you? He'd been around longer than anyone cared to remember. Served under Reith, I've heard it said. Doubt it personally. We all called him 'Fluff', you know. No idea why. Great instinct for survival. Let's have a dekkko. Ah, yes.

The current dj's view —

John Peel

Foreign name, I seem to remember. Ummmm, Gamber-something. Gambaccini, that's it! Joined the squadron towards the end of the decade. American chappie. They were leaving the land of the free in droves at the time. He knew the drill books off by heart, you know. Work was absolutely spotless. Been to University in America and then to a proper one over here. Funny thing, but the poor blighter was always liberally coated with foodstuffs.

This next chappy's interesting. Good looking boy too. Worked with the resistance in Luxembourg for a spell. Getting up to no good in the small hours, eh? Canadian actually. Married an Icelandic gal. Jensen, his name was. The chaps all called him 'Kid'. Rum sort of a name. Always felt a bit of a fool calling a grown man 'Kid'. No denying he knew his stuff though. Remember curling up with this awfully pretty girl from Andover to listen to his Saturday morning broadcasts. Good for morale, if you know what I mean.

The blond johnny? David Hamilton. Didn't know him frightfully well. A heck of a chap for the poppies though. Couldn't keep his hands off them. They took him off active service just before the end of the war, sent him up to Admin. The troops loved him, just the sort of Uncle Jolly-Boy they ordered, I suppose. Used to have the most

frightful rows with this feller here. No, the one on the far right. Yes, that's him. Old Doc Blackburn's boy, Anthony. He always looked like that, you know. In the mess we used to say that he was inflatable and that after morning parade he was kept in a box in the C.O.s office. It may have been war-time propaganda, of course — keep the home-guard peckers up and all that sort of rot, but official figures showed he had an awful lot of listeners. Something like 92,000,000 or something.

Well, yes, I will have another. Make it a double will you? Now, let's see. Who's left? Well, there's this little chap here. A bit of the matinee idol type, as I recall. Noel Something or other. Jolly keen airman though. Always up and rarin' to go at sparrow-fart. Remember the trouble the quartermaster had in finding him a big enough flying helmet. Had to send off to Whitehall in the end. Flew a lot of missions and eventually went off his onion a bit — remember seeing the poor blighter standing in the middle of the canteen bawling 'I declare this NAAFI open'. A rum business.

This one — the warrior in the frightful tie — was Flight-Lieutenant Burnette. Paul, I think his name was. He'd seen a spot of hush-hush service overseas before joining 247 Squadron. Used to keep us in tucks on Mess nights with his impersonations of the C.O. and his 2 I/C. One of the best fliers we had at Egton.

The hooligan in specs? Simon Bates. Master Simon, we all called him. Joined just before the Armistice. Spent the war years in Maintenance. Always seemed the

quiet type, but once he won his wings became a bit of a spiv. Had his hair done regularly, that sort of thing.

And this chappie here, the one with all the hair, was a bit of an outsider too. Came from the north somewhere. A big chap, as you can see. Nasty looking brute, what? Never knew what his name was — all the other ranks knew him as DLT. Tried to figure out what DLT stood for — he had it emblazoned on every thing he owned, you know. I remember hearing one of the camp's W.R.A.F. gals claiming that he even had it tattooed on his ... well, I don't suppose you can use that sort of detail in a family newspaper. No, no, no. My round. Same again, please Reggie. Go easy on the splash, will you? Anyway, never could sort out that DLT business, I'm afraid. Nice enough bloke though.

This one here, the one in the inset, was a real character. We hardly ever saw him in the Mess at all, not even on Ladies' Nights. Spent most of his time chinwagging with the other ranks or whizzing about the place fund-raising. We were all a spot overawed when he joined us on parade — I think even the Wingco was afraid of him. Honoured by his country too, you know. O.B.E., or one of those things. He joined up just after the squadron was formed, with more flying time than any of us, but I don't think any of the boys got to know him frightfully well. Heard from old 'Nifty' Frobisher the other day. Said that Savile — that was his name, you know — was still flying. Probably always will.

Of course, one or two of the men in the photo fell into enemy hands, I'm afraid, but we were damned



lucky in that we never lost anyone in action. Old Rosko here, for example. He was an American, a great stunt flyer too, but he went back to the States before the end of the decade. Visited some of us recently — still as fit as a fiddle. And Johnnie Walker here, the one looking the other way. He left to join the Yanks. Still over there, I believe. One of the best, old Johnnie. Let's have another look. Who have I left out? Ah! There's Ed 'Call Me Mr. Wonderful' Stewart. He was in charge of Training. And the gal? That's Corporal Nightingale. The solid, reliable type, you understand. One of the first women to fly too. Kept herself to herself. Must have been hard, damned hard, being the only woman at Headquarters.

And that last bloke? Peel, I think he was called. A real bouncer. A cad, sir! Nice-looking, I know, but ... Must you be going? Well, thanks for your interest. Pop in again in, say, another ten years. Jolly good show.

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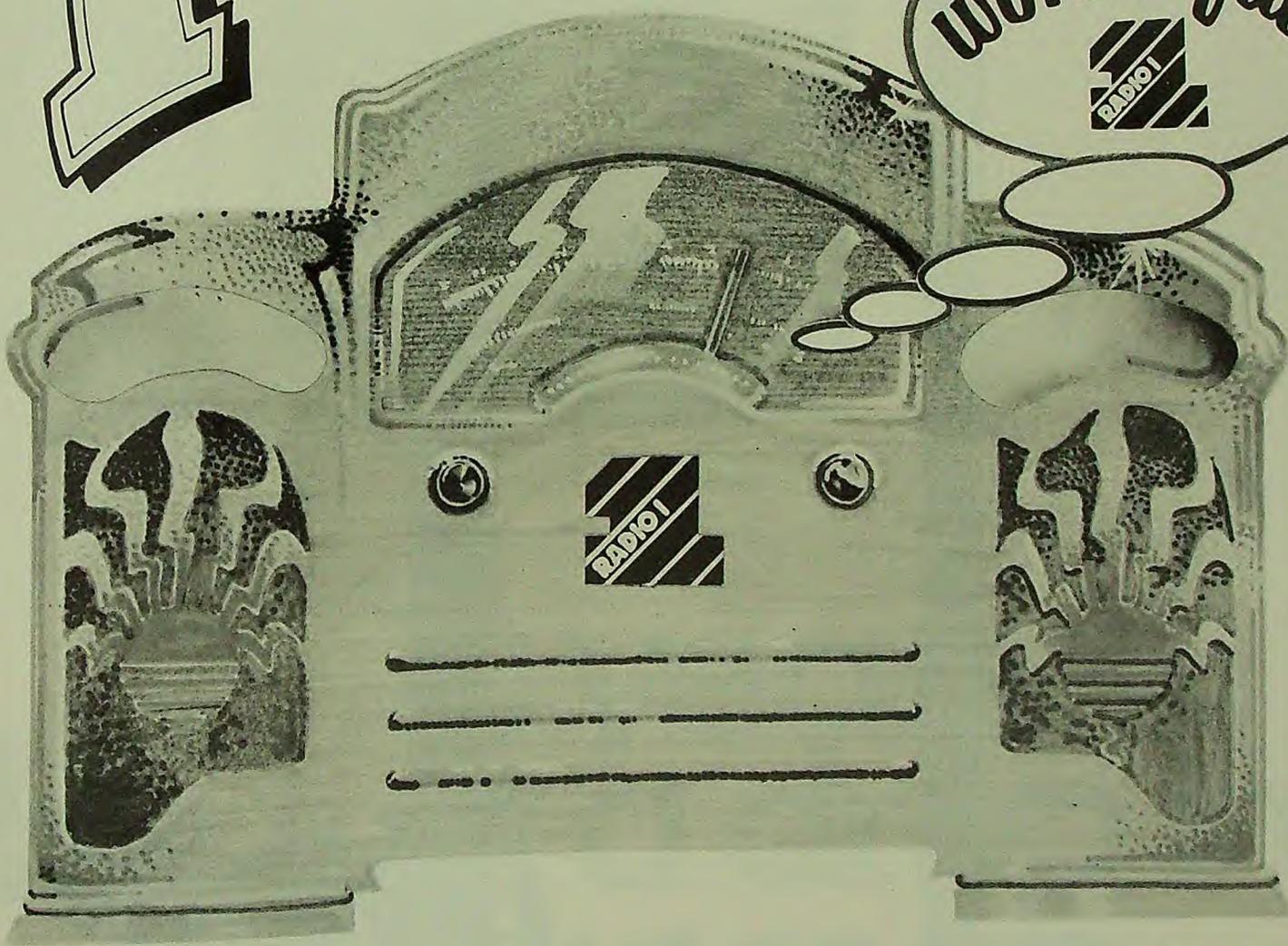
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The story of Radio 1 serials

THE BBC serial is a hallowed tradition: Dickens, Galsworthy and others of their ilk have long since become stock-in-trades for both radio and television.

But in 1972 a serial of a different kind took to the air as part of the seventies substitute for good new music; a detailed historical perspective on good old music.

It started with the acquisition by the BBC of an American-produced radio serialisation of the life of Elvis Presley. The quality was impressive, particularly to those in whom the idea of American radio as non-stop drivel was inbred.

The research was exhaustive, even for a star whose history was obviously already well-documented and the presentation was bright,

pace and above all professional. Added to all of which was the music which had become a legend in the man's lifetime.

Inevitably the series' success gave rise to thoughts of similar home-grown product and producer Johnny Beerling set to work putting together the only possible successor to the Presley story — The Beatles.

With Presley, of course, the all-important thing was the music. There was no extra-musical personality, no wealth of interviews with the man and only the reminiscences of musical associates and some acquaintances to flesh out the bare bones of the story.

But the Beatles were a different ball game. Approachable in the extreme in their early days and still

talking to the media until their break in 1970, such reams of material were available that nothing less than a 13-episode schedule would suffice. Even then the music, still widely played in any case, became almost secondary to the orgy of nostalgia-invoking interviews, titbits and recollections.

It was a grittier, less glossy production than the American Presley show, and all credit to producer Beerling for that since naturally it was hoped that the series would be syndicated abroad with the same degree of success which had accrued to the Presley project.

And syndicated it was, to more than 50 countries, providing the spur for further such undertakings which, though probably costly to produce,

would more than cover their costs by virtue of their sale to radio stations all over the world.

But far from simply resting on laurels and launching into yet another safe bet — a Rolling Stones Story for instance, or Buddy Holly — work began on a mammoth project; the 26-part Story Of Pop.

It is possible that only the BBC could afford to mount such an awe-inspiring production. Penny-pinching and the necessity to pander to commercial needs would undoubtedly have resulted in a potted history which would have brought upon itself the wrath of serious popular music fans everywhere.

But few could gripe about a series which managed to devote one whole programme to the Beatles, ditto Phil Spector and still manage to include such minor entrepreneurs as Larry Parnes and Joe Meek while covering every major phenomenon from rock 'n' roll through Merseybeat, the Stones, Flower-power and Hard-Rock.

Programme one opened with Teresa Brewer singing Music Music Music and Bob Dylan describing rock 'n' roll as "a ??? attempt at sex". The last 10 minutes of episode 26 had time to encapsulate the then current sterility of the scene with mentions for the Partridge Family, Osmonds and T. Rex followed by the final story of a last word from Noddy Holder of Slade before the strains of Elvis and Hound Dog closed the show.

It was that well done, that exhaustive and producer/writer Tim Blackmore, along with his co-writers — including Charlie Gillett and



John Peel — had set the tone and the standard for any future such projects.

The concept is now an established part of the Radio 1 programming although by no means a foregone scheduling conclusion. The slot is there for the programmes rather than the programmes for the slot. If there is no serial, there is no sudden rush to put one together to fill the space. The artist's story has to justify itself on its own merits, won't be considered as just a time-filler.

Nevertheless some of the succeeding series have seemed to have more basis in contemporary faddishness than for historical perspective: the Osmonds, David Bowie and Cat Stevens hardly seem suitable company for such giants as The Rolling Stones, Beach Boys and Stevie Wonder.

Overall, though, the standard has been maintained to the extent that it is now difficult to think of names which ought to be included that haven't already had their own

TO PAGE 31



After Presley, the only subject that could be tackled was the Beatles; and it was . . .

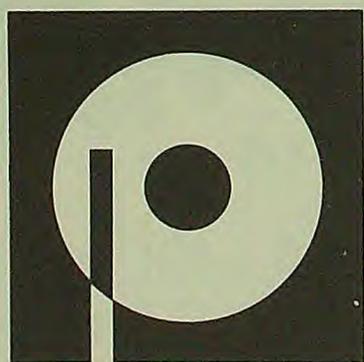
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The serials

FROM PAGE 29

programmes. Only Led Zeppelin and Pink Floyd readily spring to mind and they are both uppermost in Stuart Grundy's mind as future projects.

Grundy has been responsible for more of these serials than any other individual. Among others he has written, produced and presented Simon and Garfunkel, Stevie Wonder, the Who and David Bowie. On the subject of the non-appearance of Floyd or Zeppelin serials to date he has this to say: "The first thing you have to do is sell the idea internally, then your subjects have to feel that the time is right for them to make this kind of programme."

"With Floyd and Zeppelin it just hasn't happened yet."

His first experience was with Simon and Garfunkel, a daunting prospect since neither had a reputation for being particularly cooperative with any part of the media and there was no official biography or much in-depth press material.

"But I found material all over the place, particularly in London because they'd stayed here very early on. And then as the word spread stuff began to come in from the most unlikely places. A folk club in Grimsby saying, 'Paul Simon was our most popular visiting artist'. Stuff like that."

In London he started out by visiting Simon's publisher and the ball started rolling. In New York he tried the same route but came unstuck. "I couldn't get hold of Paul. I was told I could meet him shortly after I arrived, but about half an hour before I was due to meet him a call came through to the hotel to say that he couldn't make it. So it became tomorrow and tomorrow and tomorrow."

In the usual style of one who is about to get egg on his face — the BBC isn't renowned for being pleased with those who get expenses paid trips to New York and return empty-handed — Grundy tracked down Simon to an acquaintance's offices and confronted him with "Right, got you now. When are we going to get together?"

Over a period of two weeks or so an atmosphere of trust developed to the point where Simon would call Grundy offering material and suggestions. In discussing these series, the word trust is used again and again by Grundy and it's easy to see where mutual respect would be very valuable in getting the best out of such reclusive artists as Simon, Garfunkel, Wonder, Cat Stevens and Bowie.

In fact the Cat Stevens programmes would probably not have happened had he not been in the studio with Art Garfunkel while Grundy was working on the Simon and Garfunkel shows. Seeing how comfortable Garfunkel was with Grundy made it easier for Stevens — who would have undoubtedly said no to a cold, direct approach — to reach agreement and offer co-operation for a project concerning his career.

But personal integrity isn't the only bullet in his gun. Being from the BBC does him no harm whatever in landing such jewels as Simon and Garfunkel and Stevie Wonder. "It's an odd thing but major American artists are far more willing to do these programmes with us than with their local radio people."

"Cost effectiveness is far more important to the commercial American stations. We can spend more time on something just because we think it's aesthetically worthwhile."

The attendant BBC prestige is the major reason for his not going it alone. Having soloed on so many of these series it would be the simplest thing in the world for him to get outside backing and have a



percentage of syndication rights which would certainly bring him far greater rewards than he can currently demand within the BBC.

"But I believe that the bigger stars agree to do these things because we are the BBC. I don't think they do it for me, Stuart Grundy, although that does happen sometimes. David Bowie, for instance, remembered me from a previous meeting and had decided I was to be trusted."

"For the most part, though, it's the BBC tag that pulls it off. Also you get superb service throughout the world once people know you're with the BBC. Hotels, banks, everywhere."

From a purely logistical viewpoint one of the hardest programmes to get underway was Stevie Wonder's. Day after day, week after week, no-one knew where he was or was going to be because he had taken off on a tour of radio stations to promote his Songs In The Key of Life album.

When the album was released in Britain Grundy went to the pre-release playback at Abbey Road Studios and suggested to London Motown that the album was as good a subject as any to do a programme about, if they could fix up a telephone interview with Wonder.

"But it wasn't until a month later that they said: 'We've got it fixed, we know where he is'. By that time there had been an awful lot of coverage of the album and it just wasn't current any more. So I said why don't we do the series now if he's available. Two days later they came back and said yes, he'll do it."

Grundy arrived in America with a list as long as his arm of people to talk to and with Wonder still out in the mid-West but expected back for Thanksgiving — a family ritual for the star — he set about the task of interviewing friends and associates.

He got an overwhelming sense of love from everyone he talked to and found himself goading people to tell him something nasty about Wonder (to no good effect).

When he finally came face to face with the man he realised why. "He really is an amazing person. He has an incredible aura about him and it isn't just because he's a star."

Someone else who seems to have impressed Grundy almost as much is Harry Nilsson, the subject of a series currently being prepared. He's an odd choice, a true enigma who has never reached quite the heights he always seems to promise.

But Grundy believes these programmes should show lows as well as highs and there's no question that Nilsson provides plenty of both. Any songwriter (and he's the only one) who prompted the Beatles to consider an album devoted to his songs and yet never manages to hit with his own songs is certainly deserving of a place in musical history.

And his commemoration by the BBC nicely proves the point that it is the one radio corporation which can, when the subject matter dictates, afford to move outside the realm of commercial consideration.

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Live music—the spice in the mixture

LIVE MUSIC on Radio One is in a sense the spice in the mixture. The network was conceived as a response to the continuous record-playing of the pirates and has always used the needletime available to it up to the limit. On the other hand, programmes using live music, like Top Gear, Sounds of the Seventies and in Concert, have provided some of the highspots in the station's ten-year career, and have given exposure to countless new acts, among them many without recording contracts, in that way exerting a powerful and fortunately beneficial influence on the development of popular music in this country.

Tony Wilson, who currently produces Alan Freeman's Saturday show, has worked for Radio One since its inception, and describes the effects of the needletime restrictions in the early days. "Basically, Radio One in the daytime is not an area where you particularly want to have live music; you want pop singles and the oldies people still want to hear. But in the initial stages virtually every programme except Tony Blackburn's had some live music. Nowadays, thanks to improved needletime agreements and a certain amount of juggling — for a variety of reasons, some needletime doesn't count as needletime — there is much less live music during the day. DLT uses some tapes and David Hamilton too has very low needletime, but that's about all".

Most of the taping of live music is carried out in studios Four and Five at Maida Vale, in a building which the BBC has used since the war and bought some time ago for around £500,000. In the Sixties facilities were severely limited, as Wilson recalls: "At that time things like In Concert were done as straight mono mixes, with no re-mixing or multi-tracking. Any overdubbing was a matter of bouncing back and forth from one machine to another. It wasn't till 1972 that we started getting multi-track facilities and since then all the pop studios have been rebuilt with 8-track.

In the old days we really started to lag well behind the commercial studios in terms of facilities. The studios didn't even look like studios really, and bands just used to go in and slam the music down in no time. Considering the equipment we were using, and the speed we worked at — I remember Top Gear was unique in that it tended to book a double session rather than just one session of three and one-half hours — we really did get incredible results. But the rebuilding has involved a marked change in approach to sessions. The bands behave much more as if they were in a normal recording studio; the possibilities are far greater in terms of what we can do with the sound, and although in commercial studio terms we still whizz through



things like a dose of salts, in our own terms we take a lot of time and a lot of care. A standard booking now for John Peel's programme is 2.30p.m. to 1.00a.m. and it's always overrunning".

"We're not yet back to the situation where we used to have bands like Pink Floyd and Led Zeppelin coming in, but I think there is now a very good feeling among musicians about doing sessions for us, which wasn't always the case. Bands often say the results we get are as good or better than on record, and they are keen to come in; there's been a big recovery in esteem".

This is not just a matter of pride: it is important if Radio One is to maintain its tradition of bringing to public notice the work of new acts. "You could compile an enormous list of people, who are now major stars, who were first really heard on programmes like Top Gear, and it's still the same today. We are always on the lookout for new talent. We go to the clubs, we listen to the demos people submit, we talk to managers, and very often we hire bands as a result. Just recently that's happened with Lone Star, and it's happened with a number of punk bands".

The latest refinement in Radio One's live music broadcasts has come with the introduction of quadrasonic sound. One of the six Maida Vale studios is now given over to 'quad' mixing, and since the early part of this year the network has broadcast a variety of material, using the matrixing system developed by the BBC itself. Several In Concerts have been broadcast in quadrasonic, and programmes like Alan Freeman's now feature a certain proportion of music in the same format. Though Radio One is never likely to be dominated by live music it is clear there is a future for it on the air.



Abba with dj Tom Browne during a 1976 live show.

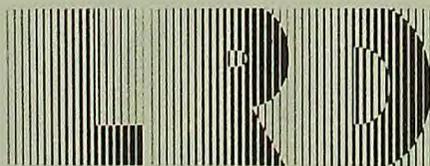
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RADIO 1

On ten years
of Broadcasting

10
/ 10



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Insight: the newspaper of the air

THE INSIGHT Show began its first 27 week run in June 1975, and was broadcast, with very few breaks, every Sunday afternoon until the beginning of this year, when it metamorphosed into Rock On. It was in the tradition of Seen and Heard and RockSpeak, a widely respected feature programme appealing both to music buffs and to a broader audience of around one million listeners.

The brief given to the producers by the Executive Producer who devised it, Johnny Beerling, said that Insight "should be a series of programmes which would investigate the people and influences which have played a part in the evolving of today's music."

A number of Radio One's producers and presenters have been involved with Insight, but the man most closely associated with the

programme was Stuart Grundy, whose earlier career included periods as a presenter with the British Forces network and with Radio Luxembourg. In fact, Insight was conceived after Grundy returned from America with interviews from songwriters Jerry Leiber and Mike Stoller and no programme to use them in. The series was launched with the auspicious support of a Radio Times Front cover.

"Insight was not a news programme and topicality was not the main consideration", says Grundy. "For instance, we did a programme on John Hammond, who is a great producer and a great figure in popular music. He discovered Bruce Springsteen, and before that Bob Dylan and Aretha Franklin, but his career goes right back to the Twenties, when he was recording all the black musicians that nobody else would touch. We tried to do justice to his whole career, we read all the literature, got out the CBS files, dug up early recordings and so on. The actual interview with Hammond was only 45 minutes, but fortunately he was such a good interviewee we were able to use 32 minutes on air."

The topics explored were not always personalities. "One thing I wanted to do was to get away from the notion that London is the centre of the universe where music is concerned, so we did three programmes that looked at the scene in different parts of the country: one from Glasgow, one from Newcastle and one from the Midlands. There were other programmes that looked at a whole area of music. We did one, for instance, called Ride The Wild Surf, which was an attempt to

evoke the Southern California coastal scene, and another called The Australian Invasion at the time when there was an upsurge of their artists."

In most cases the presenters were BBC people, though Grundy points out this was less a matter of principle than a reflection of the fact that many good writers make useless broadcasters. Johnnie Walker hosted the programme on Cat Stevens, Brian Matthew handled the John Hammond broadcast, and Paul Gambaccini was involved in the surfing special. The main rule of the Insight Show was to entertain and to inform, and the main problem to strike the right balance between the two. Eventually though, another problem surfaced, as Grundy describes. "In the end we decided we were running out of good one hour ideas: we had lots of good 20-minute ideas, but not subjects that would fill the whole programme. Any format is in a sense a straitjacket and Insight was no exception."

Accordingly Insight entered a second phase, in which the programme dealt with several topics during the hour. This policy prevailed until Insight went off the air at the end of 1976. Grundy went to America to prepare the Stevie Wonder series and on his return argued the case for a similar but more topical magazine programme with serious news content. The result was Rock On, first broadcast in April this year. "I wanted us to look at it as a newspaper of the air. Sometimes we would have no idea what would be broadcast next week, and this gives the programme an air of immediacy and excitement that I think communicates itself to



The Insight programmes

LIEBER AND STOLLER PT. I/II
SLADE
THE ELECTRIC GUITAR
IAN ANDERSON OF JETHRO TULL
BRYAN FERRY
SIX CRISIS IN POP: 10cc
THE INFLUENCE OF JAZZ ON ROCK
REGGAE MUSIC
THE SOULFUL YEARS
THE STONES TOUR OF THE AMERICA
ROD STEWART
NORTHERN SOUL: FACT OR FICTION
WINGS: THE BIRTH OF A BAND
GORDON MILLS
JAMES WILLIAM GUERCIO
GEORGE MARTIN
RICHARD PERRY
JOHN HAMMOND
DEREK TAYLOR
PUBLISHERS & WRITERS
DON KIRSHNER
BEFORE THE BEATLES
CAT STEVENS
CHRISTMAS COMES BUT ONCE A YEAR
THE PIRATES
THE BEE GEES AND AUSTRALIAN MUSIC
ONE HIT WONDERS
SUN RECORDS/MEMPHIS
THE SOUND OF NEW ORLEANS
HUMOUR IN POP
GILBERT O'SULLIVAN
A PROFILE OF JIMI HENDRIX
THE UK/US CHARTS
COUNTRY INFLUENCES IN POP
50 YEARS OF THE MELODY MAKER
WOMEN IN POP: PART I/II
THE REVIVAL OF THE BEATLES
THE DRIFTERS

BUDDY HOLLY
BOB GAUDIO: A MAN FOR ALL SEASONS
GLADYS KNIGHT & THE PIPS
NEIL SEDAKA: THE TRA-LA DAYS
THE ROLLING STONES
SHOWMANSHIP IN POP
JOE MEEK
CLIFF RICHARD AND BRUCE WELCH
DAVID ESSEX
BLUE-EYED SOUL
AMERICAN RADIO
REGIONAL POP: SCOTLAND/NORTH EAST/
THE MIDLANDS
BILLY SWANN AND PEOPLE WHO WENT
TO THE U.S. TO MAKE IT
IAN HUNTER & COMPILATION ALBUMS
GALLAGHER & LYLE
ROY WOOD
RIDE THE WILD SURF
STEVE GOODMAN & RUBBER RECORDS
NORMAN PETTY & BILL NELSON/BE BOP
DE LUXE
THE AUSTRALIAN INVASION & JANIS IAN
THE ALAN PARSONS PROJECT & HUGO
AND LUIGI
MARVIN GAYE: PART I/II
HAMBURG (SAILOR) and PHILIP
GOODHAND TAIT
FLEETWOOD MAC
PETER FRAMPTON
FOCO
CHICAGO & EVITA
LINDA RONSTADT
JOE SMITH & BOZ SCAGGS
DAVID GATES/THE INSPIRATION OF
BREAD
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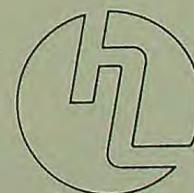
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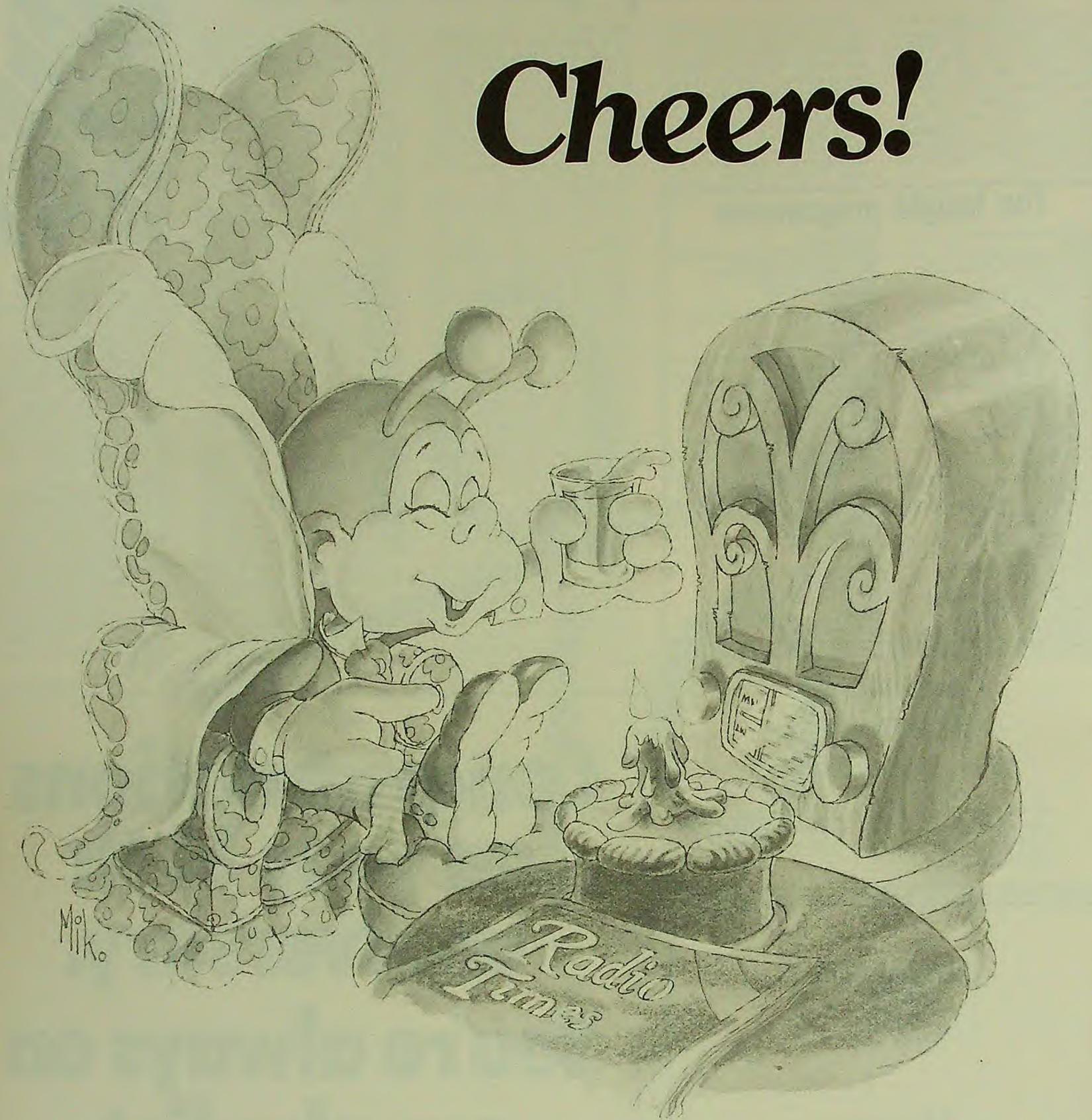
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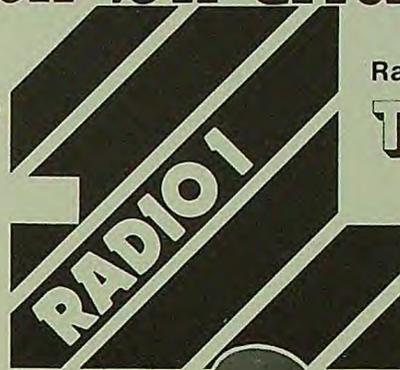
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The ones that got away

IN SPITE of the impression the BBC gives of being staid and reactionary, Radio 1 has had a remarkably high turnover of presenters in its first ten years. No fewer than 86 have, at one time or another, graced its airwaves. Some of course moved to Radio 2 about the time Mark White took over the channel in 1972. White himself is now retired and living in the Isle of Man.

Some stayed at One for weeks and others for years. In the same way that the pirates fed the BBC in 1967, Radio 1 has done its own fair share in stocking up commercial radio with presenters over the past few years. ILR stations with former 1 djs are:

Capital: Bob Baker (now Roger Scott), Dave Cash, Kenny Everett, Greg Edwards, Nicky Horne, Duncan Johnson, Tommy Vance.

Clyde: Steve Jones, Richard Park. City: Dave Eastwood.

Hallam: Roger Moffat, Johnny Moran, Keith Skues.

Tees: Dave Gregory.

Pennine: Roger Kirk.

Trent: Steve Merike.

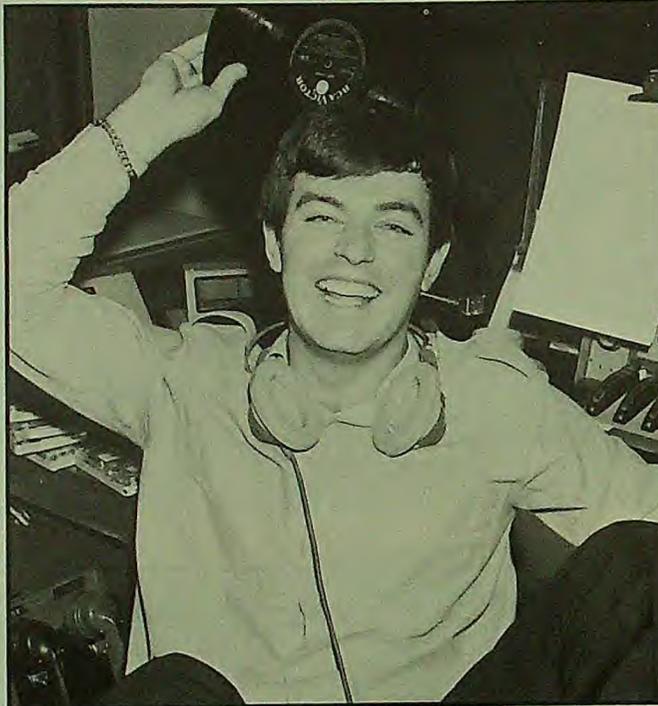
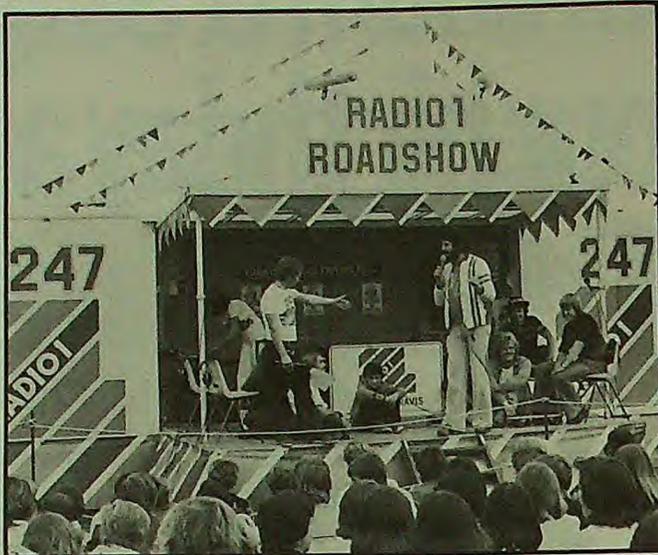
Luxembourg: Stuart Henry, Peter Powell.

Radio 2 has since claimed Keith Fordyce, Brian Matthew, Don Moss, Pete Murray, Terry Wogan and Jimmy Young. BBC Radio London sports Charlie Gillett, Paul Owens, Dave Simmons and Robbie Vincent. Bob Harris has gone on to BBC tv and the Old Grey Whistle Test. The Baron, whose real name remains shrouded in mystery, is at BBC Manchester.

Simon Dee rose rapidly to tv fame and fell even quicker, enjoyed much publicity as a bus conductor before having the shortest commercial radio career on record: less than one programme on Thames Valley. Dave Symonds was programme controller of Radio Victory until last year.

Many Radio 1 off-air staff have also moved on to commercial radio: Capital's head of programmes Aidan Day and his right-hand man Tim Blackmore are two notable examples. Emperor Rosko and Johnnie Walker are in America.

Of the remainder, some ex-Radio 1 djs have moved on in the music business (some were anyway, like Jonathan King, hardly career disc jockeys), some have remained in corners of the BBC and others have sunk, more or less, without trace. The list reads: Dave Anthony, Guy Blackmore, Steve Bradshaw, Pete Brady, Tony Brandon, Gay Byrne, Bob Callan, Rick Dane, Chris Denning, Pete Drummond, Andy Dunkley, Dave Eager, Tom Edwards, Paddy Feeny, Andrew Finney, Bill Gates, Chris Grant, Mike Harding, Phil Jay, Jonathan King, Alexis Korner, Mike Lennox, Tom Lodge, Barry Mason, Ray Moore, Pete Myers, Denny Piercy, Mike Raven, Mark Roman, Mike Speake, Gary Taylor, Michael Wale and Peter York.



Scenes from ten years of Radio



(Top) Executive producer Johnny Beerling gestures to Dave Lee Travis at the Radio 1 Roadshow at Easbourne; Mark White, former Head of Radio 1 who moved to Radio 2 in 1972, now retired; (above) Tony Blackburn on air, September 30 1967; Jimmy Savile lights up a cigar with former prime minister Sir Harold Wilson on Speakeasy; (left) Christmas 1967 and Pete Murray plays host to 30 djs two and a half hours on Christmas afternoon. The youthful faces are (back row) David Rider, Paul Hollingdale, Tony Hall, Dave Symonds, Dave Cash, Johnny Moran, John Dunn; (middle row) Keith Skues, Pat Doody, Bruce Wyndham, Tony Blackburn, Keith Bordyce, Duncan Johnson, Roger Moffat; (front row) Alan Freeman, Tommy Vance, Pete Brady, Pete Murray, Bob Holness, Mike Lennox, Tony Brandon.

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	BBC	RADIO							



Where careers are launched



EVEN THE most pedantic observer would find it hard to quibble about the description of negotiations between the BBC and various music industry organisations as 'ongoing'.

Agreements, for instance, between the BBC and PPL (Phonographic Performance Limited) are officially made on a five-yearly basis. But as one radio executive puts it: "It seems as if we're constantly in a state of negotiation with one organisation or another."

Money paid by BBC radio for the broadcast of recorded works (and the amount of hours it can devote to them) is a delicate subject. There is a thin line between Radio One — the most obviously affected by needletime — as an entertainment unit and as an extension of the music industry's promotional activities.

Record companies are schizophrenic about the question. On the one hand they feel that more needletime would slacken the stranglehold that the Top 40 format currently has on Radio 1 and thereby

Needletime in a haystack

allow more concentrated airplay for newcomers.

But set against that is the fear that more radio airplay creates fewer record sales.

The pop-filled airwaves of 1977 seem a million miles removed from 1911, but that was when the first ostensible needletime agreements were made. It was then that the Copyright Act established that the performance on the record was as entitled to protection as the song being performed.

From that point onwards the manufacturers were acknowledged as having a right to share in the profits from public performance of their records. In 1977 this affects radio, discotheques and juke boxes and any other situation where records are played publicly for profit.

PPL was formed more than 20 years later in 1934 when the record industry was growing beyond the point where it was practical for each individual company to issue its own licences permitting public use of its records. PPL became the central administration point and consequently the negotiator on behalf of the record industry.

Today, phonographic performance rights run into vast sums of money. The BBC payment to PPL for 1976 was in the region of £650,000 (in 1972 it was nearer £350,000) and of this Radio 1's share was an estimated £250,000. In 1972 the BBC was paying £80 an hour under the needletime agreement; five years later that figure has risen to £128.

And yet there is nothing, it seems, that the BBC would like more than a substantial increase in the amount of

needletime it is allowed. Commercial radio stations have a 50 per cent allowance although their payments under that agreement are on a totally different basis from those of the BBC.

Under the terms of the Commercial Radio Act, the BBC was to have equal opportunity to compete with the independent stations. Obviously the BBC station in most direct competition with commercial radio is Radio 1. Yet three years after the first commercial stations went on air Radio 1 is still, in the words of Charles McLelland, controller Radios 1 and 2, "operating with their hands tied behind their backs".

He sees it as quite an achievement on the part of his producers that despite only having 37 hours of needletime to operate with each week they have managed to avoid a nationwide switchover to the commercial stations.

"Nevertheless, Radio 1 longs for its expansion," says executive producer Teddy Warrick. "The hours between 7 and 10 pm are not just a time gap between DLT and John Peel, they are a musical gap between the two styles of music that we want to fill."

Fears that more needletime will mean more Top 40 are apparently unfounded. Warrick sees those extra three hours being filled by different styles of music that would ease the listener out of the non-stop pop of the strip shows and in to the heavier sounds of John Peel or Kid Jensen between 10 pm and midnight.

There is an argument that if the BBC so wanted it could give Radio 1 its 50 per cent needletime parity with the commercial stations. But the

corporation's internal distribution of its weekly 97 hours allowance is much more complex than simply splitting between the four national stations.

Radio 2 is the biggest single competitor within the BBC for needletime and in a sense it is an easy winner because when at various points during the day it merges with Radio 1 it is the former's light entertainment format which dominates. For this reason Radio 1 can hardly even be called an all-day station, and yet it competes 'on equal terms' in a marketplace which has non-stop 24-hour stations.

In order to comply with the spirit of the Commercial Radio Act in allowing for equal opportunity to compete there must be a case to be made for treating Radio 1 as a separate entity.

But apart from Radio 2, other contenders for needletime allowances are Radio 3 and, to a much lesser extent, Radio 4, plus all the local BBC stations which have their own autonomous programming including music shows during the parts of the day when they are not joined up with the national network. In addition there are Radios Scotland and Wales.

To complicate matters there are other interested parties in this tangled web. The PRS, for instance, receives an annual lump sum from the BBC — including television — in return for the right to broadcast music by writers which PRS represents. Last year the total payment was £4.7 million of which Radio 1's share was estimated to be around £1.4 million. PRS's total income for 1976 was £21.5 million, so it can be seen that the BBC, and Radio 1 in particular, would be a valued customer.

Radio 1 pays for copyright to another body as well. Last year £20,000 went to the Mechanical Copyright Protection Society to pay for the right of recording music in live sessions and concerts.

Also extremely interested in these matters is the Musicians' Union, concerned first and foremost with the continued employment of its members — last year Radio 1 paid out £140,000 in live music session fees — as more than just studio fodder to provide the radio stations

with the wherewithal to attract large audiences and, consequently, large sums of money.

For this reason the MU is the largest stumbling block to the BBC receiving the needletime allocation that it would really like. In fighting for its members who work in live radio and in making records the union is, in fact, fighting for only a small minority of its more than 30,000 members.

Day after day in London studios the same faces appear on sessions to make records. Many of these are also part of the BBC contingent required by the union in keeping up a live musical output.

Nevertheless if the union's wishes are not complied with it could take action which would seriously affect the entire music industry and, as a result, pop music radio. Therefore it has a voice to be listened to and taken careful note of.

It's interesting, however, that in compliance with the true British way of life, at the end of the day compromise rules and agreement is reached. It is the same kind of commonsense approach which lead to the PPL recognising the performers' rights to a share of the money collected in the name of performance royalties.

"In the UK the performer has no rights in law in respect of his performance," says Herbert Gilbert, general manager of the PPL. "But we recognise their rights on a voluntary basis."

"Other countries followed our lead, but Britain is the only country in Europe where it is not a statutory basis."



CHARLES MCLELLAND: Head of networks with their hands tied behind their backs.

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Honesty and the 'dreaded' playlist

FROM PAGE 5

being slow to pick up new trends, and attacked for banning records that are selling well. In the last two years, Doreen Davies points out, just two records have been ignored on the grounds of taste, the Sex Pistols God Save The Queen and Donna Summer's Love To Love You Baby.

"The thing that grieved us about the Donna Summer record was that the groans and moans had nothing to do with the music.

"There are always things happening a year or two before it becomes mass appeal. You let it happen quietly, and when the first records come out they might not be very good. You must do it proportionately, and when it

happens you just feed it in. What you need is the polish and the professionalism." Elvis Costello, the Stranglers, the Jam, the Rods and the Boomtown Rats, she feels, have all brought that into new wave music.

"People knock it only because we aren't playing their choice. Our audience expects to hear hits, oldies, some good LPs, friendly djs, and we try to fulfil those expectations. The music scene changes so much. It went all West Coast, then heavy metal, then disco and now new wave. Out of that there will be some very good stuff coming, though the projected image will be dropped a fraction."

Why was it that I became so Top 40 singles-orientated? Has there ever been talk of switching over to a higher LP content?

"I don't know. We have talked about having half LPs and half singles. Often though the single is just the best track from the album.

"There are more LP tracks on 1 than you might imagine, but we unashamedly go out to maximise the daytime audience. I've always been a maxi-audience person. That's what I like doing. I've always gone for a gut audience as opposed to the people who want to be in front of what is the trend. The commercial stations are only doing what we did first.

"We're all playing the same. I don't watch what others are playing. They're playing what's out and so are we." Though there was, she concedes, one hit soul record which all 1's producers somehow missed earlier this year until one of them caught it on Capital in his car radio.

"Are records made for Radio 1? I do hope not, I should think though that Radio 1 figures quite largely in record companies' chat."

It will figure even more when, probably in the near future, 1 decides to put its playlist into print for the first time. Just what form the

published list will take Doreen Davies was uncertain, but it is likely to be basically the front-page "maxi-play" singles. Whatever it is, someone somewhere is going to knock it.

"We're bound to be knocked", she says, "because we're very successful in the face of some very good commercial competition. And we haven't got any answer for the knockers. I can't turn around and say 'Your station is rubbish and here's what you ought to do...'. We're not there to offend. We're there to give a public service."

The selling of Radio 1

FROM PAGE 8

identical Ford Escort Mexicos, formed into two teams. Dave Lee Travis was originally approached to assemble a team of music business people and the first ever race was between disc jockeys and record company promotion men. I had always been interested in motor sport, and suggested that if we were going to do something similar next year, it should be done on a more official basis. From this came the first Radio 1 Fun Day. In addition to a team of Radio 1 drivers — Noel Edmonds, Rosko, Steve Jones and DLT of course, we also had a large number of pop people present. The Wombles wobbled about, keeping the place free of litter, and several thousand people came along to watch the fun and enjoy some serious racing as well. It was mutually advantageous to us as well as the sport of motor racing. Hopefully some of the glamour of the fast cars rubbed off on to us, and we certainly made a considerable

amount of money for charity as well as promoting ourselves to an audience which we had not reached before. This love affair with racing flourished over the years and we have mounted Fun Days at Mallory Park in the Midlands and Ingliston in Scotland.

After two years of Fun Days, it was suggested that we might have a more serious involvement by lending our name to an entire championship. Production Saloon Cars, being the most normal cars on the track, were those with which the public could most easily identify and so this was the series chosen. Twenty-one races in all, held at the major motor racing circuits throughout the season. All the cars carried stickers bearing the Radio 1 logo and the printed race programmes carried editorial about Radio 1 and the djs who attended the rounds in order to present the winners' trophies. It worked very well for two years, but by the end of 1976 it was apparent that we had given our all to that particular sport and the effectiveness was becoming limited.

This year we have come back to the original concept of our Fun Days, having held one at Mallory Park which involved cars, and a new venture earlier this month at Brands Hatch in which we supported a motor cycle meeting. Over 15,000 people turned out to see our djs entertain the crowd, both on the track and on the Roadshow. It looks as if there is a whole new area to be explored there in the future.

Another promotion is soon to be launched — the 1978 Radio 1 Diary. John Pigeon — a freelance writer who has done a lot of work for Radio 1 — thought up the idea of producing a special diary for our fans. William Collins, the diary publishers, has just completed production of the first edition. It contains lots of facts and figures about Radio 1, how the network

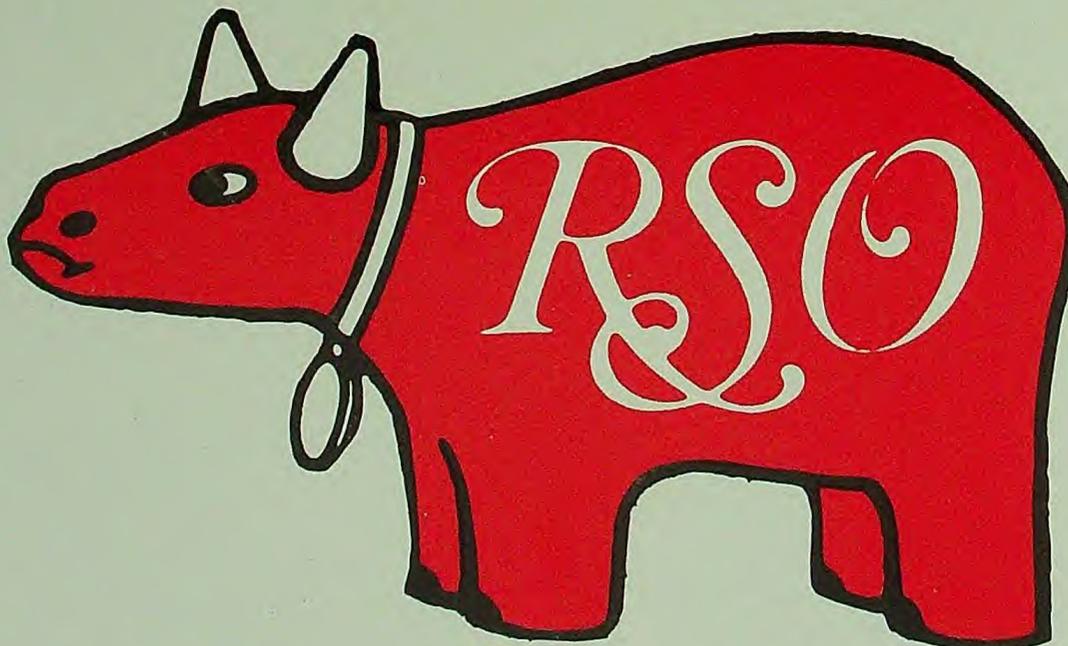
operates, the artists we play, how the charts are arrived at, and stars' birthdays. The time scale for production of diaries is even longer than that for calendars and we are already at work on the 1979 edition. You have to be something of a clairvoyant in this job.

Perhaps our biggest promotional venture in 1977 has been Radio 1 In The North West. During this exercise we took all the daytime djs out of London, and concentrated their broadcasting activities in one area for a week. In addition to the broadcasts, the djs gave their time to a series of charity fund-raising activities, a football match, and three discos. These last were staged in conjunction with Mecca and raised enough money to purchase two sunshine coaches for the Variety Club of Great Britain. This alone is worthwhile, but we also added nearly a million listeners to our audience in that area, and I don't think it will be too long before we pack up our bags and make the trek out of London once again — which is where we came in at the beginning in 1967 with the Radio 1 Club, on a somewhat larger scale.

That is the selling of Radio 1 up to the present time — the future looks equally good with the 1977 Mark II caravan on the road. We are obviously going to continue with the Roadshow and the Goodie Mobile for a long time to come. Advance orders for calendars and diaries are already flooding in and with the imaginative producers we have working for us, I am sure we shall continue to think of unsuspecting objects for which Radio 1 stickers can be made and designed. Who knows, if we can get a good offer for Radio 1 what might we get for Radios 2, 3 or even 4?

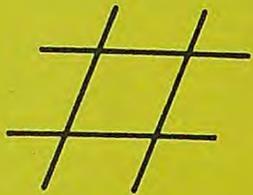
• Despite the implication of the introduction, the article was completely written by Johnny Beerling — Editor.

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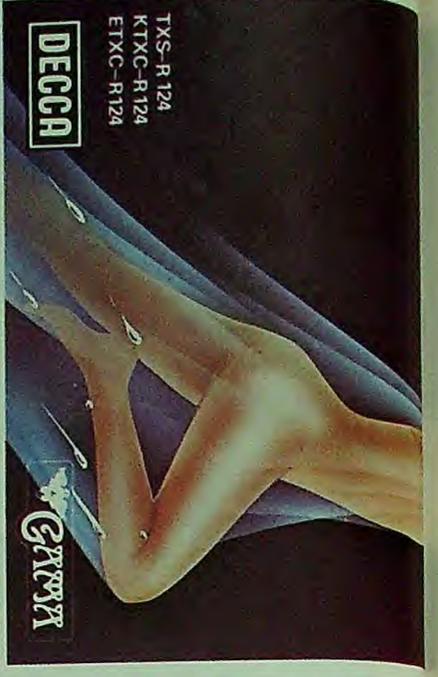


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45	49	IN FLIGHT	George Benson	Warner Brothers K 56327
46	32	GREATEST HITS	Abba	Epic EPC 69218
47	53	ANYTIME, ANYWHERE	Rita Coolidge	A&M AMILH 64616
48	59	I ROBOT	Alan Parsons	Arista SPARTY 1012
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50	NEW	THE BOYS	The Boys	NEMS NEL 6001
51	48	THE MUPPET SHOW	The Muppets	Pye NSPH 19
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55	50	ON STAGE	Rainbow	Polydor 2657 016
56	NEW	FANX TA RA	Sad Cafe	RCA PL 25101
57	34	DECEPTIVE BENDS	10cc	Mercury 9102 502
58	37	SONGS IN THE KEY OF LIFE	Stevie Wonder	Motown TMSP 6002
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60	44	20 GOLDEN GREATS	Shadows	EMI EMTV 3

♣ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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Captured 'LIVE' On Stage
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THE TURNING POINT FOR GENTLE GIANT.

THE MISSING PIECE
CHR 1152
Chrysalis Records of London

Deniece Williams
THIS IS NIECY
featuring 'Free' and 'That's What Friends Are For'

LONE STAR
FIRING ON ALL SIX
Featuring the single 'Hypnotic Mover'

THE PICK OF THE WEEK

DAVID LESSEN
Catalpa
Featuring the hit single 'Cool Out Tonight'

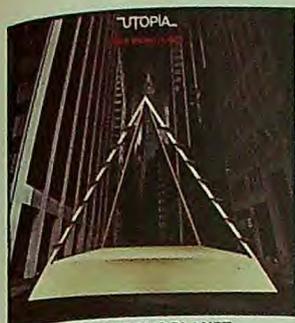
THE JACKSONS
featuring 'Dreamer' and 'Show You The Way To Go'

Deniece Williams CBS 81869 Lone Star CBS 82213 David Essex CBS 86038 The Jacksons EPC 86009

MUSIC WEEK

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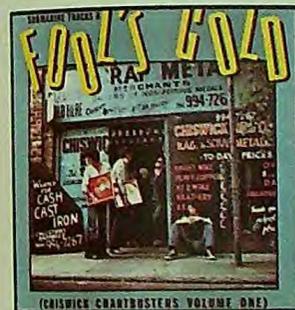
OCTOBER



UTOPIA
OOPSI WRONG PLANET
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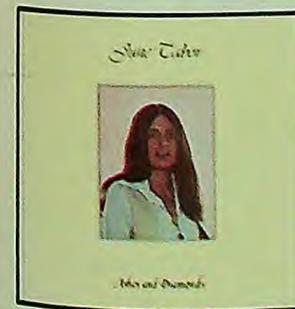
THE ELVIS TAPES
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FOOLS GOLD
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Chiswick Ch 2



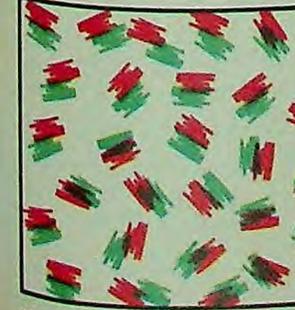
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SWIM IN THE WIND
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1 A&M PERFORMANCE
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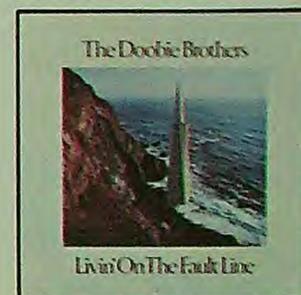
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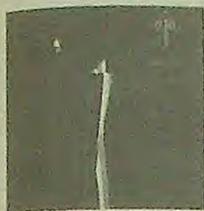
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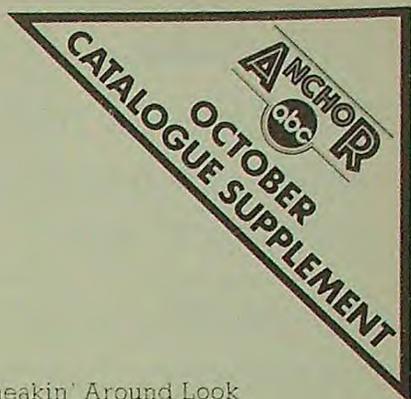
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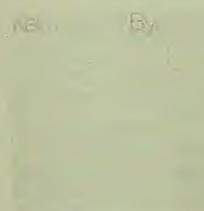
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 Black Cow Aja Deacon Blues Peg Home At Last I Got The News Josie
 Album: **ABCL 5225** Cassette: **CAB 5225** Cartridge: **XAB 5225**



DON WILLIAMS COUNTRY BOY
 I'm Just A Country Boy Louisiana Saturday Night Overlookin' And Underthinkin' Sneakin' Around Look
 Around You I've Got A Winner In You Rake And Ramblin' Man Too Many Tears (To Make Love Strong)
 It's Gotta Be Magic Falling In Love.
 Album: **ABCL 5233** Cassette: **CAB 5233** Cartridge: **XAB 5233**



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KEITH JARRETT BYABLUE
 Byablue Konya Rainbow Trieste Fantasm Yahllah Byablue.
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ABE 12004 RUFUS FEATURING CHAKA KHAN Tell Me
 Something Good Once You Get Started You Got The Love
 Dance Wit Me.



ABE 12009 DAVE MASON Only You Know And I Know
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ABE 12010 JAMES GANG FEATURING JOE WALSH
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abc Records

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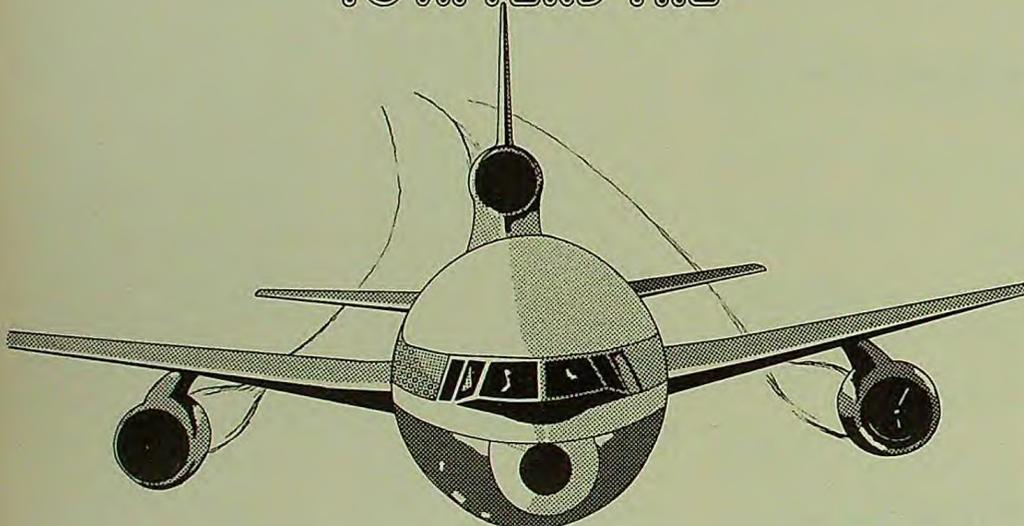
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ALBUM REVIEWS

POPULAR

DAVID ESSEX

Gold & Ivory. CBS 86039. Producer: David Essex. David Essex's career which seemed to have paused slightly in its stride looks set to regather momentum with his Cool Out Tonight single winning strong turntable exposure and with plenty of smallscreen activity surrounding the artist including his own BBC tv series. He may not be the world's greatest rock vocalist, but the man has style and a homespun honesty about his voice which is at once immediately distinctive, sinuously suggestive or affectingly sincere. There's plenty of opportunity for both styles to emerge, with Good Morning, a plaintive homesick cry, and Whole Lotta Monkey being notably good examples, although there's no over-abundance of melodic ideas, something which smart production helps to disguise. Heavy shipout figures indicate a chart placing for this one.

CHICAGO X. CBS 86031

Producer: James William Guercio. Chicago's remarkable record for quality is maintained, album number 11 arrives with the band still satisfying on a broad front, with their instrumental capability continuing to impress, but with the intermingling of voices as on the splendid Baby What A Big Surprise (a single with strong potential) and Policeman offering equal satisfaction. It is an album full of textural variety and neat little arrangers' touches that delight unexpectedly, although the last three and apparently interrelated tracks, The Inner Struggles Of A Man, Prelude and Little One get bogged

down in some soft-centred sentimentality and a rather seriously arranged instrumental track. Given a hit single, the album is bound to go Top 50

LINDA RONSTADT

Simple Dreams, Asylum K53065. Producer: Peter Asher. Linda Ronstadt manages to combine girl-next-door Country appeal with rock-heroine raunchiness, excites on stage and as a result of this sells many albums. Her voice is not extraordinary, though her choice of material is always good. Oddly, though she is billed as a Country-rock artist, her best moments are during soft-rock ballads with the neat backing from her able five-piece, though numbers like It's So Easy can pall, compared to Sorrow Lives Here, for example. She goes right back to the basics with I Never Will Marry — pure folk. Perhaps she is trying to please too many people. However, she does please a great many people, those, perhaps, whose dreams and expectations are simple. A steady seller.

THE BOYS

The Boys. NEMS 6001. Interesting and tuneful debut from NEMS new wave act The Boys who have been gigging steadily for some months. As usual with punk sounds, the sentiments are along savage lines — the opening track Sick On You is about exactly what it says it is about — and songs dwell on urban stress and the dole queue, but there is real life and zip that is encouraging for the future. Apart from the band-written material, the Boys pull off a new wave version of Lennon and

McCartney's I Call Your Name quite successfully while Cop Cars, contributed by the main writers Casino Steel and Matt Dangerfield, is as snappy a piece of aggression to any to come out this year.

SAD CAFE

Fanx Ta Ra. RCA PL25101. Producer: John Punter. Sad Cafe is a breath of fresh air, a genuinely musical band that RCA is pinning its hopes on. From under the weight of punk and sub-Yes heavy rock, Sad Cafe may emerge as the new Average White Band, or the new Climax Blues Band, or perhaps a combination of the two, with a hint of Georgie Fame here and there. In other words, Sad Cafe won't be categorised as a rock band, though it can boogie with the best of them and come up with some inspired, if not innovative, guitar work. The single is a big ballad style cut called Love Will Survive which hints at but does not represent the band's scope. Written by vocalist Paul Young, it should receive some airplay and may serve to awaken interest in this band. Will do well in Sad Cafe's home area, Manchester and, since this is after all only the debut album, demonstrates the huge potential. Fanx, Sad Cafe — but certainly not Ta Ra.

VARIOUS ARTISTS

Motown Gold Volume Two. Motown STML 12070. Latest in this 18-track series, which is basically a reworking of British Motown Chartbusters in amended form. The contents span 13 years, from the label's first UK hit in 1964, My Guy by Mary Wells, to one of its most recent, Easy by the Commodores. Other top names represented are the Jackson Five, the Supremes, the Miracles, Marvin Gaye, the Isley Brothers, the Temptations, Yvonne Fair and Thelma Houston. The success of the first volume proved that the repertoire has not been overlooked, so this package must also sell strongly — even though tv advertising, which boosted its predecessor, is not currently planned.

SPLIT ENZ

Dizrythmia. Chrysalis CHR 1145. Production: Geoff Emerick/Split Enz. This original and highly talented New Zealand band has worked up quite a name for itself in the UK through a year or so of solid touring. At first the band's eccentric style of music, dress and theatrical stage mannerisms won them a cult following and the applause of the head-rock circuit, such as colleges and universities. Then, oddly, after a line-up change, the Split Enz fraternity began to turn punk, caught up, no doubt, by the band's oddments of clothing which coincidentally reflected all that was appealing to the safety pin brigade. This album falls between the two areas. It is much more commercial than Mental Notes, the superior but inaccessible 1976 album, and features several titles made popular during concert tours. Instead of the staccato rhythms and often puzzling anti-climaxes, there are ballads, straight rock and gently sax breaks, coupled with some bizarre lyrics. The frills have gone, it's more comfortable if less original, and it should be of interest to a much wider audience than the previous UK-cut album. Chrysalis should push this one hard. There is also a 12-inch single to catch the eye.

SHERBET

Photoplay. Epic EPC82251. Producers: Sherbet-Richard Lush. It is over a year since Howzat and the group's first album but a little has been heard of this Australian outfit in the meantime. Now they are back with a bang and a cracking new LP which offers a classy collection of songs firmly in a mainstream pop mould, but offering a substance and

authority which puts them into a bracket well in advance of the waning weenybop idiom. Particularly impressive is You've Got The Gun, with its foundation in a strong bass riff, contrasted by airy harmonies and a falsetto lead, with strings adding the final glossy touch. A notably good song which sounds like a hit UK single. The group is particularly fortunate in having a splendid lead singer in Daryl Braithwaite at his best on the sensitive Still In Love With You. Given a hit single, Sherbet could put some fizz into autumnal sales.

GRATEFUL DEAD

Terrapin Station. Arista. SPARTY 1016. The band which has everything except the chart success it deserves — individual members with large and much respected talents, good material, experience, masterly production, and great acclaim on live tours. This new LP does their reputation no discredit, even if there is a hint of toned-down Fleetwood Mac about some tracks. Donna Godchaux's voice particularly good. Side two, Terrapin Station, has more life and better shape than side one, but best cuts include Dancin' In The Street and Sunrise from the first side.

CARAVAN

Better by Far. Arista. SPARTY 1008. Producer: Tony Visconti. The title must be regarded as the band's opinion, not a statement of fact. This ninth Caravan LP (first for Arista) impresses initially only with its blandness: earlier efforts, particularly Blind Dog At St. Dunstons, have been much more interesting. Pye Hastings' vocals still distinctive, and band cannot be faulted as to technique but this LP strays into m-o-r and far from the thinking man's rock which Caravan has previously proved it can do so well. Best Cuts: Man In A Car, Nightmare. Big Arista promotion, £1 a ticket tour and 50p vouchers off LPs will boost sales, and could give it chartbound velocity.

ERIC CARMEN

Boats Against the Current. Arista. SPARTY 1015. Producer: artist. Second Arista LP from ex-lead vocalist of the Raspberries — whose clever and musically competent dogging of the Beatles' footsteps, and later those of the Beach boys, brought them success in the US but little notice over here. Carmen's melodious if rather breathy tones, and his songwriting abilities, earned him a hit with All By Myself, and slightly saccharine flavour of the LP is given bite by arrangements and production. Good rather than great stuff, Best cuts: Manhattan Man, Take It Or Leave It (an enjoyable Rolling Stones ripoff) and She Did It.

MUNICH MACHINE

OASLP 502. Producers: Giogio Moroder-Pete Bellotte. The producers are the same two men who have tailored the Donna Summer hit collection. The music is precision disco sounds, with the one-title A-side Get On The Funk Train an exercise in stamina for dancers. Side two is more of the same relentless and repetitive, but offering slightly more variety thanks to six titles, all of which make a passing nod in the direction of chanted female group vocals, but even this one segues from one song to another without a pause. The album is ideal for the disco dj to put on while he nips out for a meal.

FLEETWOOD MAC and CHRISTINE PERFECT

Albatross. CBS Embassy 31569. Producer: Mike Vernon. Current sales activity surrounding Fleetwood Mac — their Rumours album has spent 19 weeks as a Stateside Number One — will certainly generate interest in this collection of their early material. Side one captures the band as they originally

were, a British bluesrocking unit, all 12-bar sequences, harmonicas and wailing vocals — a far cry from their mainstream pop stance of today, and sounding not a little dated, with the exception of the atmospheric Albatross an instrumental which has never lost its appeal. Side two, a feature for the coolly competent, but rather limited, vocals of Christine Perfect, has an effective latenight feel about it and includes one near-classic, the moving I'd Rather Go Blind.

HAMILTON BOHANNON

Phase II. Mercury 9100 040. Producer: Hamilton Bohannon. With four British hits (in 1975) to his credit but nothing since, drummer Bohannon is clearly hoping for a return to favour via his new label affiliation, Mercury. The disco mix here is familiar, though sweeter than usual on But What Is A Dream and Andrea, and positively cocktail lounge-style on Daddy's Little Son. Dancers will prefer Bohannon Disco Symphony and Just Doing My Thing, both in the mould of Hamilton's earlier successes.

HODGES, JAMES & SMITH

What's On Your Mind. London SHU 8507. Producer: Mickey Stevenson. Girl groups are Hot (and that's the name of one) in the US at present, paced by the success of the Emotions. Hodges, James & Smith have been around for a few years, but turn in peak performances on this package of upbeat outings, especially One More Love Song and Don't Take Away Your Love, and sensitive ballads, such as Situation and Love Baby. Act is due in to promote their current single, Since I Fell For You (included here), so the album may have prospects.

CAROL DOUGLAS

Full Bloom. Midsong FL 1222. Producer: Ed O'Loughlin. Disco stylist Douglas has meant little or nothing in Britain, and this LP will not alter matters. It contains predictable workouts of several pop tunes, including Dancing Queen, We Do It and I Want To Stay With You, and a few dispensible originals. A redundant release.

ROBERTA KELLY

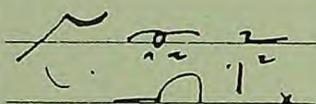
Zodiac Lady. Oasis OASLP 503. Producers: Giorgio Moroder-Pete Bellotte. The Munich Machine grinds on, with unyielding rhythmic precision. This one consists of a bunch of ordinary songs, all loosely connected with the birth signs, sung by Roberta Kelly who lacks nothing in enthusiasm, but seems to be rather short on real singing ability. Acceptable fodder for dancers, but hardly for sustained listening.

MISCELLANEOUS

MYLES EDWARDS ORCHESTRA

Artistry. Spiral SPJ 9001. Producer: Alan A. Freeman. Edwards is a keyboard player who has been around jazz clubs for many years. He is also an arranger and has been m.d. for various performers. The idea behind this set is to update Stan Kenton's compositions, and music featured by that orchestra during its heyday. As the big band sound on its own has failed to live up to Denmark Street's expectations, it makes sense to give the style a more commercial sound. It's impossible for the combination to avoid the jazz feel, especially in title like Tampico, and Edwards comes into his own in grand piano/orchestral numbers such as Interlude, even the old standby Peanut Vendor. As a demonstration of Edwards' varied skills this LP could not be bettered. The problem is that this style of m.o.r.-big band-club jazz does not appeal to younger buyers, and they are the ones that put titles into the charts. A quality release, then, but one which dealers should stock with an eye to their specialist markets.

TRIPLE
T
WENT SOUTH
Love
Shirley & Tommy



It says — ring Music Week for a colour ad.
So why don't you? — dial 01-836 1522

This apology and correction appeared
in the Evening News on 19th Sept 1977

MONDAY, SEPTEMBER 19, 1977

EVENING NEWS 19

WAITING

Bus Stop Records

On August 29 we said that Eastop Records were going bust. We now know, however, that though the offices of Bus Stop Records Ltd are closing down, there is no question of insolvency.

The sale of Intune Ltd and of Intune Productions Ltd (the former owner of the Bus Stop label) was completed towards the end of July.

We are informed that the

closing-down of the Bus Stop offices is partly a result of the sale, since there is now a greatly diminished need for staff and offices, and partly a result of the company's decision to trade in future principally through licensees.

Our apologies for any misunderstanding and for any embarrassment caused to the company and to its owners, Mitch Murray and Peter Callander.



Ooh la! la!



ANNOUNCE THAT THE BARCLAY LABEL IS NOW BEING MARKETED
IN THE U.K. BY LOGO RECORDS (SALES & DISTRIBUTION VIA SELECTA).

RELEASED SEPTEMBER 29th (FIRST 7,500 IN SPECIAL BAGS)
'I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU)' BY LOVE AND KISSES BAR 701

RELEASED OCTOBER 14th
'GET YOUR BOOM BOOM AROUND THE ROOM' BY PAMPLEMOUSSE BAR 702

LOGO RECORDS 86 MARYLEBONE HIGH STREET LONDON W1

FOURTEEN SONGS THAT MONEY COULDN'T BUY

Silent Treatment
Dancing On My Feet
Gran Mamou
Burma Shave
Nancy's Minuet
He's Got My Sympathy
Little Hollywood Girl

Omaha
Empty Boxes
I Can't Say Goodbye To You
Nothing Matters But You
When Snowflakes Fall In The Summer
I'll See Your Light
Why Not

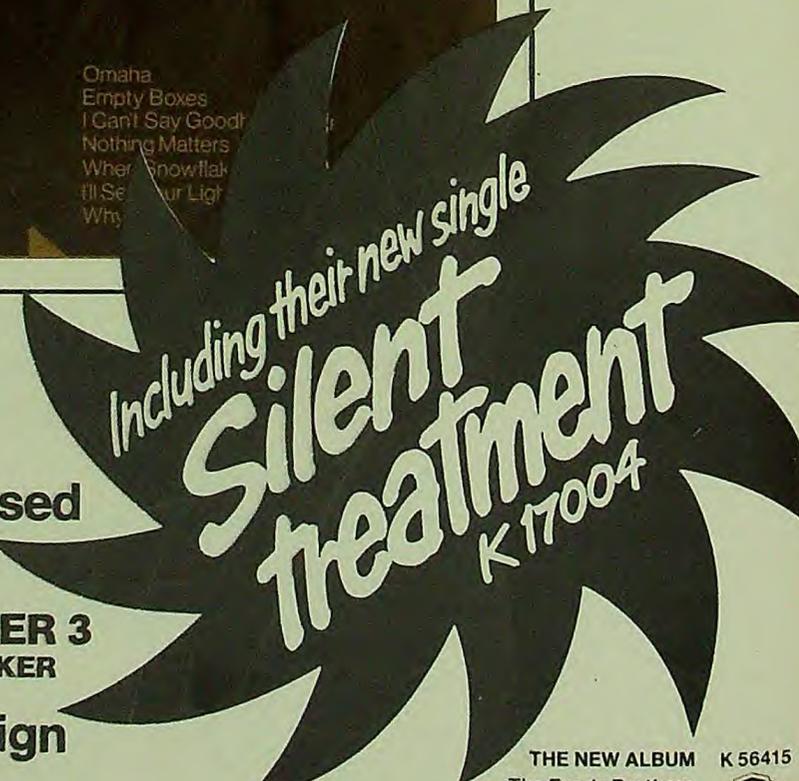
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A Warner Communications Company

STUDIOSCENE

by TERRI ANDERSON

A COMPANY WHICH started in the garden shed of its founder, in the face of breathtaking indifference from all banks and other sources of finance, last week underlined the fact that it has grown into one of the biggest manufacturers of consoles in the world by opening a 20,000 square ft. extension to its factory.

A tour of the new Rupert Neve building at Melbourn, Cambridgeshire, was something like globe trotting; consoles of all sizes (but the one distinctive Neve shape) were in varying stages of completion, and labels attached to them announced destinations such as Star Studios USA, RCA Sao Paulo, Action Studio Greece, Sony Tokyo.

Then there were the special projects which have given emphasis to the reputation Neve has built for its product with other big names in the audio industry, such as EMI — for which and with which Neve designed the series of Emineve desks — and the BBC. Several broadcast and mixing consoles are currently nearing completion at Melbourn, all for the BBC. These are the advanced guard of what will be a comprehensive re-equipping programme for all the corporation's many studios. The BBC's own design engineers worked with the Neve team to produce the specifications and the first few desks are now at the gremlin-eradicating stage at the factory. The new building, into which the stores and wiring and testing stages of manufacture have been moved, is bright and airy and, for all its great size, much more like a workshop than a factory in atmosphere.

The opening ceremony was performed by the Rt. Hon. Francis Pym, MP for Cambridgeshire, who referred to the company as having "in the space of a few years had a

Neve opens new plant

meteoric rise to a position of innovation and dedication in its specialist field". Neve chairman, Robin Rigby, said that as a company Neve has always recognised the importance of providing employees with pleasant working conditions, and had followed this principle in the new factory.

The 250 employees at Melbourn are producing audio-mixing equipment for all branches of the entertainment industry, and 70 or 80 per cent of the output is exported — studios in 54 countries now being Neve-equipped. The latest expansion of the factory is in fact the third in the development of the premises since the purpose-built factory and office block was opened in 1970 and there is another small factory at Kelsoe in Scotland. Models produced vary from table-top standard consoles selling for around £3,000 to very large, sophisticated, custom-built systems with £100,000 price tags. Technical innovation (and



WIRING AND testing work in progress at Neve's new factory near Royston, Cambridgeshire.

the demonstrably rigorous quality control which makes it a workable reality) has been fostered at Neve since Rupert Neve, a respected electro-acoustical technician himself, set up business in the early Sixties. His first, home-made, mixer is now owned by the company and housed at Melbourn.

As far as is possible Neve makes everything itself. The process begins in the original factory building, where aluminium sheets and tubular frames are cut and put together to produce the bare bones of the familiar Neve console shape — notable for its breadth between front edge and VU panel. The details start to appear even at this early stage; the upper edges of the inner aluminium panels, visible in the finished model, are a feature of Neve design, and these are hand-burnished from the start.

Customising can begin at this stage too, but as technical director Dr Martin Jones explained, the

company's organisation allows for a very wide interpretation of what is standard, and the control and breakdown of design elements means that many customers particular requirements can be met from Neve's own huge and complex meccano set. The flexibility of its stores is a matter of some pride to the company. Not only does it carry good stocks of all components necessary for any of the standard models, it has extra items to match any of the customised features on the special jobs which have passed through the factory at any time. Even down to such details as special fader knobs, whenever special features or facilities are bought in, extras are kept in the store.

The finest flower so far of the company's innovatory efforts has been the Necam computer-assisted mixdown system, and the construction and testing of Necam units is an important part of the factory's work.

Questioned about the future of Neve in particular and console building in general, Jones said he believed it inevitable that desks would become more complex, and the number of tracks used in recording would increase. But he felt that the mixer has gone about as far as it can go with regard to size. "Studios are taking a more realistic view, and they no longer demand a monster in the control room to impress the customers. However, they are looking for more facilities in a smaller size desk."

The biggest console in the factory on the day of the official opening was a 40-in, seven or eight-foot long construction bound for a studio in Osaka, Japan. It was a big desk, Jones conceded, but the factory had recently completed one which was almost twice as big — a wraparound design incorporating a large producer's table — for a studio in Austria. "It was a very expensive way to buy a formica-topped table, but that was how they wanted it," he commented.

Neve's target for 1977 is £3.5 million in turnover, and sales and export graphs to date indicate that it is a perfectly realistic aim. Derek Tilsley, marketing director, was happy to agree to that, and to add a few other statistics. The Melbourn factory produces almost all the goods, but there are subsidiary companies for service, spares and marketing in Los Angeles, New York and Toronto, and an office in Germany. The number of Neve models being made for stock at present is 10, but a far wider range is available as standard, made to order — including film dubbing mixers, OB desks and disc mastering consoles — and about 50 percent of the output can be called custom models. Of the total sold annually, half go to the music industry and half to broadcasting.

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The EMI Imports Roadshow is at present (28th) at the Post House, Washington, Tyne & Wear. From tomorrow the schedule is as follows:

29th September The Post House, Queens Drive, Osset, Wakefield.

30th September The Post House, Braunstone Lane East, Leicester.

3rd October Great Danes Hotel, Ashford Road, Hollingbourne, Nr. Maidstone, Kent.

6th & 7th October The White City Stadium, Wood Lane, London W12.



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Punk Rock

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Puncture-"Mucky Pup" RRP 70p

Picture sleeve-Sth. London Band playing at Dingwall's, Rock Garden, etc.

Now one of London's leading New Wave Specialists, Small Wonder Records started in late 1975 by Pete and Mari Stennett with a small shop in Hoe Street, Walthamstow E17. Pete has often spoke of how Lightning's out of the ordinary service has helped him build his business. Well Pete! Let's not take anything away from the work and enthusiasm you've both put in to spread the word about the New Music-it's certainly paid dividends for you. Pete stocks many specialist selections not stocked by us.

Lightning RECORDS NEWS

New Wave



Doodle Bug

THE VORTEX is THE club for Punk Now-let's hope The Majors don't fizzle it out like the ROXY. A "Live at the Vortex" album due soon-lots of money being offered to get rights by numerous majors. Is THE RUMOUR TRUE?...one of the RADIO STARS was a WOMBLE? SILVER THREAD in PAISLEY, and TIFFANY'S in Edinburgh, two of Scotland's leading Punk venues-but new ones are sprouting up daily all over the country... POLICE in the studio now recording for end of October single release...PATRICK FITZGERALD-the Punk answer to Dylan seen around Walthamstow and Leytonstone-watch out for him..... VORTEX planning fortnightly magazine with 10,000 run-MATTHEW NUGENT is the editor-

VORTEX CAFE and RECORD SHOP-a bold venture in the right direction the new



Good Luck to all concerned...according to ZIG ZAG magazine, ELVIS COSTELLO was once lead guitarist for SEX PISTOLS under pseudonym of WALLY in August 1975-WOWIE WOWIE!! Try NICK KENT in NME for Punk with authority. He was singing and playing guitar with SEX PISTOLS and CLASH some time ago. Apparently some astounding revelations via HEARTBREAKERS Roadie in NEXT issue of VORTEX magazine... So where's this one? ISLAND RECORDS are distributing it F.O.C. all over the country. Sorry we couldn't contact RAW RECORDS for this issue. Remember those Oldies are valued customers of ours. Lightning negotiating with Major for distribution of numerous GROUPS signed to them.. All PUNKS please send news for next issue in two weeks TA

CHART & ORDER FORM

- 1 [] SEX PISTOLS-Anarchy in the UK (£1.00)
- 2 [] 999 - I'm Alive
- 3 [] THE REZILLOS-Can't stand my Baby
- 4 [] GENERATION X-Your Generation
- 5 [] THE ADVERTS-Gary Gilmour's Eyes
- 6 [] THE DRONES-Lookalikes (65p)
- 7 † [] LONDON-Friday on my Mind 12" (80p)
- 8 [] THE NOSEBLEEDS-Ain't been to no music School
- 9 [] THE CORTINAS-Fascist Dictator
- 10 [] IAN DURY-Sex, Drugs and Rock N'Roll
- 11 [] CHELSEA-Right to Work
- 12 [] WAYNE KRAMER-Ramblin' Rose (80p)
- 13 [] CHERRY VANILLA-The Punk
- 14 [] THE ADVERTS-One Chord Wonders
- 15 [] THE VIBRATORS-London Girls
- 16 [] DESPERATE BICYCLES-Medium was Tedium
- 17 [] WRECKLESS ERIC-Whole Wide World
- 18 † [] THE BUZZCOCKS-Spiral Scratch (80p)
- 19 [] THE LURKERS-Shadows
- 20 † [] THE MOTORS-Dancin' the night Away
- 21 † [] THE VALVES-Robot Love
- 22 † [] SLAUGHTER & DOGS-Cranked up Really High
- 23 † [] VENUS/RAZORBLADES-Punk-a-Rama
- 24 [] RADIO STARS-Stop It (65p)
- 25 † [] THE MODELS-Freeze
- 26 † [] THE ELECTRIC CHAIRS-Stuck on You (65p)
- 27 [] JOHNNY MOPED-No One
- 28 [] CREATION-Makin' Time
- 29 † [] THE SQUEEZE-Packet of Three (65p)
- 30 [] THE POLICE-Fall Out

† denotes New Entry or Re-Entry into chart

ALSO AVAILABLE!

- [] ALBERTO'S-Snuff Rock (65p)
- [] LEE KRISTOFFERSON-Dinner with Drac
- [] THE BANNED-Little Girl
- [] SLAUGHTER/DOGS-Where have all Boot Boys Gone 12" (65p)
- [] THE DAMNED-Problem Child
- [] BLITZKRIEG BOP-Lets Go
- [] THE CLASH-Complete Control

TOTAL []

* Compiled from Actual Warehouse Sales

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Address _____

(48p per record + 8% VAT-includes Post/Pack)
minimum order 50 assorted records

amount enclosed £ / p

To receive stock send remittance with order to:
LIGHTNING RECORDS LIMITED

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Chiswick Records

OCTOBER RELEASES
ORDER NOW!!

ALBUMS:-
Radiators from Space - "TV" Tube Heart R.R.P. £3.39
1ST ALBUM - WICK 4.
Screwdriver - "Keeps them off the Streets" £3.39
Available *SINGLES* (All Picture Sleeves) 70p each.
Jeff Hill - "I Want you to Dance with Me" - NS16 (1st release)
Radiators from Space - "Enemies" - NS19 2nd single
Screwdriver - "Anti-Social"/"19th Nervous Breakdown" NS18 - 2nd Single.
FORTHCOMING SINGLES
October 7th. Amazorblades - "Common Truth" - NS20 - 1st Chiswick Release.
Due Soon - Stukas - "Clean Livin' Kids" - NS21 1st R
Due Soon - Radio Stars - "Nervous Wreck" - 3rd R (12" single on 1st 9999 - Picture Sleeve)
Posters and Promotional material available!

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ORDER NOW ***** ALBUMS OUT NOW!

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Stiff's Greatest Hits - FIST 1 - £3.99 All the early singles on one great Album!
SINGLES-OUT NOW!! - R.R.P. 75p
Damned - "Problem Child" - BUY18-3rd single (First 10,000 in Picture Sleeve)
Yachts - "Suffice to Say" - BUY19 - 1st release (No Picture Sleeve)
Special STIFF release - OUT NOW!!!
Alberto Y Lost Paranoias - "Snuff Rock" - LAST2(EP) (Picture Sleeve) (RRP £1)



ORDER NOW - NEW SINGLE RELEASES - AVAILABLE NOW!!!!!!

Sham '69 - "I Don't Wanna"/"Red London"/"Ulster" RRP £1.15 (12" Pic. sleeve on 1st 10,000-7" @ 80p
Important 1st release for Surrey Band
Menace - "Insane Society"/"Screwed Up" (Illegal) Label 12" Picture Sleeve RRP £1.10-7" Pic Sleeve @ 70p
1st release from NORTH LONDON BAND

FORTHCOMING RELEASES!! (Due early October)
Alternative TV's No title yet-on Deptford I/C Label
+ New Chelsea & Cortina's singles
+ 1st WASPS single due end of October

Zoom

ZOOM RECORDS - AVAILABLE NOW!!
P.V.C. 2 - "We're gonna put you in the picture" 75p (1st release for Glasgow Band-Song written by SLIK)
Also - 1st ZOOM release-Valves-"For Adolf's only" RRP 75p
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Sniffin' Glue

SNIFFIN' GLUE
The notoriously Famous 'PUNK' magazine sells for 30p. Packed with up to date 'PUNK' news and gossip. 12th issue due early October will include FREE alternative T.V. single with each copy.
Order Now 20p each (payment with order)
Back issues sold out-and not available!

Design Martin Studios

NOTE..

LEADING PUNK + NEW WAVE - OLDIES SHOPS... Please contact us NOW for inclusion in our Directory and for feature in future PUNK/ NEW WAVE NEWS Issues!!

AUDIO

Grundig returns to hi-fi

Some answers to customers questions

FORMERLY NOTED for tape recorders, high quality radios and portables, Grundig returns to hi-fi with a strong range of new products. One innovation is a new type of unit known as a "casseever", taking the form of a cassette deck with tuner and amplifier in a compact housing. Also introduced are two receivers with 15 and 20-watt ratings, a larger tuner-amplifier unit, the CN-1000 Dolby cassette machine, and the TS945 open-spool tape deck.

Grundig's avowed intent is to "attack the British hi-fi market dominated by Japanese-built products." Except for the use of Dual record players, all the hi-fi products are designed and made by Grundig, and it is the company's policy to offer every unit complete with one sound source — radio, disc or tape — so that the addition of speakers is all that will be needed to form a working installation. Music centres are also prominent in Grundig plans.

NO FEWER than six new Technics turntables incorporate quartz control in the interests of speed accuracy. Previously this feature was offered in only the SP10 Mk2 professional model, but the extended range, based on a common direct-drive chassis, brings unusually precise control to hi-fi units which differ in respect of styling and facilities. All models have an LED speed display and a feather-touch control of novel design. One touch on the button changes the speed by 0.1 per cent, but continual operation causes the speed to change all the way to a limit of 9.9 per cent. High torque and quick start-up are other features, and the new models are in automatic, semi-auto and manual versions. A pickup arm is fitted in each case.

AUTUMN INTRODUCTIONS by Marantz are across the entire audio spectrum and include amplifiers, receivers, tape machines and disc equipment. Special feature of the 2500 stereo receiver is a built-in oscilloscope with audio, tuning and multi-path displays: this elaborately equipped unit is rated at 250 watts each channel and offers an optional plug-in Dolby replay capability. Another newcomer is the CD-310 cassette front-loader with Dolby noise-reduction, three tape bias settings, overload indicator and choice of fascia designs. Dealers should contact Marantz Audio UK, 203 London Road, Staines, Middlesex for newly prepared information.



Technics SL-1300 Mk2 direct-drive turntable.

NEW PRODUCTS

EDITED by CLEMENT BROWN

DESIGNED WITH the audio engineer in mind, the Sennheiser UPM-550 voltmeter features high sensitivity and extended bandwidth. Range is 10Hz to 1MHz and the meter comes equipped with dBA, 1kHz bandpass, CCIR noise and 20Hz to 20kHz linear filters. There is provision for two additional internal filters and for external filter connection. Outlets for oscilloscope and headphones are fitted. Distributors are Hayden Laboratories Ltd, Churchfield Road, Chalfont St. Peter, Bucks.

POWER AMPLIFIER section of Technics' new SU-8080 is a direct-coupled amplifier. Essential feature of this design, as with some other top grade amplifiers, is elimination of coupling capacitors in amplifying circuits in the interests of accuracy of low-frequency response and performance. Output rating of this prestige model is 72 watts per channel at very low distortion. Special technical feature at the input is a low-noise pickup preamplifier. Introduced at the same time is the ST-8080, a matching tuner of advanced design. The two units together are to sell at around £470.

CHECKPOINT ACCESSORIES by BASF, formerly devoted to tape specialities are now extended to cover record care aids. New items include a record cleaning arm with adjustable cleaning head, a cleaning pad, a stylus cleansing kit with fluid plus brush and inspection mirror, a turntable levelling kit, and a record care kit incorporating a selection of aids. Several composite kits are to be added soon.

SUPERSEDING THE existing hi-fi range and designed to offer better performance at a competitive cost, new NAD separates from Pysier comprise three integrated amplifiers, three receivers, two FM/AM tuners and two turntables. Electronic units are rated at 30, 50 and 80 watts per channel, and the new turntables are the 101 manual belt-driven model and the 202 semi-automatic unit. Further extensions to this mid-price series are expected. Pysier also handle the Fuji, Accuphase and Audio Pulse lines.

HI-FI SPEAKER range by Celestion of Ipswich now consists of ten models including the Ditton 22, introduced earlier this year, and the new Ditton 15-XR. This latter speaker is a bookshelf reproducer measuring only 22 x 9 1/4 x 99 1/2 inches, using all new components but drawing on the experience gained with the long-running Ditton 15. Thus the auxiliary bass radiator innovation, linked acoustically but not electrically to the rest of the system, continues in use. The other units are the 8-inch long throw bass unit and HD1000 tweeter. Enclosure volume is 23 litres and the programme power rating is 60 watts.



BASF Checkpoint record care kit.

Improving sound on older recordings

Can I improve the sound from my older records, which on modern equipment sound noisy? I have heard of lubricants and the possibility of "mending" scratches. Can you confirm that this is possible or otherwise tell me what to do?

Perhaps you have seen references to anti-static and similar preparations and to completely unjustified suggestions that messy lubricant substances may fill up scratches and make them less obvious in the reproduction. However, we do not recommend the use of fluids or lubricants. On the contrary we must strongly advise against their use — as we have done before.

The addition of substances to grooves cannot aid cleaning or noise suppression. It can only attract dirt or hold existing dirt in place, thereby increasing the overall noise level and possibly causing distortion. Also, any residue in the grooves will build up behind the stylus tip and distort its shape, and this is bound to be troublesome.

Until recently it was not possible to make any great impact on the sound of worn or scuffed records. However, there is now a lively interest in noise suppressors and several have become well established on the American market. This year Garrard introduced one. Such devices are electronic filters which work on the impulsive nature of scratch noise, reducing the click sound while letting the music through. It should be understood, though, that a filter is bound to have some effect on the programme.

There seems to be some lack of agreement on choice of cartridges for popular turntable units. The one I favour is the Sansui SR-222 and I should like to use a really top class cartridge in it. What do you advise?

The SR-222 is an excellent economy-class player and a good choice for a simple hi-fi system. However, on any player it is the pickup arm that sets the limit on cartridge choice. Its mass and bearing frictions determine what is possible, and you cannot expect to use an expensive and advanced cartridge in an arm that is not designed for such demanding standards.

A suitable cartridge for the Sansui is the Ortofon FF15E. This combination yields a nicely positive but reasonably smooth sound. Have a look at the revised ADC range as well. The QLM34 is a notable candidate. Be warned that you are not in the featherweight tracking league. You will have to spend more to achieve that distinction!

My flatlet room is only 10 x 13 feet, with normal height. Is there any

prospect at all that I may enjoy real stereo hi-fi, or should I rest content with a mono player of simple kind?

Yes, you can have hi-fi on a modest scale. Most relevant is that stereo provides you with the means to enjoy refined quality; you would have little chance without it! Mono would sound more limited, less detailed. Quite likely you must accept strict limits on volume, but that does not mean poor quality, and in any case it implies low power and relatively low cost.

There is a good variety of unit systems, and when investigating them you need specify an output of around 15 watts per channel only. The market is well endowed with bookshelf speakers and it is usually possible to space these for stereo after some experiment with shelf or wall mounting.

Sample the latest gear and listen carefully, ensuring that sound quality is clean and well defined at modest sound levels. Add headphones for private late-night listening. Budget around £200 for hi-fi from records only, but try to increase this to take in a radio tuner.

I have a pair of speaker cabinets by Goodmans and most of the drive units have been removed. Since these cabinets are in very good order and well made, I wish to fit suitable units to restore them for a stereo system. The question is: which makes should I look for?

It is by no means as simple as you may suppose. From the description you gave we cannot say with any confidence what arrangement might work, and we doubt whether Goodmans would be prepared to help either. A loudspeaker is a complete system and the enclosure and its drive units are interdependent parts. Without experiments and tests it is not possible to say what will happen when assortments of units are put into boxes.

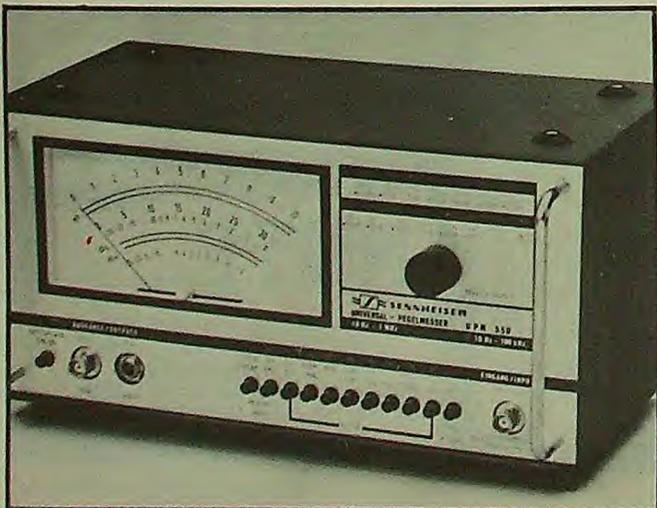
In particular the internal volume of the enclosure is critical. You may get somewhere if you study the details of drive unit kits marketed by leading speaker manufacturers. Instructions supplied with such kits give enclosure specifications and you can learn something by comparing the instructions with your cabinets. But there will be specific requirements concerning construction and internal details, and these must be taken into account. Firms active in this field include, Peerless, Wharfedale and Goodmans.

Noting that tape firms make accessories for tape maintenance and editing, I am wondering to what extent it is feasible to work on cassettes. Is it difficult to edit such tapes?

No, it is not very difficult. It is not as easy as work on open spools but fortunately accessory firms (Bib, for example), as well as the tape companies, market a range of aids.

Tape can easily be pulled out of a cassette so that it can be cut and joined, and there are editing tools to help. The tape may have been crinkled or otherwise damaged and it is possible to splice in a new length, extracted from a spare cassette. One can obtain empty cassettes, too, and thereby have scope for winding in new tape or salvaging partially damaged recordings.

There are limitations when it comes to recorded music cassettes. Stereo involves a pair of tracks in each direction of tape travel, so any editing work is bound to affect the whole recording.



Technics SU-8080



Sennheiser UPM-550 voltmeter.



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Our big, successful, launch also lifted the sales of the last seven Stones LPs. So now we're giving these albums an extra push too—with full pages in all the major music papers.

Suddenly the 'hot licks' symbol is on everyone's minds, as well as their jeans; so stock up with the Stones—the mouth is doing even more business than usual.



Sticky Fingers
COC 59100



Goat's Head Soup
COC 59101



It's Only Rock 'n' Roll
COC 59103



Made In The Shade
COC 59104



Exile On Main Street
COC 69100



Black and Blue
COC 59106



Stone Alone
COC 59105



Love You Live
COC 89101

Available on Rolling Stones Records and tapes.



DISCOS

Chart commentary

by JAMES HAMILTON

Olympic Runners (3) has made a jump that is not reflected in this chart, which omits all established pop Top 30 hits. Similarly, Donna Summer (6) and Idris Muhammad (8) are healthier than they look, and Commodores (10) actually moves up! ... Barry White (27) charts on import action but is out here this week ... Roy Ayers (37) is due for 45 release on October 21, if that's not too late ... Village People import (29) gets gay support ... People's Choice (24), also a TSOP import 45, yo-yos in again from East Anglia/Midlands/North ... Boney M (16) is biggest in Midlands/Scotland ... Eddie Henderson (17) has mainly South-East and some N-East support ... Marvin Hamlisch (20), Rose Royce LP (18), Mass Production (36) and Lenny Williams Shoo Doo (23) seem strongest in S-East/Midlands, while Lenny Williams Choosing You (35) started in S-East but is now in North too, along with Lamont Dozier (34)

Breakers

Other disco breakouts include:—Limmie Funk Limited Soul Rules OK? (Polydor 2058 913), Archie Bell Disco Showdown (Philadelphia PIR 5580), Jean Carn If You Wanna Go Back (Philadelphia PIR 5501), Steve Miller Jungle Love (Mercury 6078 812), Motors Dancing The Night Away (Virgin VS 186), Paul Jabara Shut Out (Casablanca CAN 109),

Disco picks

- COMMODORES Brick House (Motown TMG 1086) funky smash***
- BROTHERS JOHNSON Right On Time (A&M AMS 7313) funky 12-inch***
- BARRY WHITE It's Ecstasy When You Lay Down Next To Me (20th Century BTC 2350) slight style change***
- LENNY WILLIAMS Shoo Doo Fu Fu Ooh! (ABC 4194) swinger with radio support***
- afat larry'S BAND Fascination/We Just Want To Play For You (WMOT K 11002) Bowie tune/funkier flip**
- ISAAC HAYES Disco Connection (ABC ABE 12007) full-length 12-inch**
- IDRIS MUHAMMAD Could Heaven Ever Be Like This/Tasty Cakes (Turn This Mutha Out LP, Kudu KU 34) exciting longer version/funky import hit**
- PAUL JABARA Shut Out (Casablanca CAN 109) disjointed gay hit, with Donna Summer guesting**
- RONNIE JONES Soul Sister (Mercury 6198 125) reservised as 12-inch promo with edited intro**
- ARCHIE BELL & THE DRELLS Disco Showdown (Philadelphia PIR 5580) rhythm rattler**
- ARCHIE BELL & THE DRELLS Glad You Could Make It/on The Radio (Hard Not To Like It LP, PIR 82195) funkier tracks preferred by many*
- NCCU Bull City Party/others (Super Trick LP, UA UAS 30122) funky*
- KEITH ROWE Groovy Situation (Black Swan WIP 6405) slinky reggae*
- CHI-LITES Who's In Love With Me (Mercury 6167 571) fast flier*
- HANK CRAWFORD Lady Soul (Tico Rico LP, Kudu KU 35) jazz-funk*
- CAROL DOUGLAS I Want To Stay With You (Full Bloom LP, Midsong FL 12222) somewhat gay*

McCoo & Davis Look What You've Done To My Heart (ABC 4191) ... Gene Farrow Hey You Should Be Dancing (Magnet MAG 89), due for reissue, has new support reflecting its US disco success ... Roberta Kelly Zodiacs (Italian Durium DA 1

30266, LP) joins Benny Golson The New Killer Joe (US Columbia PC 34678, LP) as a hot import ... In Crowd We Play Reggae (Cactus CT 108) could crossover from reggae venues, where it's currently huge ...

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (1) STAR WARS THEME, Meco (RCA XB 1028)
- 2 (6) FROM HERE TO ETERNITY, Giorgio (Oasis 1)
- 3 (3) KEEP IT UP, Olympic Runners/George Chandler (RCA PB 5048, 12 inch)
- 4 (8) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- 5 (11) DO YOUR DANCE, Rose Royce (Whitfield K 17006)
- 6 (7) I REMEMBER YESTERDAY, Donna Summer (GTO GT 107)
- 7 (10) YES SIR I CAN BOOGIE, Baccara (RCA PB 5526)
- 8 (2) COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT, Idris Muhammad (Kudu KUDU 945)
- 9 (15) LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- 10 (9) BRICK HOUSE, Commodores (Motown TMG 1086)
- 11 (—) THEME FROM BIG TIME, Smokey Robinson (Motown TMG 1085)
- 12 (13) O-H-I-O, Ohio Players (Mercury 6167 549)
- 13 (5) BEE STING, Camouflage (State STAT 58, 12-inch)
- 14 (4) LET'S CLEAN UP THE GHETTO, Philadelphia Int. All Stars (Philadelphia PIR 5451)
- 15 (12) QUIET VILLAGE, Ritchie Family (Polydor 2058 912)
- 16 (39) BELFAST, Boney M (Atlantic K 50385, LP)
- 17 (32) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 18 (—) IT MAKES YOU FEEL LIKE DANCIN', Rose Royce (K 56394 LP)
- 19 (23) BITE YOUR GRANNY, Morning Noon & Night (UA UP 36292)
- 20 (—) BOND '77, Marvin Hamlisch (UA UP 36301)
- 21 (17) FREE SPIRIT, Denis Coffey (Atlantic K 10991)
- 22 (21) THE WARRIOR, Osibisa (Bronze BRO 41)
- 23 (—) SHOO DOO FU FU OOH!, Lenny Williams (ABC 4194)
- 24 (—) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- 25 (33) SWEET DYNAMITE, Claudja Barry (Mercury 6198 168)
- 26 (—) THE MAGIC IS YOU/YOU'RE THE ONE, John Davis & The Monster Orchestra (Polydor 2058 923)
- 27 (—) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White (20th Century BTC 2350)
- 28 (16) TANGO IN SPACE, Space (Pye NSPL 28232 LP)
- 29 (—) SAN FRANCISCO, Village People (Casablanca NBLP 7064)
- 30 (—) BOHANNON DISCO SYMPHONY, Hamilton Bohannon (Mercury 6167565)
- 31 (19) I GOT TO SING, J.A.L.N. Band (Magnet MAG 97, 12-inch)
- 32 (—) RIGHT ON TIME, Brothers Johnson (A&M 7313, 12-inch)
- 33 (37) CERRONE'S PARADISE, Cerrone (Atlantic K 10961)
- 34 (29) GOING BACK TO MY ROOTS, Lamont Dozier (WB K 16942)
- 35 (35) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 36 (—) I BELIEVE IN MUSIC, Mass Production (Cotillion K 50400)
- 37 (30) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2391 392, LP)
- 38 (—) SPRING HIGH, Ramsey Lewis (CBS 5515)
- 39 (—) THE GREATEST LOVE OF ALL, George Benson (Arista 133)
- 40 (—) DANCE AND SHAKE YOUR FUNKY TAMBOURINE, Inner City Express (Ebony EYE 1)

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Star Wars
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Inner City Express
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EYE 1

RCA



DISCOS

by PAUL PHILLIPS

The PRS and the disco: how revenue is collected

"PERHAPS WE should have put some jokes on there, or a few funny faces." Marshall Lees is reflecting on how the Performing Right Society could have cheered up the sheet-filling which, until two years ago, disc jockeys were required to do after each night's work so that the Society could know which records had been played.

The jokes and funny faces idea is purely off-the-cuff and not at all meant to be taken seriously. But it does underline what is for the PRS a very serious problem — the constant search for perfection in the computing of royalties for songwriters, publishers and composers.

The sheet-filling system was far from perfect, partly due to the reluctance on the part of many DJs to become involved in what they viewed as grey-faced bureaucracy but also because of the patent impracticality involved in requiring a fast-working DJ behind a dimly-hit console to adequately fill in a form.

Marshall Lees is the PRS's licensing controller (administration) and as such he is very concerned with ensuring that all premises where public performance is taking place — whether on record, TV, radio or live band — are properly licensed and also that the PRS is as informed as is humanly possible as to what music is being played so that income generated by licensing is properly distributed among PRS members.

The problems involved in this are encapsulated in the PRS Year Book. Under the heading "How the PRS distributes its revenue" the paragraph appears:

"In the case of music users other than broadcasting stations i.e. hotels, dance halls, juke boxes, bars etc., it is not practicable to require complete returns to be submitted, and even if they were obtained the

cost of analysing them would consume so much of the royalties collected that there would be little left to distribute.

"Programme returns are, therefore, obtained from only a limited selection of general music users."

This certainly confirms DJs' suspicions that PRS money generated from the discos is not always going to the right people but the apparently widely-held belief that it is distributed among Top 50 acts is way off beam. The PRS is neither that arbitrary nor so unsophisticated.

"We issue licenses for a huge number of discotheques, says Lees, "but they are licensed by reference to the premises. So we have a tariff for clubs which includes a charge for discotheques.

"The same tariff incorporates

radio providing background music, and cabaret artists providing live music.

"We license discos at pubs under our pub tariff, discos at clubs under our club tariff, discos at village halls under our general halls tariff. Another tariff covers premises owned by local authorities."

If all discotheques were static and all DJs resident, the PRS' dealings with them would be much easier. But the fact that such a large proportion of discos are held in premises where other forms of musical entertainment are taking place made it inevitable that the licensing responsibility should shift from the DJ to the proprietor.

This does not mean, however, that a DJ's thoughts need never turn to the PRS. Whoever is the licensee — the DJ or the proprietor — the principle behind the issuing of a licence

remains the same. People who write music of any sort which becomes the subject of public performance are entitled to financial reward for their efforts.

Songwriters and composers are not, as a rule, paid a salary. They live on income generated by their writing talents and a large part of that income is made up from public performance, either live or on record.

DJs make a living from playing in public the recorded version of someone else's work and by not ensuring that the PRS is receiving its due they are in turn, depriving songwriters of their living.

But since a DJ is no longer required to be licensed, how can he fulfil his responsibility? "By ensuring before he performs that a licence is in force on the premises," says Cyril House, PRS general manager, licensing.

Enlarging on that Lees explains: "Under the Copyright Act anyone who permits public performance of copyright music to take place has a responsibility to ensure that the premises are properly licensed.

"Our lawyers have interpreted this as meaning the promoter, the proprietor and even the performer, and in discos we must see the disc jockey as the performer."

In other words, a disc jockey is just as liable for prosecution as the owner of the club he is working in if proceedings are taken under the Copyright Act. So it is in his own best interests to ensure that a licence is held before starting work.

Strong as these words are, there is no sense in which the PRS is 'out to get' DJs or discotheques. In enforcing the law it is concerned, naturally enough, in protecting the interests of members. However, in serving these interests it also recognises discotheques as a useful source of income and there is a certain amount of sympathy with the

criticism about distribution of money from discotheques.

"Money which we collect from background music by record players or from discos is distributed by reference to chart and statistical information which we gather and we do not require under present policy a programme. This could have the effect that there are records which are being played by disc jockeys which are not being included.

"So if the disc jockeys feel that distribution of income which they generate is not quite fair, then there's a certain justification for that. But we dig a lot deeper for our information than simply paying out to artists in the Top 50. One of our main sources of information is the BMRB chart which goes up to 200."

Nevertheless both Lees and House are receptive to the suggestion that records which are enormously successful in discos may never be heard over the airwaves, never appear on any chart and therefore the writer and performer of the music could be losing out on a source of income.

There are obvious examples of records breaking out of the Northern discos and becoming national hits — Robert Knight's Everlasting Love and Guy Darrell's Hurt are two. But how many records are equally popular in discos yet never see the light of day in any other outlet?

It is difficult to see how the PRS can cost-effectively compute in any greater detail than at present for fairer distribution of disco royalties. If disc jockeys seriously feel that there are artists losing out in this respect then the onus must be on them. If they felt filling in programme sheets was a waste of time, it must surely be up to them to prove that their strength of feeling was in support of the affected artists and not just against the form-filling.

MUSIC WEEK JULY 16, 1977

Selecta to handle Free Reed

by TERRI ANDERSON

OFFERS OF first a licence deal and then distribution by Transatlantic have been turned down by the new specialist folk label, Free Reed Records, which has now finalised an exclusive distribution arrangement with Selecta.

The agreement is unusual in that it is for a trial period of six months, and is tailored to give Free Reed the amount of control it wants over the pattern of marketing and distribution. The trial period includes Christmas, a particularly prolific time for folk material.

Having successfully brought a range of marketing ideas to bear on folk music in its discount mail order business, Free Reed set up its own label last November, with an initial unprecedented step of releasing eight folk titles at one time. This move

paid off when several began to sell, and one album, John Kirkpatrick's Plain Capers, reached extraordinarily high figures for a folk LP — over 6,000 to date.

The offer of a licence deal with Transatlantic was not taken up because Free Reed wished to remain completely independent, and Transatlantic's distribution terms, were not considered suitable, by Free Reed managing director, Neal Wayne. The special deal with Selecta does not include pressing; Free Reed continues to be pressed by Plastic Sounds, a small, specialist factory. When, as anticipated, the Selecta distribution to all retailers, combined with mail order sales, brings large pressing orders, Free Reed will use other similar small plants to maintain strict quality control.

Product to be released during the period of the Selecta deal includes a folk opera by Pete Bellamy. It will be issued as a boxed-set and will be the first quadrasonic folk recording; the cast includes several major folk artists including John Kirkpatrick and Martin Carthy, who have just replaced Bob Johnston and Peter Knight in Steeleye Span. A double album tracing the history of brewing in words and music, with William Rushton as narrator, is also planned.

At the same time as it announces its new distribution deal — which will be put onto a firmer long-term footing in the New Year if it proves mutually satisfactory — Free Reed is to open a London specialist retail outlet for product on its own label and on the 150 labels on its mail order catalogue.

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Lancashire folk humour from Les Barker, with MIKE HARDING, VIN GARBUTT, JAKE THACKRAY, BOB WILLIAMSON, NOEL MURPHY and others

Due on October 1st.

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Fri.	15 Oct.	MANCHESTER, Palace Theatre
Sun.	17 Oct.	NEWCASTLE, City Hall
Mon.	18 Oct.	BIRMINGHAM, Odeon
Fri.	21 Oct.	HAMMERSMITH, Odeon
Sat.	22 Oct.	HAMMERSMITH, Odeon



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New Single
ROCK AND ROLL NEVER FORGETS
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MUSIC WEEK YEARBOOK FOR 1978

The Music Week Yearbook 1978 is now in preparation.

If you have not received or returned your form, you are requested to do so without delay, or complete the form on this page. Final date for entries is MONDAY, OCTOBER 10. The completed form should be sent to:

THE YEARBOOK EDITOR, MUSIC WEEK, 40 LONG ACRE, COVENT GARDEN, LONDON WC2 9JT.

The following categories are to be included: (UK and Ireland only)

Amplifying Equipment Manufacturers
 Record Companies
 Independent Record Producers
 Record Distributors/Exporters
 Record Importers
 Music Publishers
 Cassettes & 8-Track Manufacturers
 & Distributors
 Tape Manufacturers & Distributors
 Independent Record Promoters
 Marketing Services
 Freelance Journalists

Independent Local Radio
 Recording Studios
 Booking Agents/Personal Managers
 Artists
 P.R. Companies
 Accessory Manufacturers
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 Sleeve & Label Printers
 Shopfitting Equipment
 Display Services
 Concert Promoters
 Instrument Manufacturers

Name of Company: _____

Type of Business: _____

Full Postal Address: _____

Phone No. (state code): _____ Cable Address: _____ Telex No. _____

Management Personnel: (Name and title):

Name of person supplying information _____ (Title) _____

RECORD COMPANIES*

Labels Owned:	Labels Licensed:	Labels Distributed:
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Tape Labels: _____

Distribution Records _____
Tape _____

Tape: _____

ARTISTS:

Please list all the artists (UK nationals only) managed by you, and their Record Companies:

* Please attach list of major UK artists recording with your company with details of Booking Agents/Personal Managers where applicable.

MUSIC PUBLISHERS/AFFILIATES

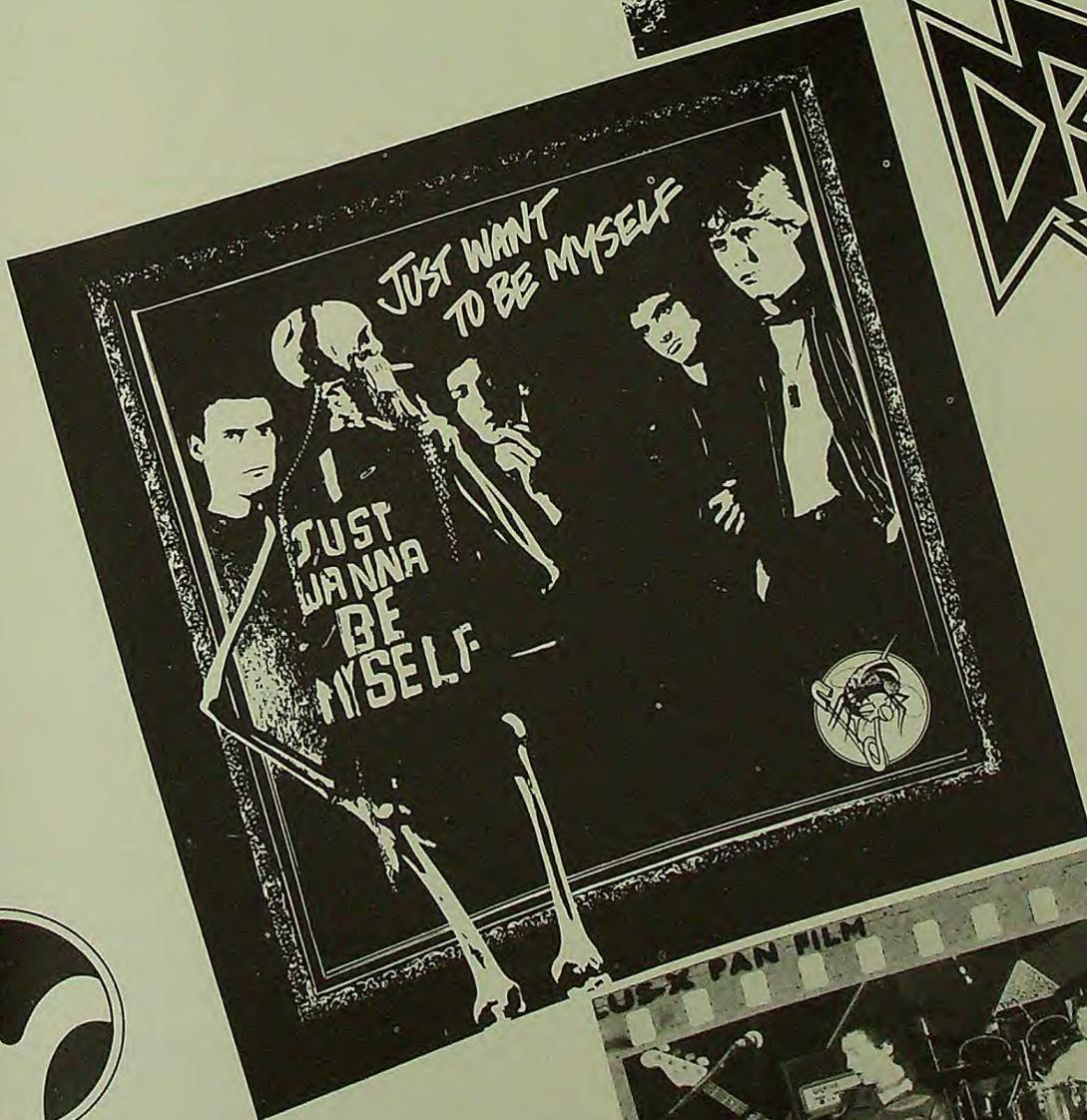
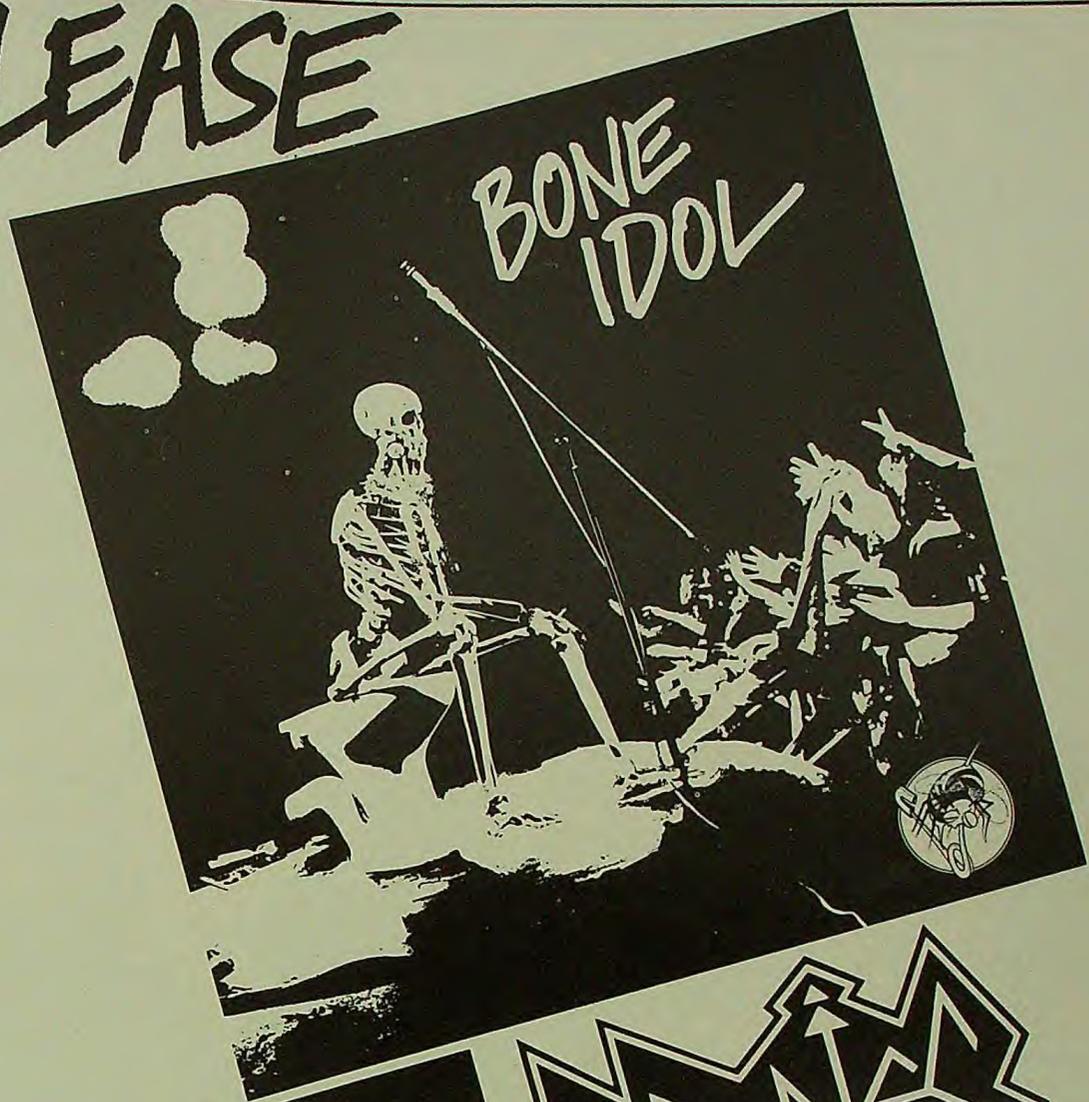
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Please list affiliates (in alphabetical order): _____

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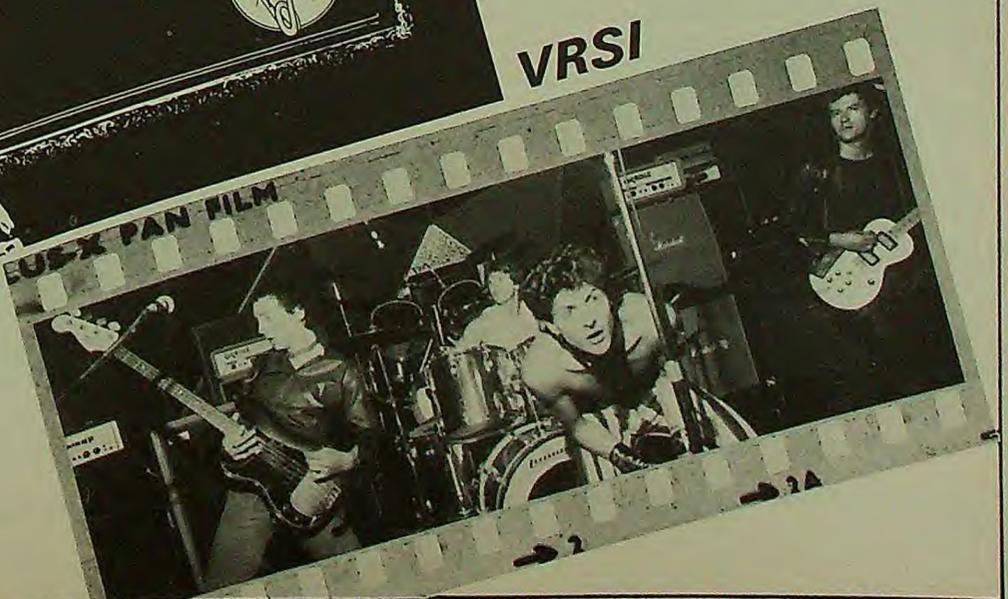
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FINAL DATE FOR ENTRIES, MONDAY, OCTOBER 10

NEW RELEASE



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RELEASES MUSIC WEEK INDEX

AC/DC L
 ANTHONY, Mickey C
 ARMATRADING, Joan W
 AVERAGE WHITE BAND & Ben E King I
 BERRY, Mike I
 BOTKIN JNR., Perry T
 BROTHERS JOHNSON R
 CAMEL H
 CAPTAIN & TENNILLE C
 CARAVAN B
 CARPENTERS C
 CHARLES, Tina L
 CHRISTOFFERSON, Lee N
 CO'CO T
 COOK, Samona D
 COOLIDGE, Rita H
 COUNTRY JOE MACDONALD L
 DAMNED P
 DAVIS, Paul I
 DEEP PURPLE N
 DEPRESSIONS S
 DINGOES L
 DREADNOUGHTS S
 DRIFTERS L
 EDWARDS, J. Vincent C
 EASTEN, Sandie C
 FRAMPTON, Peter S
 GARFUNKEL, Art C
 GONZALEZ I
 IGGY POP S
 LEGEND S

LLOYD, Andy S
 LYNN, Vera T
 MATHIS, Johnny S
 MATTHEWS, Al I
 MINK DEVILLE L
 MOVIES B
 PAUL FRENCH CONNECTION H
 PERKINS, Carl E
 RICHMAN, Jonathan & The Modern Lovers E
 ROCOTTO B
 ROGERS, Clodagh L
 SAINTS L
 SANTA ESMERALDA & LEROY GOMEZ D
 SCOUNDREL G
 SECRET T
 SHADY I
 SHAKIN' STEVENS S
 SIMMONS, Elaine N
 SMOKEY N
 SPACE ART O
 SPARKS A
 STATUS QUO R
 STEWART, Rod Y
 TROOPER W
 WHISPERS M
 WHITE, Barry I
 WILLIAMS, Billy J. C

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

LISTINGS

A
 A BIG SURPRISE, Forever Young, SPARKS. CBS 5593 (C)

B
 BACK TO THE ISLAND, Leaving Carolina, J VINCENT EDWARDS. Pye 7N 46011 (A)
 BETTER BY FAR, Silver Strings, CARAVAN. Arista 110 (F)
 BIG BOYS BAND, True Love Trouble, MOVIES. GTO GT 109 (C)
 BOOGIE ON UP, Jungle Fever, ROCOTTO. State STAT 62 (W)

C
 CALLING OCCUPANTS OF INTER-PLANATORY CRAFTS, Can't Smile

Without You, CARPENTERS. A&M AMS 7318 (C)
 CAN'T GET YOU (OUTA MY MIND), Hey Friend, MICKEY ANTHONY. EMI 2683 (E)
 CAN'T STOP MYSELF, If You Want Me, BILLY J. WILLIAMS. Polydor 2058 926 (F)
 CIRCLES, 1954 Boogie Blues, CAPTAIN AND TENNILLE. A&M AMS 7314 (C)
 COUNTRY LOVE/JUST LATELY, This Party Is Over/ Everybody Wants To Be Somebody, SANDIE EASTEN. Neptune NN3 (Lismor)
 CRYING IN MY SLEEP, Mr. Shuck 'N' Jive, ART GARFUNKEL. CBS 5683 (C)

D
 DANCE TO KEEP FROM CRYING, I Will, SAMONA COOK. Epic EPC 5666 (C)
 DON'T LET ME BE MISUNDERSTOOD, You're My Everything, SANTA ESMERALDA & LEROY GOMEZ. Philips 6042 325 (F)

E
 EGYPTIAN REGGAE, Rollercoaster By The Sea, JONATHAN RICHMAN & THE MODERN LOVERS. Beserkley BZZ2 (S)
 E.P. EXPRESS, Big Band Blues, CARL PERKINS. Mercury ELV 15 (F)

G
 GOODBYE CITY LIGHTS, A Face In The Crowd, SCOUNDREL. Ariola ARO 101 (A)

H
 HALF WAY MOTEL, When I Need A Friend, PAUL FRENCH CONNECTION. Arista 138 (F)
 HIGHER AND HIGHER, I Don't Want To Talk About It, RITA COOLIDGE. A&M AMS 7315 (C)
 HIGHWAYS OF THE SUN, Tell Me, CAMEL. Decca FR 13729 (S)

I
 I'M COUNTIN' ON YOU, I'm Saving All My Love, SHADY. Ariola ARO 102 (A)
 I GO CRAZY, Reggae Kind Of Way, PAUL DAVIS. Bang BANG 011 (F)
 I HAVEN'T STOPPED DANCIN' YET, Carnival, GONZALEZ. EMI 2706 (E)
 I'M A ROCKER, A Hard Hard World, MIKE BERRY. Polydor 2058 925 (F)
 IMAGINE, What Is Soul, AVERAGE WHITE BAND & BEN E. KING. Atlantic K 11019 (W)
 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, I Never Thought I'd Fall In Love With You, BARRY WHITE. 20th Century BTC 2350 (A)
 IT'S ONLY LOVE, Stormy Days And Lonely Nights, AL MATTHEWS. Mercury 6007 152 (F)

L
 LA DI DA, Ring Of Fire, COUNTRY JOE MACDONALD. Fantasy FTC 143 (E)
 LET THERE BE ROCK, Problem Child, AC/DC. Atlantic K 11018 (W)
 LIPSTICK ON YOUR COLLAR/ ONE WAY STREET, Demolition Girl/ River Deep Mountain High, THE SAINTS. Harvest HAR 5137 (E)
 LITTLE GIRL, She's So Tough, MINK DEVILLE. Capitol CL 15942 (E)
 LIVING IN DREAMS, Family Planning, THE DEPRESSIONS. Barn 2014 112 (F)
 LOOK'S LIKE I'M A CLOWN AGAIN, I Can't Believe It's Over, DRIFTERS. Arista 124 (F)

LOVE BUG/SWEET FOR MY SWEET, Love Bug/Sweet For My Sweet, TINA CHARLES. CBS 5680 (C)
 LOVING CUP, Morning Comes Quickly, CLODAGH ROGERS. Polydor 2058 934 (F)

M
 MAKE IT WITH YOU, You Are Number One, THE WHISPERS. Soultrain FC 0996 (R)

N
 NEEDLES AND PINS, No-One Could Ever Love You More, SMOKEY. Rak 263 (E)
 NEVER TOGETHER, The Singer Of The Song, ELAINE SIMMONS. Polydor 2058 927 (F)
 NEW LIVE AND RARE/BLACK NIGHT, Painted Horse/When A Blind Man Cries, DEEP PURPLE. Purple PUR 135 (E)
 NIGHT OF THE WEREWOLF, Dinner With Drac, LEE CHRISTOFFERSON. Thrust RUFF 1 (C)

O
 ONYX, Axys, SPACE ART. Ariola 'Hansa AHA 503 (A)

P
 PROBLEM CHILD, You've Got The Money, DAMNED. Stiff Buy 18 (E)

R
 RIGHT ON TIME, Dancin' Prancin', THE BROTHERS JOHNSON. A&M AMS 7313 (C)
 ROCKING ALL OVER THE WORLD, Rolling Home, STATUS QUO. Vertigo 6059 184 (F)

S
 SHEE BAP SHE WIGGLE (I HAD IT), Birds & The Bees, ANDY LLOYD. Ariola 'Hansa AHA 502 (A)
 SIGNED SEALED AND DELIVERED, Rocky's Hot Club, PETER FRAMPTON. A&M AMS 7312 (C)
 SMOOTH SAILING, Way Out West, THE DINGOES. A&M AMS 7309 (C)
 SOMEBODY TOUCHED ME, Way Down Yonder In New Orleans, SHAKIN' STEVENS. Track 2094 136 (F)
 SOME BROKEN HEARTS NEVER MEND/I GOTTA HAVE TENDERNESS, Coming Closer/ Daydreams About Night Things, LEGEND. Neptune NN2 (Lismor)

SUCCESS, The Passenger, IGGY POP. RCA PB 9160 (R)
 SWAN LAKE 77, Nice Weather (Four Ducks), DREADNOUGHTS. EMI 2701 (E)
 SWEET SURRENDER, 99 Miles From LA, JOHNNY MATHIS. CBS 5698 (C)

T
 THE LOVERS, Looking For Home, PERRY BOTKIN JNR. A&M AMS 7317 (C)
 TWO MANY RIVERS, Dancing With Tears In My Eyes, VERA LYNN. EMI 2684 (E)
 THE MONEY SONG, Save Me, CO'CO. Ariola 'Hansa AHA 501 (A)
 THE YOUNG ONES, Handel A Vandel, THE SECRET. Arista 142 (F)

W
 WE'RE HERE FOR A GOOD TIME, Loretta, TROOPER. Epic EPC 5581 (C)
 WILLOW, No Way Out, JOAN ARMATRADING. A&M AMS 7316 (C)

Y
 YOU'RE MY HEART, You Really Got A Nerve, ROD STEWART. Riva Riva 2 (W)

TOTAL ISSUED

Singles notified by major manufacturers for week ending September 30th, 1977

	This Week	This Month	This Year
EMI	9 (7)	59 (43)	387 (282)
Decca	1 (0)	6 (5)	73 (108)
Pye	7 (2)	15 (8)	114 (179)
Polydor	6 (2)	20 (14)	181 (231)
CBS	6 (6)	27 (21)	211 (187)
Phonogram	5 (4)	20 (15)	133 (116)
RCA	2 (1)	6 (4)	136 (211)
WEA	4 (1)	18 (14)	173 (119)
Others	18 (11)	57 (39)	587 (743)
Total	58 (34)	221 (163)	1995 (2166)

MUSIC WEEK SINGLES FACT SHEET

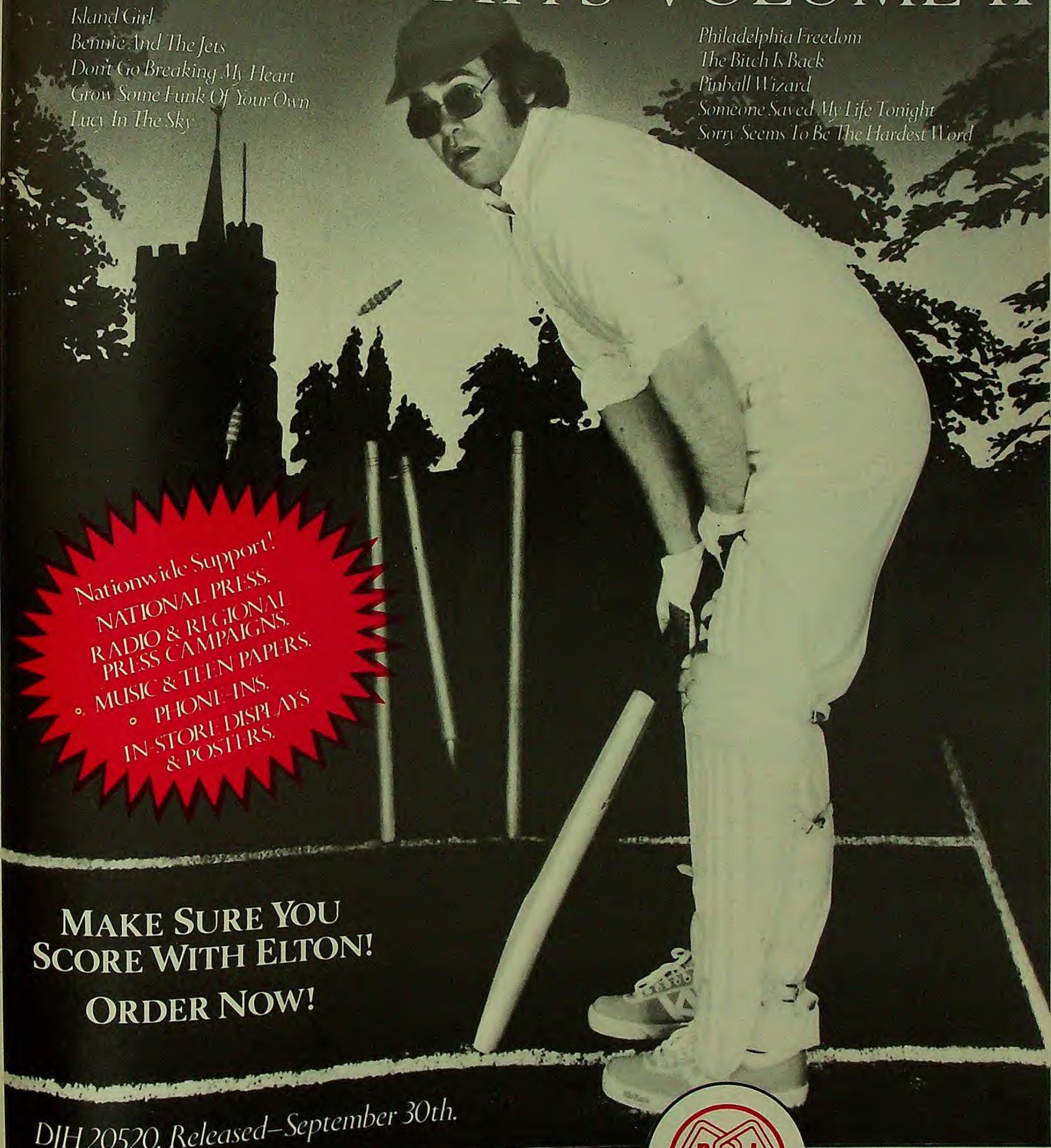
WEEK ENDING OCTOBER 1

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E September 24)	PROMOTION	COMMENTS by TONY JASPER
BROTHERS JOHNSON Right On Time A&M AMS 7313	SEPT 16	Strawberry Letter 23 (35, 1977).	None	12-inch single, to tie in with the Brothers' British tour from September 30 until October 10. Special press and media interviews.	Surprising chart halt outside UK Top 30 for previous single. That, as this, from album Right On Time (AMHL 64644). Same infectious hand-clapping riffs with hypnotic bass runs. Ideal for discos and parties. Presence of group in this country could swing this 45 into higher position than last.
LES GRAY What Do You Want To Make Those Eyes At Me For? Warners K 17007 (WEA)	SEPT 3	Groovy Kind Of Love (32, 1977).	None	Special coloured bag. Gray on tour with Mud.	Gray, lead-singer of hit making Mud. A-side former hit for Emile Ford And The Checkmates (1, 1959). Nothing particularly new in Gray's rendition but a 45 as likely to be a hit, as not. Start on Gray's vocal, if playing in shop, otherwise you will kill disc cold - it's given as an opening, and as background, a Manhattan Transfer 1920s feel but without their authority.
CERRONE Cerrone's Paradise Atlantic K 10961 (WEA)	SEPT 23	Love In C Minor (31, 1977)	None	Basic company attention and linked with album promotion.	Single is 3.50 edit of 16 and a-half minutes album cut (K 50377). Disc recorded in London with background vocalists including Madeline Bell and Sue Glover. Basically boring and pedestrian disco m-o-r with no touch of sensuousness found on Donna Summer backings. Useful shop and cinema background music.
THE INNER CITY EXPRESS Dance And Shake Your Funky Tambourine Ebony EYE 1 (RCA)	SEPT 9	None	None	General disco and media attention. Radio One, Tony Blackburn Show - Record of the Week.	British recording of American version by Universal Robot Band. Song re-arranged by Phil Swern and disco producer Gerry Shury. Swern has produced hits for RBJ Stone, The Pearls and Polly Brown. Record first releases from Ebony and story of company, MW, September 10.
GOLDEN EARRING Radar Love Polydor 2121 335 (Phonodisc)	SEPT 10	Radar Love, on Track (7, 1974)	None	12-inch for first 10,000 sales. Only second Polydor-issued 12-inch; first was the Who's Substitute. Special attention from sales and media personnel. Band bill-topped at Bank Holiday, Reading Festival with consequent music press reviews.	New live version of old hit and from double album, Golden Earring (2625034-5, 75). ZLP already platinum in Holland. Earring do a fine performance but then how many times have they played it?
DARTS Daddy Cool Magnet 12 MAG 100 12-inch MAG 100 7-inch (EMI)	OCT 7	None	None	40 date British tour which ends December 17. Special press releases and media invitations to group concerts. Colour record bag. Darts stickers for shops.	A-side is not Boney M song. B-side is medley of well-received gig numbers basically around The Girl Can't Help It. Expected October album titled Darts, (MAG 5020) which features most of their live material. Band comprises ex-members of Rocky Sharpe and the Razors and the John Dummer Blues Band. Apparently going down a storm in clubs and colleges.
THE PIRATES Sweet Love On My Mind K 17002 (WEA)	SEPT 10	None	None	Special record bag with attractive, eye-catching front sleeve. Band has tour dates through October and already established a fan club.	B-side is studio produced whilst main title comes from live gig recording. Album issued October 7 titled, Out Of Their Skins (K 56411). Hard rasping sound which fairly powers along. Remind rock 'n' roll customers that Sweet Love On My Mind is an early Johnny Burnette number.
SANTANA She's Not There CBS 5671 (CBS)	SEPT 16	Samba Pa Ti (27, 1974)	None	Basic company promotion. Recent tour.	Track from LP, Moonflower (S 88272). Fine re-work of Zombies hit (12, 1964). Good vocal and fine guitar break. Good for in-store play.
NOOSHA FOX Georgina Bailey GTO 106 (CBS)	SEPT 16	Only with Fox	None	Basic press and radio with interviews. Radio One play.	Former lead-singer of Fox, on Only You Can (3, 1975). Imagine Me, Imagine You (15, 1975) and S-S-S-Single Bed (4, 1976). Founder of Fox, Kenny Young, writer of those hits and this 45. Single has commercial continental-spiced musical chrous but lyrics seem too heavy. Overall, a disappointing 45. However, there should be consumer interest in view of lady's past associations.
TRINITY Uptown Girl Conflict CON 303 (Mojo)	No information	In various reggae charts, Three Piece Suit and Three Meals A Day.	None	Special bag.	Although released sometime several months back only now becoming a major reggae hit (2, Black Echoes chart, September 17). Trinity most potent 'toaster' to have emerged in a Jamdown during last 12 month period. Lyric spicely, rhythmic hypnotic. For reggae fans.

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Lucy In The Sky*

*Philadelphia Freedom
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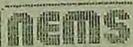
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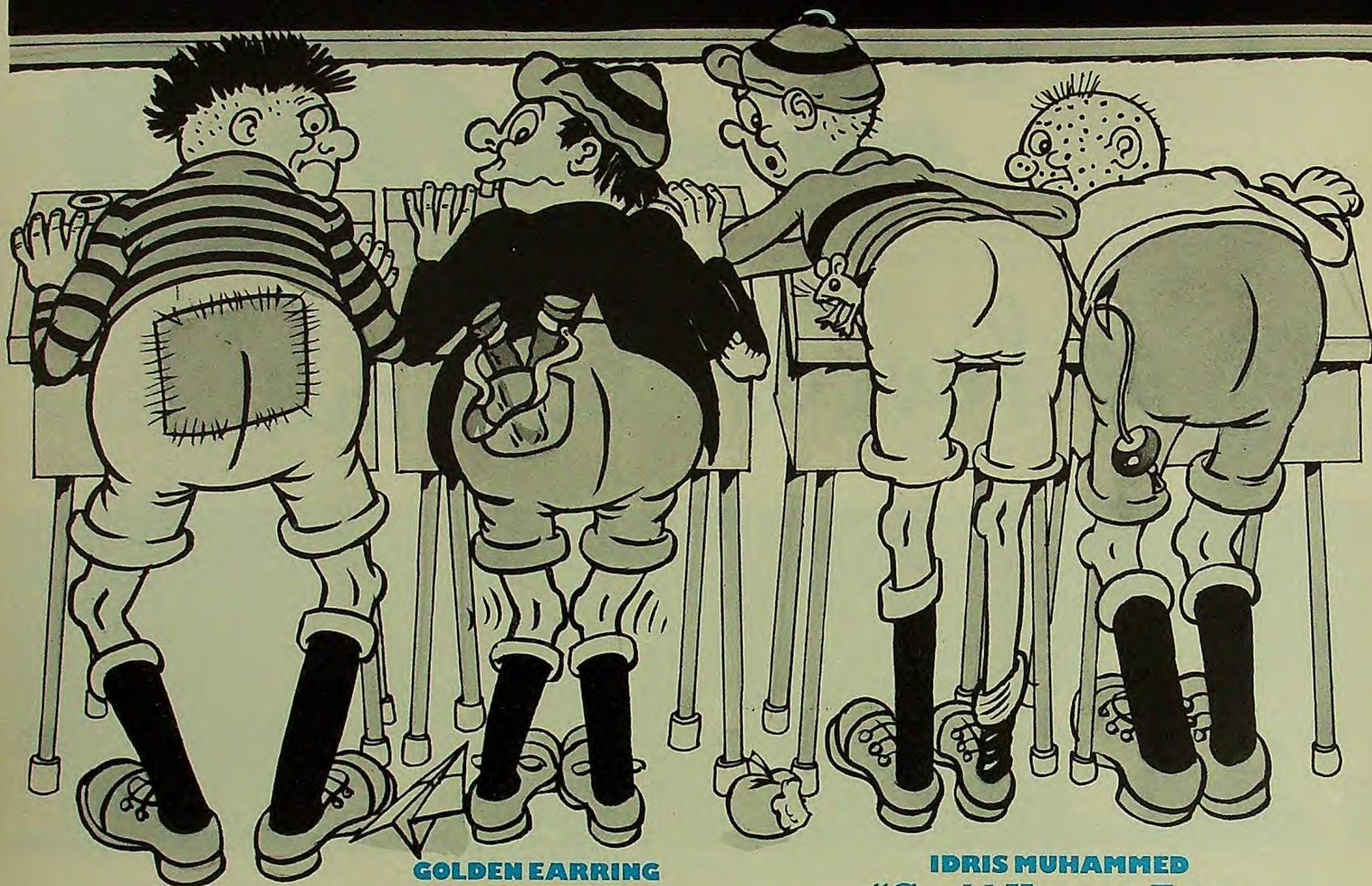
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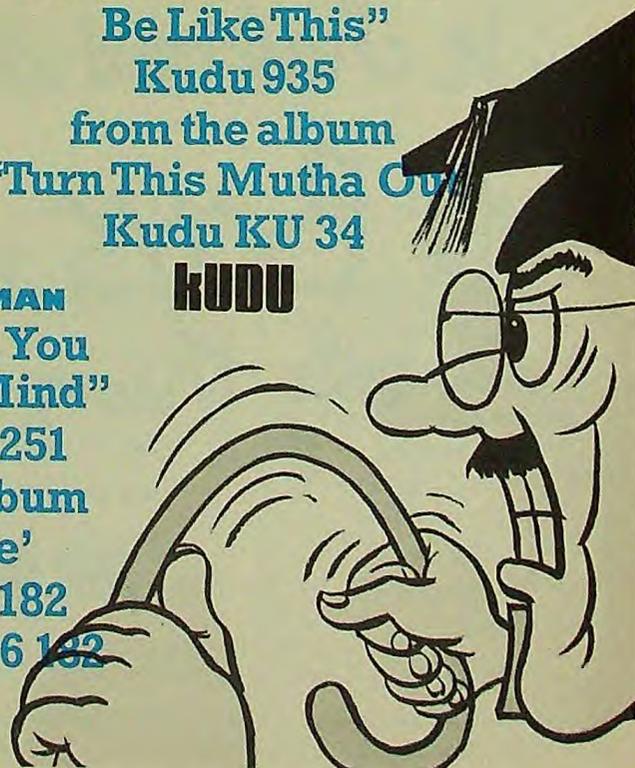


CHART FOR PERIOD SEPT. 10-16

TOP 60 ALBUMS

* = NEW ENTRY
 * = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 □ = SILVER LP (£150,000 on or after 1st Jan. '77)
 - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	3	● 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
2	2	7	□ OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 556 (F)
3	3	6	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)
4	4	26	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
5	6	32	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
6	—	—	SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
7	42	2	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032 (M)
8	7	9	● GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
9	5	16	● 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
10	10	17	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
11	13	3	MAGIC FLY Space (Jean Philippe Iliesco)	Pye NSPL 28232 (A)
12	8	3	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
13	15	40	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
14	16	5	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
15	—	—	SIMPLE DREAMS Linda Ronstadt (Peter Asher)	Asylum K 53065 (W)
16	14	14	● I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
17	9	5	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12 (D)
18	31	3	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)
19	27	5	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
20	18	9	NEW WAVE Various	Vertigo 6300 902 (F)
21	21	12	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
22	—	—	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)
23	12	14	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
24	11	20	□ STRANGLERS IV The Stranglers (Martin Rushent)	Epic EPC 86018 (C)
25	17	44	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Stiff SEEZ 3 (E)
26	22	9	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Chrysalis CHR 1125 (F)
27	24	36	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	RCA PL 12488 (R)
28	—	—	LUST FOR LIFE Iggy Pop (David Bowie/Tony Visconti)	Decca TXS 124 (S)
29	20	3	RAIN DANCES Camel (Camel/Rhett Davies)	Polydor 2442 148 (F)
30	—	—	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Rohl)	—

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	28	7	FLOATERS Floaters (J. Mitchell/M. Willis)	ABC ABCL 5229 (C)
32	23	41	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
33	35	4	G.I. BLUES Elvis Presley	RCA SF 5078 (R)
34	—	—	THAT'S THE WAY IT IS Elvis Presley	RCA SF 8162 (R)
35	19	43	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
36	41	4	ELVIS GOLDEN RECORDS VOL 1. Elvis Presley	RCA SF 8129 (R)
37	26	4	BLUE HAWAII Elvis Presley	RCA SF 8145 (R)
38	33	37	● DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
39	—	1	HITS OF THE '70s Elvis Presley	RCA LPLI 72527 (R)
40	39	3	FIRING ON ALL SIX Lone Star (Gary Lyons)	CBS 82213 (C)
41	56	17	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)
42	36	28	● LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
43	29	3	LIVING IN THE FAULT LINE Doobie Brothers (Ted Templeman)	Warner Bros. K 56383 (W)
44	25	4	ELVIS PRESLEY SUN COLLECTION Elvis Presley	Starcall HY 1001 (R)
45	49	19	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
46	32	80	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
47	53	2	ANYTIME, ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
48	59	8	I ROBOT Alan Parsons (Alan Parsons)	Arista SPARTY 1012 (F)
49	38	4	ELVIS GOLDEN RECORDS VOL 2 Elvis Presley	RCA SF 8151 (R)
50	—	—	THE BOYS The Boys (Boys/Ken Mewes)	NEMS NEL 6001 (R)
51	48	17	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
52	30	5	ELVIS IN DEMAND Elvis Presley	RCA PL 42003 (R)
53	45	16	● TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
54	47	4	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (C)
55	50	10	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)
56	—	—	FANX TA RA Sad Cafe (John Punter)	RCA PL 25101 (R)
57	34	21	● DECEPTIVE BENDS 10cc (10cc)	Mercury 9102 502 (F)
58	37	3	● SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP6002 (E)
59	—	—	OOPS, SORRY WRONG PLANET Utopia (Todd Rundgren)	Bearsville K 55517 (W)
60	44	34	● 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)

Artist	Rank	Artist	Rank	Artist	Rank
ABBA	25, 46	EAGLES	13, 35	MUPPETS	51
ARMATRADING, Joan	6	ELECTRIC LIGHT ORCHESTRA	32	NEW WAVE	20
BARCLAY JAMES HARVEST	30	EMERSON LAKE & PALMER	41	OLDFIELD, Mike	53
BENSON, George	45	FLEETWOOD MAC	5	PARSONS, Alan	48
BOOMTOWN RATS	18	FLOATERS	31	PINK FLOYD	38
BOYS	50	FRANCIS, Connie	9	PRESLEY, Elvis	3, 14, 17, 33, 34, 36, 37, 39, 44, 49, 52
BROOKS, Elkie	19	IGGY POP	2	RAINBOW	55
CAMEL	47	JARRE, Jean Michael	7	RONSTADT, Linda	15
COOLIDGE, Rita	26	LAINE, Frankie	40	ROSS, Diana & The Supremes	1
COSTELLO, Elvis	42	LONE STAR	10	SAD CAFE	56
DIAMOND, Neil	43	MARLEY, Bob & The Wailers	10	SAYER, Leo	27
DOOBIE BROTHERS	43	MATHIS, Jonny	23	SHADOWS	60
				SOUL, David	12
				SPACE	53
				STAR IS BORN	4
				STEWART, Rod	21
				STRANGLERS	24
				SUMMER, Donna	16
				10cc	57
				THIN LIZZY	22
				UTOPIA	59
				WILLIAMS, Deniece	54
				WONDER, Stevie	58
				YES	8

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 MUSIC WEEK, OCTOBER 1

TOP 50 SINGLES

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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	8	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
£ 2	3	6	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
3	2	8	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Ilesco
4	4	6	OXYGENE	Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre
5	5	7	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry
6	6	6	TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connolly	B. Castleman/J. Rutledge
£ 7	8	4	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White
£ 8	14	4	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
£ 9	16	4	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson
10	21	7	SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller
11	26	3	I REMEMBER ELVIS PRESLEY	Danny Mirror	Stone SON 2121	Olofson/Louvigny Marquee/FDH	E. Ouwens
12	7	9	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry
£ 13	23	8	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon
14	11	6	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Fair Hits	Robert John Lange
15	9	8	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis
16	13	3	WONDROUS STORIES	Yes	Atlantic K 10999	Topiographic/Warner Bros.	Yes
£ 17	20	8	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren
£ 18	22	4	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenz/Katz
19	12	11	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro
20	49	2	NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent
21	32	2	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107	Heath Levy	Say Yes Prod.
22	17	8	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177	Pippin The Friendly Ranger	Tony Visconti
23	18	6	GARY GILMORE'S EYES	The Adverts	Anchor ANC 1043	Anchor	Adverts/L. Wallis
24	50	3	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
25	27	4	THUNDER IN MY HEART	Leo Sayer	Chrysalis CHS 2163	Long Manor/Chrysalis/Rondor	Richard Perry
26	24	8	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff
27	35	3	COOL OUT TONIGHT	David Essex	CBS 5495	April/Rock On	David Essex
28	28	4	WAITING IN VAIN	Bob Marley & The Wailers	Island WIP 6402	Rondor	Bob Marley & The Wailers
29	31	9	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk
30	40	2	FROM HERE TO ETERNITY	Giorgio	Oasis 1	Heath Levy	Moroder
31	10	10	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba	
32	29	4	ANOTHER STAR	Stevie Wonder	Motown TMG 1083	Jobete	Stevie Wonder
33	25	9	SPANISH STROLL	Mink DeVille	Capitol CLX 103	EMI	Jack Nitzsche
34	46	2	GREATEST LOVE OF ALL	George Benson	Arista 133	Screen Gems/EMI	Michael Masser
35	42	2	DO YOUR DANCE	Rose Royce	Warner Brothers K 17006	Warner Bros.	Norman Whitfield
36	15	11	FLOAT ON	Floater	ABC 4187	Anchor	Woody Wilson/Fee Records
37	41	2	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
38	36	3	YOUR GENERATION/DAY BY DAY	Generation X	Chrysalis CHS 2165	Copyright Control	Phil Wainman
39	30	6	GIMME DAT BANANA	Black Gorilla	Response SR 502	Response	Holm/Pietsch/Stein/Dietrich
40	39	3	DAYTIME FRIENDS	Kenny Rogers	United Artists UP 36289	Heath Levy	Larry Butler
41	45	2	HOME IS WHERE THE HEART IS	Gladys Knight & The Pips	Buddah BDS 460	Warner Bros	McCoy/Kipps
42	43	3	COULD HEAVEN EVER BE LIKE THIS	Idris Muhammad	Kudu 935	Logo/Heathside	
43	34	2	SHE'S A WINDUP	Dr. Feelgood	United Artists UP 36304	UA/Message Choice	Nick Lowe
44	NEW ENTRY		STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi
£ 45	47	2	DANCING THE NIGHT AWAY	Motors	Virgin VS 18612	Virgin/Island	Robert John Lange
46	37	8	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia PIR 5451	Carlin	Gamble/Huff
47	44	3	KILL THE KING	Rainbow	Polydor 2066 845	Owl	Martin Birch
48	48	2	BEE STING	Camouflage	State STAT 58	State	Monardo/Bongiovi/Ellis
49	NEW ENTRY		HAPPY DAYS	Pratt & McLain	Reprise K 14435	Chappells	S. Barri/M. O'Martian
50	NEW ENTRY		SEARCH & DESTROY	Dictators	Asylum K 13091	MCPS	M. Krugman/S. Pearlman

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 ARIANA, Stardust, Satril SAT 120
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PERFORMANCE

Jonathan Richman

THERE IS a strong possibility that Jonathan Richman is a nut. Not a raging maniac, more the American version of the classic British eccentric like Thunderclap Newman. As Patrick Moore might say: "We just don't know."

More to the point, Richman's audience didn't know either. A couple walked out of the Hammersmith Odeon last Saturday night completely bewildered after two songs. Most stayed, but their decision might have been founded on the desire to heckle rather than listen to the music, by and large, however, the crowd recognised Richman for what he was — an amiable looney — and humoured him, which is the British way of doing things after all.

To recap for a moment, Jonathan Richman and his band The Modern Lovers record for the left-field American indie Beserkley and provided it with its first hit over here, with the classic Roadrunner. The slightly Lou Reed feel of the single attracted the punks, but his recent album was a strange low-key affair and in a totally different mood.

So the crowd that arrived on the first of Richman's two nights at Hammersmith was ready for something original, even if it didn't quite know how original.

After being announced in typical high energy style by Beserkley's self-styled chief loony Matthew Kauffman, Richman and his band trekked on stage. He presented a curious figure with cropped hair, an immature moustache, baggy white shirt tied at the waist and sailor's grey trousers with a drawbridge fly. After explaining his haircut to the fans he counted out: "One, two, three, four, five, six" and the band quietly strummed the chords for Roadrunner.

The song lasted well over ten minutes, with Richman intoning ad-libbed lyrics about the landmarks he passed while driving into Boston with the radio on and feeling the power of the modern world.

Once Roadrunner was out of the way, he began to serve up his unlikely version of rock and roll which owes much to the vocal groups of the early-fifties and their wide-eyed vision of youth.

His love songs are emotional cries from the heart — usually because he is distressed at the way his girls are treating themselves, rather than him. He doesn't fall in love with any screen goddesses, but gets a crush on the new teller at his bank. When he encounters visitors from outer space, as in Here Come The Martian Martians Richman takes pity on them because nobody is scared of them and they just get rude names shouted at them.

Icecream Man was the biggest success of the night. Another simple ditty built around Richman's naive enjoyment of the vendor's smart van and rocking chimes, it is so insubstantial as to be practically non-existent as a song. But our hero hams it up with outspread arms or on his knees and the crowd beg for more. In all he gave it nine false endings, and it also cropped up in the encore two or three times.

There were other incidents, and more successes like Rockin' Rockin' Leprechauns

with a definitive Richman sax solo (leaning way back from the microphone to keep the sound decently subdued), New England and two strange Shadows-style guitar instrumentals — one of which might appear as his next single.

The hall full of punks was still trying to figure him out at the end of the show. It gave him encore after encore and was often reduced to helpless laughter, especially during his Little Dinosaur number where he walked around the stage on all fours looking rejected.

Actually there is another possible explanation for Richman's approach to rock. He might not be mad at all. He might be one of the world's cleverest performers laughing all the way to the bank. But if that unique blend of schoolboy charm and vulnerability is put on, it is better that he keeps it to himself. Rock and roll needs originals like Richman.

JOHN HAYWARD

Sutherland Brothers & Quiver

THE SUTHERLAND Brothers are a bit of a mystery. Why is it that two so highly-respected singer-songwriters, teaming up with an army of formidable session musicians, produce such a disappointing concert as last Saturday's effort at the Rainbow?

It was not that the show was bad. The brothers are writing as well as ever, as their Down To Earth CBS album proves. Iain is signing better than ever, and the addition of two girl back-up vocalists is just what SB&Q needed to fill out their rather sparse sound. It was just that somehow the whole thing failed to generate the least excitement. In the end a noticeably under-capacity audience called for an encore as much, it seemed, to save itself from the embarrassment of having to look itself in the eye and admit that it wasn't as good as it had expected as anything else.

There was a host of possible reasons. To begin with it was very early in the tour for a London date, especially for a band more noted for success in the provinces and one that had assembled (as a nine piece — the largest the Sutherland Brothers have ever used) only shortly beforehand.

Then, of course, SB&Q had lost lead guitarist Tim Renwick since they last toured a year ago, reducing the Quiver part of the band to a single person, drummer Willie Wilson, and causing a big problem to anyone brought in as a replacement. Renwick's clean, simple style was part and parcel of the Sutherlands' sound.

It was surprising but Alan Ross, one of the most unassuming and talented guitarists available today, completely failed to make an impression and could only stalk uneasily around putting frills on songs that hardly needed them but cried out for the direct approach.

But to be fair it was not Ross's fault. The truth of it was that there always seemed to be one too many musicians on stage, and such a collection of talent that none of it was really able to shine. Drums, percussion, bass, three guitars, keyboards and four vocalists built up an impressive wall of sound but it seemed that once they had got it the Sutherlands

were not too sure exactly what to do with it. The result was some stunning harmonies, long instrumental sections where little or nothing was really happening and an overall impression that somehow it had just missed the point. It got boring.

Having said all that, there is a great deal about SB&Q that deserves more than faint praise. Alongside Sailing and Arms Of Mary they have some new songs of rare quality, notably Every Tear That I Cry, Dark Ship and the liveliest of the evening, the almost-reggae number Oh Woman. John Shearer's rather manic percussion added a good deal to the latter. When The Train Comes and Love On The Moon

were, as always, stronger live than on record and despite its lack of showing in the singles market to date Ice In The Fire came across as a powerful number.

Vocalists Debbie Doss and Shirley Roden do wonders for SB&Q visually. Iain, bearded and stocky, and Gavin, brooding like one of the vultures from Walt Disney's Jungle Book, are not the strongest up-front performers in rock music.

The Rainbow show deserved applause but didn't really generate it. Perhaps after a little longer together the new, expanded SB&Q will get reaction from the gut as well as the head.

GODFREY RUST

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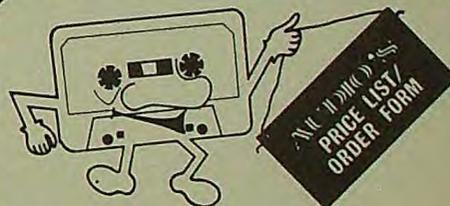
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