

MUSIC WEEK

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Tours compete for autumn business

by JOHN HAYWARD

AN AUTUMN tour overload in many of Britain's biggest cities, coinciding with a wave of new get-tough security measures in concert halls, is giving promoters a late-'77 headache.

In October alone, there are 29 shows booked to appear in Newcastle, while in London there are already 45 concerts being advertised in the same month. The Rainbow, London's most popular rock theatre, has 70 shows scheduled before Christmas.

The promoters' problems are compounded by the general lack of

real superstar names lined up for the busy October-December season. Elton John, Yes and Supertramp are all playing dates at Wembley Empire Pool, while ELP is considering venues and Status Quo is slated for a big outing, but the Autumn is not looking as exciting as the same period last year.

The bulk of the tours — going out at a peak rate of 14 per week — are from up-and-coming acts and promoters are generally holding their breath to see if ticket sales stand up. Already some shows by the Sutherland Brothers and American disco stars Rose Royce have been withdrawn through lack of interest from concert-goers.

Leading promoter Harvey Goldsmith commented: "It's insane. Business is not great. Some dates are falling out and there seems to be a general move back towards clubs where people can move about and enjoy a group."

"The next ten days will be very important because the colleges are coming back. If business does not pick up after that, we can forget all about a successful Autumn."

Goldsmith was critical of the increasing local corporation moves to restrict activity at concerts — a trend that began in London and has recently reached its peak in Birmingham where concert-goers at the City's Odeon are given handbills warning them that standing during a show may result in the theatre's live music licence being suspended.

"The corporation halls, which used to be a joy to promote, are now becoming very difficult," continued

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New HQ and studios for RAK

RAK RECORDS will move into its own St. Johns Wood headquarters and recording studios in the Spring of 1978. The premises in Chalbert Street, near St. Johns Wood High Street, are in a converted rehearsal hall. One studio is almost complete and managing director Mickie Most told *Music Week* that he had been recording Hot Chocolate. "First tests have been tremendous" he said. A second studio is in the process of being wired in.

Meanwhile Most has still to decide on the eventual shape of his long-running relationship with EMI. Despite earlier speculation that he might be taking the highly successful

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CBS makes TK world connection

by ADAM WHITE

CONTINUING ITS acquisitive ways, CBS has all but signed the documents giving it worldwide handling (Puerto Rico and the US excepted) of Henry Stone's flourishing Florida-based TK Records. No firm figures have been disclosed, but recent speculation puts the value of the deal's British end at around £250,000.

CBS UK is already anticipating new product from T-Connection, K.C. & The Sunshine Band, George McCrae and Chi Coltrane before Christmas. Director of international a&r, Peter Robinson, told *Music*

Week that he expects delivery and release of the first items within the next few weeks.

The deal is apparently in the final stages of negotiation at presidential level, between CBS Records International's Dick Asher and TK's Henry Stone. The loser is RCA, which has been handling TK outside the US for some time now, and in Britain since the beginning of the year. The company does have UK sell-off rights, however, for six months.

Robinson confirmed that CBS is looking forward to the new acquisition, confident that Stone's roster — which includes Gwen McCrae, Celi Bee & The Buzzy Bunch, Ralph McDonald and Latimore, as well as those acts already mentioned — will augment its already-considerable soul and disco interests. He added: "We expect to sell a lot of TK records".

In addition to new product, CBS will have access to TK repertoire released in 1976 and before. Under this umbrella, apparently, comes such early Florida r&b classics as George McCrae's Rock Your Baby, K.C. & The Sunshine Band's Queen Of Clubs, Gwen McCrae's Rockin' Chair, Latimore's Let's Straighten It Out and Miami's Party Freaks.

UK representation of Henry



TWO CAN celebrate too! While their Radio 1 colleagues made merry elsewhere last week, the Radio 2 team toasted their channel's tenth anniversary at a special CBS-hosted lunch. Raising the banner are CBS promotion men Alan Jordan, Edward Christie and Richard Comben.

Packaging prototype with new MFP tapes

by CHRIS WHITE

BUDGET RECORD company Music For Pleasure makes its first major stab at the spoken-word cassette market this month with the launch of Listen For Pleasure, a tape-only series featuring best-selling novels and plays. The first 20 titles, released this month, are two-cassette packs retailing at £3.99 and have been given packaging to give the appearance of actual books.

The packaging, manufactured by Garrad and Lofthouse, is regarded as a breakthrough in the long-standing problem of satisfactory cassette in-store display. It incorporates an LP-style front cover, larger and more eye-catching than anything so far devised, and the LFP releases are being treated as a

prototype for later adaptation to the Musicway regular cassette range.

MFP's venture is probably the first attempt by a record company to mass-market spoken word product, although in the past several small companies have tried to arouse consumer interest in such cassettes. According to Richard Baldwin, MFP's managing director, it is the company's intention to make spoken-word cassettes accepted as a legitimate part of the record market, and have such product openly displayed in record shops.

Amongst the initial batch of releases are David Niven's The Moon's A Balloon which features the film actor reading from his own

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Panellists named for radio forum

THE PROGRAMME for the third *Music Week* Broadcasting Forum is nearing completion, with leading personalities from all areas of the broadcasting and music industries among those taking part in various sessions and panel discussions.

The Forum is to be held on the island of Jersey from November 18-21 and is seen as the major annual opportunity for everyone with a professional interest in broadcasting to meet and debate.

In the chair will be journalist and former Radio City programme controller Gillian Reynolds. Distinguished overseas guests will include Paul Drew, one of the US' leading radio programmers and consultant to the Los Angeles RKO network, and Al Mair, president of Attic Records in Canada and respectively president and director of the Canadian equivalents to the MCPS and PRS.

The programme already promises some interesting conflicts. The current uncertainty about the future course of local radio brings together speakers from the IBA, the BBC and ILR (Radio City m.d. Terry Smith) for what may be the last such major debate before the Government reveals its intentions about how local radio is to expand.

The Marketing Music session brings together personalities from advertising, record marketing and radio selling (rep house chiefs Eddie Blackwell and Bob Kennedy). The use of music in marketing itself — including a look at the jingle-making of David Dundas and Roger Greenaway — will be highlighted in

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One-stop opens in West End

by TERRI ANDERSON

THE FIRST one-stop sited in London's West End 3,000 sq.ft. of self-service warehouse opens this week, with a major aim of serving the many small, unorthodox disc outlets in the area as well as mainstream record dealers.

Warren's Records, scheduled to unlock its doors on Wednesday (5), occupies part of a very large basement area under several shops with Oxford Street frontages. The remainder of the space is occupied by Simon's Records — a retail outlet

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THIN
LIZZY
ARE BACK



Album 9102 016 Cassette 7231 011



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Courtesy, Smokie and a packet of Players 18. Will Sir Edward sell? A City editor looks at Decca 16. Talentscene 49-56. Radio: proposed sites for the new ILR stations 20. Discos: the music hall dj 24. Disco Top 40 and chart commentary 28. Classical 42. Publishing 14. American scene: Carter meets the industry 12. Audio 30. Performance 44 and 71.

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In addition to new product, CBS will have access to TK repertoire released in 1976 and before. Under this umbrella, apparently, comes such early Florida r&b classics as George McCrae's Rock Your Baby, K.C. & The Sunshine Band's Queen Of Clubs, Gwen McCrae's Rockin' Chair, Latimore's Let's Straighten It Out and Miami's Party Freaks.

UK representation of Henry

NEWS

Sun sets on Charly's Presley LP?

by TERRI ANDERSON

UNDER PRESSURE from RCA, which is claiming infringement of its copyright, Pye has given an undertaking not to press or

MOVES

FRIARMERE MUSIC
Management, which handles DJM signings Jenny Darren and Oscar, as well as the Beaver Brothers and the Savages, has a new northern office at Heights Farm, Heights Lane, Delph, near Manchester. David Beale of Friarmere explained: "There are a lot of acts based in the north and we feel that there is a crying need for additional recording facilities in the North of England. A 24-track recording studio will be installed before the end of the year."

COLIN HADLEY'S McKinley Marketing company is moving to new offices at 601 Grand Buildings, Trafalgar Square, WC2. Telephone number, 01-930 0341, remains unchanged.

distribute further copies of the Elvis Presley Sun Years compilation album — which enters the chart at 31 this week. The album is released by Charly Records, but by special arrangement with Shelby Singleton's Sun International Corporation of Nashville; it is on the Sun label.

After taking legal advice Pye has decided not to press and distribute any more copies, but sleeves and labels have reverted to Charly. Peter Bailey, RCA business affairs manager, said that Pye, which could be regarded in effect as an innocent party in the matter, was now no longer concerned with any dispute, but, unless an undertaking was obtained from Charly that it would cease to issue the LP, court action would be taken against that company.

RCA is complaining that the excerpts from Presley's Sun recordings which are heard during the spoken commentary infringe its copyright, as it bought outright everything Presley recorded for Sun. However, the basis for any application in court will be the fact that the commentary, put together by Singleton himself, uses the

wording of the sleeve notes from RCA's own album the Sun Collection as commissioned by the company from music journalist Roy Carr. Bailey explained that, in RCA's opinion, these grounds were "cut and dried", and so would make the application for an injunction against Charly a simpler matter than involvement in arguments over the copyright of the musical snippets.

Joop Visser, managing director of Charly, told *Music Week* that there was no intention of giving the undertaking that RCA was asking for. He confirmed that Pye had ceased to press or distribute the LP, and added that stocks were already exhausted, but could not state definitely that he would be looking elsewhere for p&d on this album.

"The Sun International Corporation has urged us to fight the RCA action in court, and we intend to do so," Visser said. "They claim that the words in the commentary are those of Roy Carr's notes, and it is true that phrases are very alike — but what is being said is common knowledge." The court proceedings were scheduled to begin on Tuesday, October 4.



CHRYSTALIS RECORDS has signed singer and harpist Mary O'Hara to world-wide recording contract. She is planning her first major concert in years at the Royal Festival Hall on November 5, while her first album, *J*, will be released early in 1978. Pictured above (left to right) are: Ron Eldridge (Chrysalis a&r director) Mary O'Hara, Chris Wright (joint chairman of the Chrysalis group of companies) and Jo Lustig (manager).

Geeson, Can't Eat labels in Lightning deal

MUSIC DEALS

UK artists, and both will be touring extensively until Christmas promote forthcoming products. Meanwhile, agency boss Paul Fe has confirmed representation of The Runaways, and Leon Redbone

Charisma race date set

INITIATED FOUR years ago Charisma, the record industry annual race day is being held on again this year at Kempton Park on October 15.

A new attraction will be the Charisma Gold Cup, a £1,000 challenge trophy which has been added to the former Charisma Handicap Steeplechase, now in its fourth year and carrying £5,000 added money.

DJM and John Reid Enterprises are sponsoring a £3,000-added race the Elton's Greatest Hits Hurdle. This was first run last year and known as A Day At The Races Hurdle — after the Queen album. Both races will be televised on BBC1.

Charisma has also organised a Leisure Industry Donkey Derby to be run between races. Companies are sponsoring donkeys at £100 a time, with Chappell, A&N, Chrysalis, Pink Floyd's EMI Productions and Charisma among the early entries. It is hoped that a total of £2,000 will be raised for the Injured Jockeys Fund and the Sports Aid Foundation.

YESTERDAYS

10 YEARS AGO

(October 4, 1967)

CBS ENTERS budget market with launch of Hallmark 12s 6d label through Pickwick University Recordings unveil Slot Stereo eight-track cartridge system costing £35 with software retailing for £2-10s and £3-15s EMI reports pre-tax profits of £10.4 million on UA Shirley Bassey scores with Big Spender single five years since release of Beatles Love Me Do debut single via CBS, Mike Vernon plans January launch of Blue Horizon label Mike Margolis, manager of Anita Harris, informs CBS sales conference that through his market research firm he has discovered the formula for a hit record Mervyn Solomon announces plans to build Belfast recording studio EMI warns dealers that non-EMI records returned in error will not be credited and scrapped.

5 YEARS AGO

(October 7, 1972)

AGREEMENT BETWEEN PIL and IBA gives new commercial radio stations a 50 per cent needletime allowance — and BBC expected to seek similar concessions for Radio 1 in the ten years since first record released, EMI estimates that worldwide Beatles have sold 545 million units from 22 singles, 13 EPs, 14 albums and solo recordings — most recorded copyright is Yesterday with 637 versions in US, 355 in UK and 193 in Europe MAM purchases Ditchburn Organisation and gains virtual monopoly of UK juke boxes Multiple Sound Distributors plans extensive television advertising for third volume of Solid Gold Parade Of The Pops several members of MFP sales force join new general manager Tom Parkinson at Contour Capitol returns to profitability with a £1.1 million surplus.

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NEWS

CBS plans heavyweight album blitz for Christmas

by ADAM WHITE

WITH ITS parent company pronouncing Britain in its latest annual report as "fertile ground" for American recording artists, CBS UK is preparing the most extensive album release schedule of its history. Between now and Christmas, new product from virtually all its heavyweight US names — including Neil Diamond, Johnny Mathis, Boz Scaggs, Santana, Art Garfunkel, the Jacksons and Deniece Williams — will be available.

Leading the pack in October is the Emotions' *Rejoice*, which includes their current hit, *Best Of My Love* (the group is due in for a promotional visit in November); the Isley Brothers' *Forever Gold*, a collection of their hits, including *That Lady*, *Summer Breeze* and *Harvest For The World*; Boz Scaggs' *Hard Times*, produced by Joe Wissert; Liza Minnelli's *Tropical Nights*, the entertainer's first CBS LP for three years and timed to benefit from her New York, New York movie role; the Jacksons' *Goin' Places*, the title track from

which will be the act's new single; Introducing Sparks, first album from the Mael brothers since they signed to CBS; Santana's *Moonflower*, a £4.99 2LP which contains their new 45, *She's Not There*; and Patti Labelle, premier product from the American singer since her group split up (ex-member Nona Hendryx already has a solo debut on release).

In November, Johnny Mathis follows with *Hold Me, Thrill Me, Kiss Me*, from which *Sweet Surrender* has been lifted as a single. In the same month, fresh long-players are set from Deniece Williams, entitled *Songbird*; from Dorothy Moore, for whom a promotional visit is planned to tie in with the release; from Harry Belafonte, entitled *Turn The World Around* and his first LP for three years (the singer is making Palladium and tv appearances in November); from Art Garfunkel, entitled *Watermark*, and showcasing 12 Jimmy Webb songs (including a new single, *Crying In My Sleep*), from Cafe Jacques, a new Scottish

band whose debut, *Round The Back*, is produced by Robert Hine (the act will be touring in support). Also available in November are the four SB&Q albums deleted by Island: The Sutherland Brothers Band, *Lifeboat*, *Dream Kid* and *Beat Of The Street*.

Neil Diamond's new album, released on December 2, will feature tracks by songwriters apart from himself, including Joni Mitchell and noted soundtrack composers Marilyn and Alan Bergman. Also likely before the year's close will be LPs by Aerosmith, Leonard Cohen (produced by Phil Spector), Rick Nelson, Kansas, Billy Cobham, Tom Scott, Phoebe Snow, Charlie Rich and Bobby Golsboro, among others.

Marketing plans for all the albums are currently being blueprinted.

CBS Records International, of which the UK division is a part, "continued successfully to expand the markets of new and established US artists worldwide," says the CBS Inc. 1976 annual report to shareholders. CRI has 27 subsidiaries and 14 licensees in more than 100 markets around the world, and during the year in review, became fully operational in Greece, Finland and the Philippines, where CBS/Sony established a joint venture company. "The significant advances achieved by CRI", continues the report, "more than overcame the fluctuation and devaluation of currencies that affected several countries where the Division does business".

For the CBS Records Group overall, 1976 was its best year, with net sales of \$563.8 million (\$484.3m the previous year) and pre-tax profits of \$65.3m (\$56.3m).

Second wave of Peerless disc releases

SECOND BATCH of releases from Peerless Records' Velvet label are due during October, including jazz albums by a group called Velvet and trombone player George Chisholm. In addition, there will also be singles by Heart-Throb, a four-girl group — who were the resident attraction on the late Marc Bolan's recent Granada TV series, and Xanadu.

Velvet first appeared in the marketplace in May when it issued a single by Xanadu, but since then there have been no further releases. Peerless managing director Ron Smith explained: "Although until now we haven't released anything else on Velvet, that first single was really issued to test our own mechanical capabilities for handling hit singles. Now that we know we can cope, Peerless will be concentrating heavily on these new releases during the next few weeks."

Velvet's October releases are *Ain't It Square* (VEL 104) by Heart-Throb, a song written by Eric Faulkner and Stuart Wood of the Bay City Rollers, Xanadu's Mr. Diceman (VEL 103), and the two albums, *Midnight Velvet* (VELP 1001), and George Chisholm's *In A Mellow Mood*. In addition, Peerless is also distributing and promoting the first release from Hull-based Koala Records, Patrick Mower's *My Imagination* (KOA R205).

Smith added: "All three single releases will be backed by fairly heavy advertising, video films and, dependent upon the initial success, radio commercials have been prepared."



PICTURED CARRYING off the advances from a recording deal with United Artists is London new wave rock band 999. The group formed its own Labritain Records earlier this year and released a single *I'm Alive* (the label will continue to function despite 999's departure and other releases are planned for the future). First disc under the UA agreement will be a single, *Nasty Nasty*, with an album scheduled for January. Pictured left to right are: Ian Grant and Derek Savage (Albion Management), Nick Cash, John Watson, Pablo Labritain and Galy Days of 999, Andrew Lauder from UA and Dai Davies of Albion Management.

Radio, press back-up set for Polydor three

POLYDOR IS employing radio advertising in three new marketing campaigns, for the latest albums by Pete Townshend & Ronnie Lane, Yvonne Elliman and the Steve Gibbons Band.

For Townshend/Lane's *Rough Mix*, 60-second commercials will air on Capital, Clyde, BRMB, City and Piccadilly, augmented by a saturation poster campaign in all areas covered by the Band's upcoming tour, and full-page advertisements in the music press.

FREE SINGLES will be given away to all ticket holders at forthcoming Steve Hillage concerts, as part of a hefty promotional effort being mounted around his new Virgin album, *Motivation Radio*. The singles will contain a track not available on the LP as well as a cut from Glen Phillips' *Swim In The Wind* disc. Virgin is also booking a run of 30-second radio spots in key stations and tour towns to be aired from October 15, and is dressing 260 windows. The campaign will be backed with promotional giveaways, nationwide fly-posting and large-scale advertising in the consumer rock press.

Virgin's push on the forthcoming XTC 45 — said to be the first 12-inch EP on the market, entitled *XTC 3D EP* — is taking shape with 200 window displays booked, featuring three dimensional material in fluorescent red and green.

Advertising for the Steve Gibbons Band's live long-player, *Caught In The Act*, will focus on the record's special £2.49 RRP for both disc and

CAMPAIGNS

tape. Commercials will air on Capital, Clyde, BRMB, City and Piccadilly, augmented by a saturation poster campaign in all areas covered by the Band's upcoming tour, and full-page advertisements in the music press.

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DOOLEY

IN TWO weeks' time, former Island chairman David Betteridge will disclose his future plans — with a multi-national company and an independent both keen to secure his services . . . and what has Island boss Chris Blackwell been talking to Phonogram about recently? . . . after previous week's dip, Decca shares climbed again by 30p to 535p . . . both W. H. Smith and German publisher Bertlesmann, owner of Ariola, reportedly mulling mail-order disc ventures in Britain . . . a figure of 22.5 million dollars is being mentioned as price paid by Polygram for 50 percent of Casablanca with options for stage purchases of remaining equity . . .

PROMOTION OF Paul Watts to take over EMI International could result in an onward and upward movement for Capitol manager Peter Buckleigh . . . Arthur Cullis only Decca director to attend re-opening of space-age-smart promotion offices of Great Marlborough Street . . . earlier last week Decca hosted jam-packed Cafe Royal performance reception for Hodges, James & Smith — American girl vocal trio impressed, despite unimpressive musical support . . . and to complete Decca's week, a select media group enjoyed a weekend in Dorset to help celebrate the Yetties tenth anniversary . . . on Saturday, MW deputy editor Adam White marries Anne Heaney.

TOUGH ON Logo — loss of Charles Aznavour back catalogue which reverted to the singer following his departure from Barclay . . . after his impromptu performance at group repertoire division's sales conference dinner, not surprising that Streetwalkers' Roger Chapman's solo contract with EMI didn't materialise . . . on GM label, Australian band Stud make debut with unreleased Abba song *Funky Feet* . . . on the Rampage already — Larry Page backed horse of same name for £1000 at Newmarket — it came in at 5-1 . . . RCA press chief Rodney Burbeck recently elected a Member of the Institute of Public Relations . . . Leo Sayer's Sunday concert at the London Palladium cancelled due to illness . . .

CAMERAS WORTH £6000 stolen from photographer Dezzo Hoffman's Soho studio by burglars who left the place in a shambles — he asks clients to reorder and be patient . . . former Arthur Howes aide Sue Fuller off to America to become p.a. to Barbra Streisand . . . after eight years in the UK, Don Dive returning to Australia via California . . . at Ariola launch party, journalist James Hamilton won first prize in raffle, but took the stereo equipment in preference to weekend in Germany . . . in addition to playing UK concerts next month and recording a Granada TV special with the Syd Lawrence Orchestra, singer Tony Bennett will open exhibition of his paintings at Milne-Henderson Gallery, Mount Street, W1 on November 7 . . . Peter Sibley formerly Polygram International's man in London parting company with Barry Krost after four months . . . attending Fabulous Poodles concert, Pye UK product manager Eddie Foster bitten by a dog.

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NEWS

Riviera leaves Stiff for management role

STIFF RECORDS' figurehead Jake Riviera, who has been influential in steering the independent company to prominence in the past year, has resigned from the company.

Although details were sketchy as *Music Week* went to press, it seems Riviera will take over sole management of Elvis Costello and Nick Lowe, while Stiff partner Dave Robinson will assume overall control of the record company along with sole management of Clover, Graham Parker and The Damned. A staff re-shuffle is planned, but nothing has been confirmed so far. General manager Paul Conroy said: "This was Jake's decision and the whole thing is completely amicable."

Explained Riviera this week: "Ever since hearing *Anarchy In The UK* by Johnny Rotten and his Sex Pistols, I have come to realise that

the only validity in life is to build to destroy."

Riviera gained his early industry experience as a respected tour and personal manager under his given name of Andrew Jakeman. He formed the company in partnership with former Brinsley Schwarz manager Dave Robinson in August 1976 with the aid of a loan from Dr. Feelgood's Lee Brilleaux and top rock photographer Keith Morris. For many, his swashbuckling approach to the record industry and talent for coining snappy slogans (e.g. *The World's Most Flexible Record Company*) personified the atmosphere of the new wave.

As co-managers of The Damned, Nick Lowe, Elvis Costello, Clover, Graham Parker and the Rumour, Robinson and Riviera's work load increased rapidly as the record company became more successful.

UK preview set for Videodisc next month

A FIRST preview of the videodisc, some five years after it was first announced by Philips in Eindhoven, will be given in Britain next month.

It will take place at the Videodisc '77 conference to be held at the BAFTA headquarters in Piccadilly on November 8-9. On show will be the MCA Discovision unit and a selection of the discs. This is the configuration, developed jointly by MCA and Philips, which will be test marketed commercially in America at the end of this year. Its arrival in Britain has not been fixed, but a

further 12-18 months can be expected to elapse before it becomes available.

The conference is being organised by Normedia of Bond Street, a company jointly owned by two large Scandinavian publishers of books and audio-visual aids. It will be under the chairmanship of John Chittock, editorial chairman of Screen Digest and film and technical correspondent of the *Financial Times*. The actual videodisc presentation will be handled by W. Zeiss of Philips, Eindhoven.

Autumn tours overload

FROM PAGE 1

Goldsmith. "The way they are clamping down at the moment, the kids are hardly allowed to clap at the end of the concert, so they are staying away from theatres and going to clubs.

"It is highly likely that we will be changing the way we tour acts. We are looking at the situation very closely. Apart from anything else, the corporation hall run is becoming inordinately expensive to operate.

"Another factor is that a chart album is no longer a guarantee of a sell-out tour. The money is spent either on the LP or the concert ticket, but not both, because no-one has the spare cash any more.

Goldsmith's remarks were taken up by Derek Block, who has Brothers Johnson, Bing Crosby and Donna Summer on the road among other American acts this Autumn.

"I think a lot of promoters are sitting back and taking stock this year," he said. "But there are a lot of nice new acts coming through to

try to take advantage of the superstar groups being away looking after other territories."

Danny Betesh of Manchester's Kennedy Street noted that many of the larger attractions were on the road at the same time and doing their normal business, but lack of spare cash meant that the emerging groups were suffering.

"I am not too worried overall, but I think there are too many clashes between concerts in the same town on the same night. For instance, I have Doctor Hook in at Belle Vue on Thursday and over the road at the Free Trade Hall they have Dr. Feelgood and Mink DeVille. That sort of situation is bound to make it tough to fill both shows, even though the groups attract different audiences."

However, leading agents Neil Warnock of Bron and John Sherry of NEMS are less worried. They see new clubs and venues opening up to take the place of any shaky concert hall venues, with the new wave looking especially healthy.

Industry spending studied

FIGURES NOW available detailing the record industry's media expenditure during the first half of this year lends a new perspective to the recent BPI sales analysis (*Music Week*, September 17).

To achieve their £78.4 million business during January-June, companies spent a total of £5.6m on television, national and provincial newspapers and the music press. These statistics at rate card prices, from (Media Expenditure Analysis Ltd.), do not include commercial radio advertising.

The tv merchandisers continue to be big spenders, with K-tel (£897,600) and Multiple Sound Distributors (£597,000) way ahead of Arcade

(£173,300) and Ronco (£166,800). The small screen accounts for major first-half expenditure by the mainstream record companies, too, including EMI, whose commercial development division laid out £532,800 on the Shadows and Beatles albums, and RCA, whose CDD equivalent spent £288,000 on Jack Jones and Glenn Miller packages. Other big tv-related sums were CBS, £360,000 and Reprise's £169,000 (the Sinatra 2LP).

Most of the above named spent more in the April-June quarter than in the first three months, reflecting their attempts to beef up business during the worse-than-usual mid-year lull.

One-stop opens in West End

FROM PAGE 1

of the import firm — which took over the premises from City Records & Tapes. There is, however, no connection between the retail and one-stop businesses and no access from one area to the other.

The entrance to the one-stop is in Holler Street, and dealers will be able to drive in, leave their transport for parking, select records and tapes, and have these parcelled and sent by conveyor to their vehicles for loading. Robert Shooman, sales director, said that the aim of opening such an operation in the heart of the capital's prestige shopping and tourist area was to "support the dealers in the West End". He added, "We are on their doorsteps to supply them with the latest merchandise, and, as well as already having the promised custom of many West End record shops, we expect to be of great use to the very many people who sell records as a small part of another business, and who therefore cannot have accounts with the manufacturers".

Warren's Records is to compete with London's other one-stop operations on three fronts — in heavy advertising and self-promotion, in price, and in depth of stock carried. On this last point, however, Shooman admitted that where singles are concerned he could not, and would not attempt to, compete with the sort of special operation being run by Lightning Records of Willesden.

The new set-up will compete most fiercely on price; Warren's is offering to sell for dealer prices, plus a low (2.5 per cent) handling charge. Shooman is confident that this will strongly attract dealers who want to buy a wide selection of records and tapes in small quantities, but have so far been resigned to one-stop prices which can appreciably cut their own margins.

There will also be regular special offers. Shooman instances the offer of a £1.45 dealer price for the 10cc album *How Dare You*, as a result of special bulk buying in America by the import company.

Warren's aims to carry about 100,000 LPs, plus a large range of tape and top 50 singles. The firm will take phoned orders, and has an arrangement with Courier Express for delivery out of London. Same-day service to shops within the immediate area will be handled by the company's own vans, but, Shooman emphasised, there will be no van sales. "That would put us in direct conflict with the major manufacturers, and I am not getting involved with that," Warren's is to operate strictly on a cash basis, with credit — when offered — being reserved only for well-established customers.

Reinforcing the point that Warren's is looking to attract dealers with special offers, Shooman revealed that the import company has secured around 10,000 of the K-Tel Elvis Presley compilation, to sell at £3.75 with an rrp of £4.99, and would have them on the shelves by the time the one-stop opens its doors. "Scoops like this are the only way we are going to get a reputation and keep on operating. You have got to speculate to accumulate," he commented.

Warren's, where Shooman and his sales manager Paul Benjamin can be reached, operates on 01-734 6822.

Correction

IN LAST week's edition of *Music Week* it was incorrectly stated that certain loans to council members of the PRS have been brought up in a question to the Board Of Trade. In fact, the loans are to executive officers of the Society.

Pierce takes over bankrupt US stores

by TERRI ANDERSON

AN AMERICAN retail business has been added to the British wholesale and retail interests owned and directed by Spencer Pierce, head of Cyril Spencer Ltd. and the City Records and Tapes chain. He has bought the bankrupt two-store Wallich's Music City operation in Los Angeles, and is reported as being confident that he can extricate the company from its financial difficulties — which had led to bankruptcy proceedings.

Pierce, who will now stay and work mainly in the US while his brother Jack remains director of the operation here, is currently renovating the Wallich's stores. Although the two arms of the British concern have been and are quite deeply involved in acquiring bankrupt stock, Pierce

intends to keep such activities to a minimum in the Los Angeles stores, and is looking for an experienced US record industry executive to run the venture jointly with him. He also hopes to lease shop space to audio retailers.

At the beginning of this year the UK company, City Record and Tapes, announced major expansion plans, to increase its retail outlets in London. In January, a major fire destroyed Cyril Spencer's warehouse in north-east London, forcing a move to the basement of an Oxford Street address (premises which have recently passed into the hands of Simon's Records). At the time it was stated that the plans for retail expansion were unchanged, but the UK operation has not in fact grown at the rate or to the extent originally proposed.

MFP spoken word tapes

FROM PAGE 1

best-selling biography, Fred Trueman's *Ball Of Fire* (the cricket player's memoirs), *Upstairs Downstairs* read by Hannah Gordon, *The Guns Of Navarone*, *The Hound Of The Baskervilles*, and H.G. Wells' *War Of The Worlds*. In addition, there are two plays, *The Importance Of Being Earnest* and *Hamlet*, featuring John Gielgud amongst others. Average playing time of each title is just short of two hours.

Baldwyn told *Music Week*: "We have issued spoken-word records and cassettes in the past, and had some success with them. However, when I was approached some time ago about launching a new series of spoken-word cassettes, I knew that the only way of getting such a project off the ground was by ensuring that the packaging was exactly right. In addition there was the factor that the product would not be going at the conventional price, but rather at low price, and this could only be done if we succeeded in getting the product exposed in the same way that records are, on the shelves and in racks."

New Rak HQ

FROM PAGE 1

Rak label elsewhere, Most now seems content to extend his association with the British major. But the basis of his future dealing still remains unsettled.

"There are three different options open to us," said Most. "All are acceptable to the parties concerned and it is up to me to decide on one of them."

Initially a new licensing deal on improved terms seems to be in prospect, with Most having the opportunity to sell out at an opportune moment, should he choose to do so.

He explained that the possibility of EMI acquiring Rak had been considered because of the nature of the UK tax laws. Because of its income in relation to the number of employees, Rak was faced with "taxes which are incredibly high". "Year in year out that makes no sense," said Most. He had therefore suggested to EMI that "instead of giving me millions of pounds in guarantees" it should put the money to better use by acquiring shares in Rak.

He added that the purchase plan might still go through but could not be finalised until all aspects of the legal position had been sorted out. "While that is being sorted out something had to be done about product, so we dreamed up a new deal extending the licensing on better terms."

Radio forum

FROM PAGE 1

a presentation by the Air Edel production house and a top advertising agency head.

Charts Versus Playlists — radio's eternal chicken-and-egg situation — will be discussed in a session including overseas speakers and Clyde's entertainment head Andy Park.

Other topics to be featured include The Changing Face Of The Record Industry, Here Is The News, a light-hearted look at What Is A Disc Jockey and consideration of The Risk Business, following on from the BBC's tv feature on the record industry.

Presentations from major British and American news services, including IRN and ITN, are scheduled.

The full programme, which will include opportunity for presentations, panel and floor discussions on all major broadcasting issues that affect the music industry, will be published in *Music Week* next week.

Those planning to attend are urged to register as soon as possible. See Forum advertisement in the centre of this issue.

Phil Cordell

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NEWS

JUKE BOX 20

- 1 (3) I REMEMBER YESTERDAY, Donna Summer
- 2 (-) HOME IS WHERE THE HEART IS, Gladys Knight & The Pips
- 3 (1) I REMEMBER ELVIS PRESLEY, Danny Mirror
- 4 (-) FROM HERE TO ETERNITY, Giorgio
- 5 (2) FROM NEW YORK TO LA, Patsy Gallant
- 6 (11) STAR WARS THEME, Meco
- 7 (-) CALLING OCCUPANTS OF INTERPLANETARY CRAFT, Carpenters
- 8 (-) ROCKING ALL OVER THE WORLD, Status Quo
- 9 (-) YES SIR I CAN BOOGIE, Baccara
- 10 (7) BLACK IS BLACK, La Belle Epoque
- 11 (9) WONDROUS STORIES, Yes
- 12 (-) THE GREATEST LOVE OF ALL, George Benson
- 13 (-) GET UP AND DANCE, Rose Royce
- 14 (-) NO MORE HEROES, Stranglers
- 15 (4) BEST OF MY LOVE, Emotions
- 16 (17) HIGHER AND HIGHER, Rita Coolidge
- 17 (13) COOL OUT TONIGHT, David Essex
- 18 (18) SILVER LADY, David Soul
- 19 (10) BLACK BETTY, Ram Jam
- 20 (8) THUNDER IN MY HEART, Leo Sayer

Courtesy of Laren For Music

Roger Holt to Atlantic UK

ROGER HOLT has been appointed general manager of Atlantic Records UK, and Dave Dee named director of a&r at WEA.

Holt coincidentally held the same post in 1970 at Polydor, where he has worked for the past ten years, including John Fruin's spell as managing director there. The two men collaborated on various projects, among them the UK launch of the Osmonds, Slade and the New Seekers.

Dee, previously Atlantic general manager, will be the focal point of WEA's a&r efforts, supervising artist signings, working with UK producers and licensed labels, and liaising with label managers. Together with artist development manager Jonathan Clyde and director of publicity Moira Bellas, he will be casting a wide a&r net throughout the UK, as part of the second phase of John Fruin's repertoire development plans for the company.

SEVERAL DEPARTMENTS at Virgin Records are affected by new personnel changes, just announced.

Tessa Siddons, formerly assistant press officer, becomes head of radio and tv promotion and will be working in conjunction with the recently-appointed regional promotions manager, Rudi Van Egmond.

In her place are two new assistant press officers: Linda Gamble, former a&r assistant who joins immediately, and Sally Cooper, former sales assistant, who follows in four weeks time. Both will report to Al Clark, press director.

Meanwhile, Lisa Anderson joins the international department as



press assistant, a position she previously occupied at A&M's Paris office. Dominique Antony, until recently secretary to managing director Richard Branson, is the new a&r assistant.

Sara Juskiewicz is appointed general office manager and Simon Valley is the new production assistant.

DES McKEOGH has been named head of State Records' promotion department; he was previously with RCA and Phonogram. Reporting to him is another new addition, Tony Shuttleworth, recently with Decca.

Dinky Diamond has been appointed creative manager, completing State changes initiated by managing director, Wayne Bickerton. Diamond was formerly with Private Stock.

DIDDY LAKE, formerly manager of Steve Hillage and of David Allen's group Gong has been appointed press manager of DJM Records, reporting to marketing manager Graham Moon and managing director Stephen James. Lake was previously working for Trojan Records.

FRANK PRITCHARD has been named head of regional promotion at Ariola. He was previously with Private Stock. Other senior positions at Ariola, now operating from new offices at 48 Maddox Street, W1 (408 1262) are filled by Richard Evans (head of promotion), Hilary Barritt (press officer) and Peter Allen (financial controller).



SOME OF Val Doonican's best friends were on hand at Phonogram recently to present him with a gold disc for UK sales of his 2LP, *Some Of My Best Friends Are Songs*. Pictured (from left) are Lynn Doonican, accepting the award on behalf of Val's manager, Phyllis Rountree, Phonogram a&r head Rodger Bain, regional promotion and a&r manager Stewart Coxhead, Doonican, Phonogram managing director Tony Morris, producer Tony Eyers and product manager David Shrimpton.

The super supplement

LETTERS

Top School For Boys which was released on the Polydor label by The Slender Plenty during the early part of 1967. Strangely enough, I would have disputed that Bowie was a member of the Beatstalkers, because they were a Scottish band, until I began checking out my CBS singles. Low and behold, I came across a copy of Little Boy a 1968 single by Beatstalkers, on the B-side I found When I'm Five written by D. Bowie, and sung by him. May I suggest that the two singles mentioned in this letter are worth more than the one found by Mr. Arthurs. By the way, my copies are not for sale. HOWARD MARKS, Howlin' Promotion Company, Loughton, Essex.

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The independent promotion company
who are busy celebrating their 1st.



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Reg. Office: 60 Welbeck Street, London W1M 8JN London 1284894

Bubbling Brown Sugar

The Original London Cast Recording.

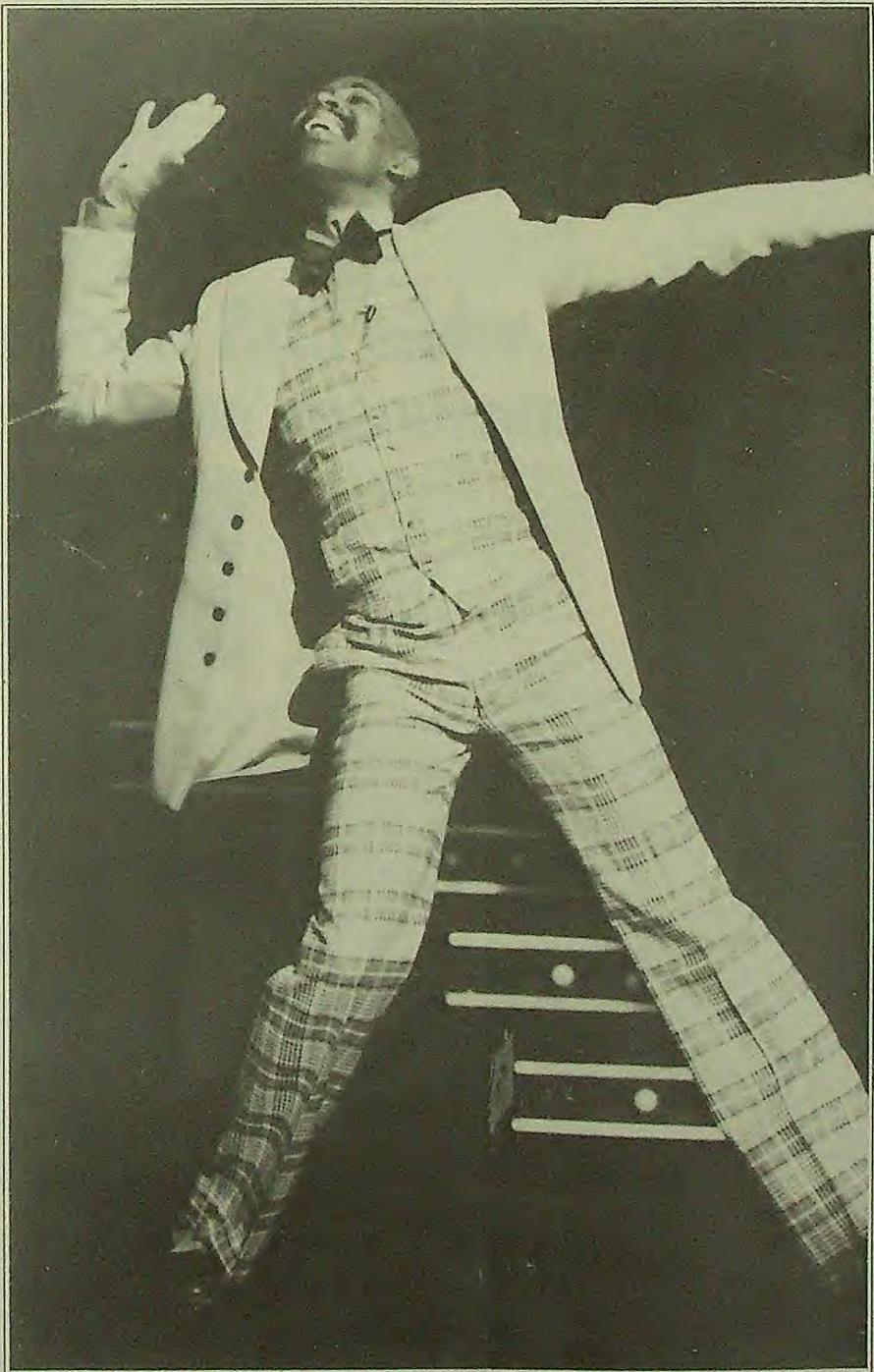
"The amazing thing is that a song number begun in parody ends by gripping your heart.... Altogether a joyous noise, and for sheer glamour there is nothing in London to touch it." The Times

"Exploding onto the Royalty stage, Bubbling Brown Sugar is a superb combination of nostalgia and frenzy.....if I hadn't been a paid scribe, my palms would have been smoking along with the rest of the ecstatic audience."

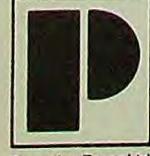
The Guardian

"If sunshine could be bottled and energy from an electric storm could be harnessed, then maybe we would not need Bubbling Brown Sugar. As it is, the show is a powerful substitute: an explosion of glamorous delight.The only thing to deafen the eardrums more soundly than the cast was the ovations at the end of each showstopping routine."

Daily Mail



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EUROPE

UK dominates MIDEM booking

PARIS — It seems certain that the UK will take over the greatest percentage of stand space at the 1978 MIDEM in Cannes.

The latest count shows that the UK has booked 23 percent of the total, followed by the US (15 percent), France (13 percent) and Germany (10 percent).

Special delegations from Ireland, Canada and Australia are participating, stand space being paid for by the respective governments. Holland will be represented by a collective industry stand organized by Conamus. A meeting of

international industry lawyers is also again on the agenda.

Also planned are celebrations marking the 30th anniversary of the birth of the long-play record, the first product having been pressed by Columbia; RCA and French company L'Oiseau Lyre.

Several majors have announced intentions to stage galas at the Municipal Casino and the Miramar in order to launch new acts.

A round-up shows 1054 companies have booked stands, with 4671 industry representatives covering 47 countries.

Belgian Elvis tribute—75,000 in two weeks

BRUSSELS — The day after the death of Elvis Presley, a Belgian pop fan gave Flemish singer Will Tura the lyrics to an in-memoriam song, Goodbye Elvis. Two days later Tura completed the melody and recorded the number.

Within two weeks the single sold 75,000 copies in Belgium alone — a remarkably high tally. Tura's single also took him into the Dutch AVRO

chart for the first time in his career. He recorded the song in English for the UK market and, in France, Ringo performed the number in French.

Though arguments rage as to whether the song was created through genuine emotion or commercial common sense, its appeal is unarguably widespread.

Dillinger arrives at last—two days early this time

AMSTERDAM — The long-awaited promotional visit to Holland of Jamaican reggae artist Dillinger resulted in a great deal of industry commotion and confusion.

He was originally involved in a "where-is-he?" mystery when record company Ariola-Holland tried to contact him over his chart-topping single 'Cokane In My Brain.'

Then he was invited again to come to Holland to promote Ragnam Piza, the follow-up single. He had been sent two air tickets but he arrived, via boat and train, two days earlier than expected.

At the Hilversum television studios he had his first contact with Ariola staffers and it turned out to be a rather unpleasant confrontation. Dillinger and his manager, Larry Sevitt, said they wanted no communication with Ariola because of a dispute with Island, which the company represented.

He claimed that master tapes of his albums CB 200, which includes Cokane In My Brain, and Bionic Dread, which features Ragnam Piza, had been sold "without my knowledge" by Jamaican producer Joseph Hokim to Island. He added: "I actually never had a record contract with Island."

And his manager said he plans a

law suit to try and get the royalties. "But for the time being Dillinger will not promote any of his material released by Island," he added.

Sevitt further said Dillinger had signed a record deal with Jamaican Sounds, a Jamaican reggae label, resulting in a new single, Marihuana In My Brain, released in Holland by Basart. The same company is to release his new album, of the same title.

In the meantime, Ariola has released Ragnam Piza as a single, despite objections from Dillinger and his manager, and another Dutch company Dureco is also thinking of bringing out some old Dillinger recordings as singles. Cokane In My Brain is due out in the UK and US as a 12-inch single.

In Holland, Ariola had to cancel various planned events for Dillinger, including the presentation of a gold disc for sales of 100,000 on the hit single.

During his visit, Dillinger, constantly accompanied by two bodyguards, recorded a single, LSD, at the Frans Peters Studio in Hilversum as a follow-up to Marihuana In My Brain. At the end of October he starts a disco solo tour of Holland, and has concerts in Belgium with a seven-piece back-up band lined up.

French pirates set for autumn

PARIS — The 16 pirate radio stations in France, having been off the air during the summer holiday season, have prepared their programmes for the autumn and winter months. But at the same time, the government is preparing its action against these stations.

Those tracked down will be prosecuted and those in charge will become liable to a fine between £500 and £5,000 with possible imprisonment of between one month and one year. The government accepts that it has problems in searching out stations which are

highly mobile, and which cannot be subjected to normal technical interference techniques.

Radio Fil Bleu, of Montpellier, which made no secret of its whereabouts, was raided and closed. Now there is a new association set up to keep the pirates going and it meets regularly.

The government, realising that broadcasting on even a small scale is expensive, thinks most pirates will die a natural death because of lack of funds, because commercial advertising, one main financial prop, is unlikely to be forthcoming.

The WEA 'Flying To The Top' roadshow arrives in Germany...

HAMBURG — Taking WEA Flying To The Top as the sales pitch slogan, the WEA Roadshow 1977, was unveiled to delegates at Malente, in Schleswig-Holstein, by an executive team headed by Nesuhi Ertegun, president of WEA International.

A 15.1 percent rise in turnover for the first six months of this year was reported, the best half-year return in company history, and emphasis on upcoming product.

Siegfried E. Loch, WEA Germany managing director, said past successes would be projected into the future. He singled out Fleetwood Mac, which went platinum four times over for the LP Rumours, describing the band as "the world champions of pop music."

He also talked of the Eagles, with both singles and albums such as Hotel California and Life In The Fast Lane; Foreigner, with a highly-praised first album and a German single Cold As Ice from it; and Rod Stewart, whose new LP is out in Germany late October. He also projected big sales prospects for new-wave bands Television and Dictators.

German activity was reviewed by Loch. Manhattan Transfer visits this territory in early 1978; Yes, the UK group, tours 10 cities in November; Al Jarreau returns at the end of the year, including Germany in his European trek, and Leon Redbone



HUNGRY are the managers, for repertoire and Germany beefsteak. From left: WEA International president Nesuhi Ertegun, WB's Stan Cornyn and Atlantic's Phil Carson.

and Ry Cooder return for tv presentations.

Also noted was a debut album by Pelé, soccer star of New York Cosmos, the club which has Nesuhi Ertegun as president. The LP features the soundtrack of the movie Pelé. And Joni Mitchell's new album has been recorded with jazz/rock band Weather Report, currently touring in Germany.

The WEA Roadshow programme, on video screens in four parts, is to be presented throughout Germany and many other countries, featuring artists from four segments: Atlantic, Warner Brothers, Elektra/Asylum, WEA International, State Records, and Ry Cooder return for tv presentations.

from London, which was set up in 1974, also figures in the upcoming promotion programme with a first single through WEA You've Been Doing Me Wrong by the Delegation.

The presentations also stressed the quality and sales potential of local product. It includes: the Messengers and a first WEA album Children Of Tomorrow; Supermax, with a second album Music Express; Hoffmann and Hoffmann and a first album Ich Fühl Mich Gut.

Siegried Loch presented a special award to Klaus Ollmann, a "symbolic" platinum album, for his work in the sales department.

...while CBS Germany conference announces ever-improving figures

MUNICH — The biggest ever CBS convention held in Germany was staged here with 130 delegates representing CBS Records International (New York), CBS Europe (Paris) and affiliates from the UK, Holland, Belgium, Switzerland and Austria.

Ever-improving trading figures were stressed by Gerhard L. Maurer, marketing director, and Rudolf Wolpert, managing director, said: "We will, by the end of the financial year on October 31, have had our best year in sales and profits.

"A survey of the single, album and cassette charts puts us in number three position among companies here."

He paid tribute to the hit-creating talents of a long list of artists: Boston, Tina Charles, Chicago, Costa Cordalis, Neil Diamond, Bob Dylan, Peter Frampton, Ricky King, Vicky Leandros, the Manhattans, Tina Rainford, Sailor, Santana, Simon and Garfunkel, Sherbet, Supertramp, Sutherland Brothers and Quiver and Joe Tex.

Sonopresse changes?

PARIS — Now that Mark Abbott has replaced Gerard Tournier, who resigned for personal reasons, as head of Sonopresse here, the whole company is expected to be restructured.

Since Sonopresse was taken over by Pathé-Marconi last year, there have already been many changes. Abbott has taken new offices in the Rue de Berri and the company will clearly draw closer than ever to Pathé-Marconi/EMI.

All EMI services at Chatou and Cergy Pontoise will operate on behalf of Sonopresse and the old Gerard Tournier Editions has been renamed Editions Champs Elysées.

Sonopresse will now be run by a board of directors of which Mark Abbott is chairman.



PETER DE Rougemont (left), Senior Vice President, CRI Europe and Paul Russell (right), Vice President, CRI New York received Platinum for the Simon & Garfunkel albums "Bridge Over Troubled Water" and "Simon & Garfunkel's Greatest Hits", each sold over 500,000 units in Germany, from Rudolf Wolpert, Managing Director, CBS Records Germany at the annual convention at the Munich Hilton Hotel.

finding top artists and marketing them aggressively but with good taste."

Convention presentations included new product by international acts Boxer, Crawler, Dead End Kids, Sutherland Brothers and Quiver, Tina Charles, Sailor, Raffaela Carra, Burton Cummings, Joan Baez, Heart, James Taylor, Dennis Wilson, Sparks, Ted Nugent and Chicago.

Russell and de Rougemont accepted platinum awards for sales of Simon and Garfunkel albums in Germany. Emphasis of the big increase of sales of local product in Germany was made by de Rougemont.

Jedliczka signs Skydog

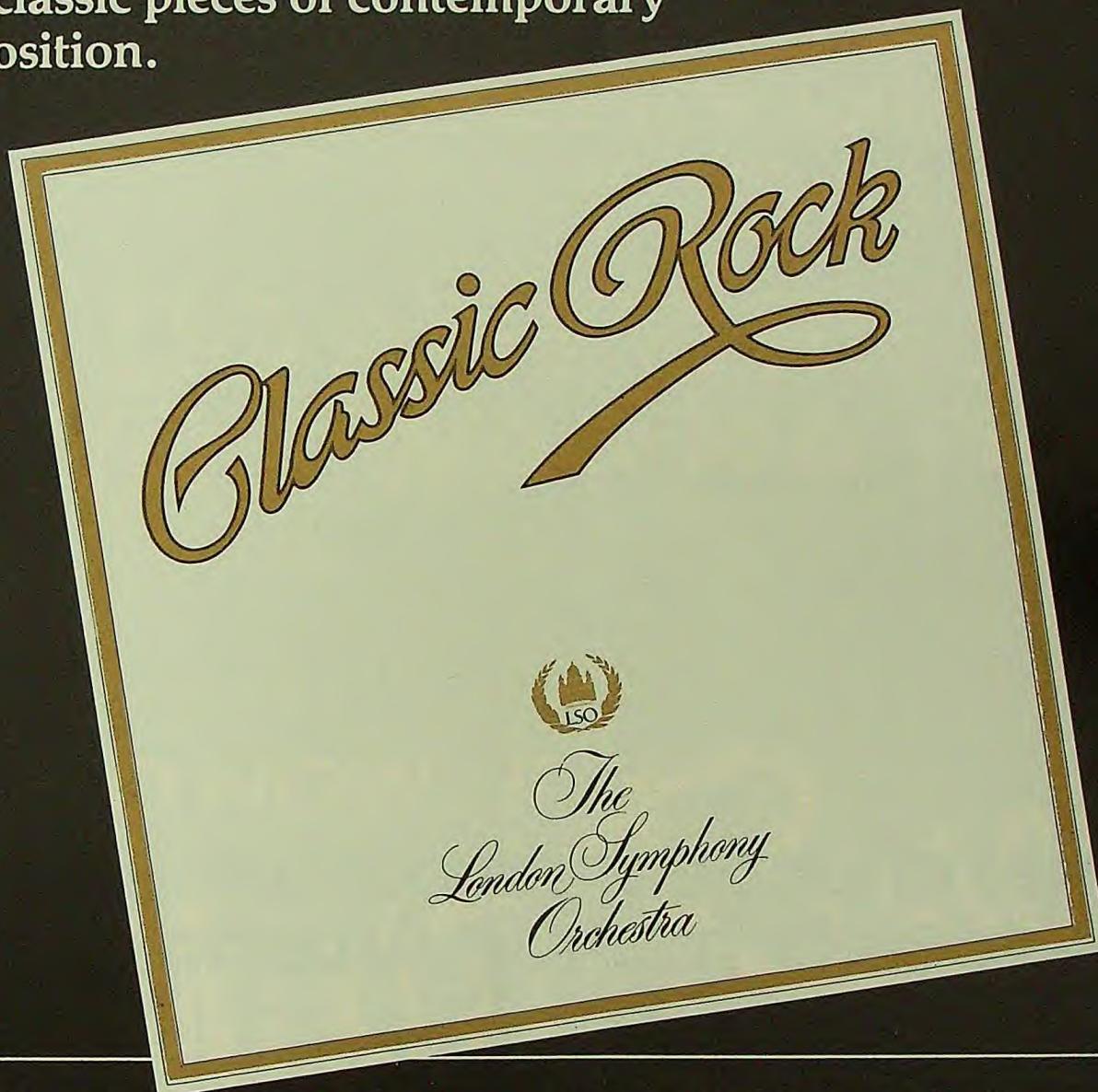
STOCKHOLM — SWEDISH record dealer Wolfgang Jedliczka, owner of Woolfi's Record Shop in Stockholm, has acquired Scandinavian rights to the French new wave label Skydog as a result of a smart display of initiative.

Jedliczka had been experiencing a heavy demand for punk in his shop, but supplies were difficult to come by, particularly of releases on the French Skydog label. So Jedliczka made a flying visit to Paris and managed to track down Marc Zermati, a leading authority on new wave music, and co-owner of

Skydog. The Stockholm dealer whose English was the better of the two finally found himself typing out the contract and was able to return with promotional material — and a catalogue deal for Skydog in Denmark, Norway, Sweden and Finland.

First release was to rush out an imported album, Metallic KO by Iggy Pop and the Stooges. This was followed by singles from the Tyla Gang and Motorhead, both put out on Jedliczka's Blitz label, manufactured by Metronome.

From the power and excitement created by the original rock groups to the melodic beauty of today's most sensitive works, the London Symphony Orchestra, together with the Royal Choral Society, present a new dimension to these classic pieces of contemporary composition.



Bohemian Rhapsody
Life On Mars
A Whiter Shade of Pale
Whole Lotta Love
Paint It Black

Nights In White Satin
Lucy In The Sky With Diamonds
Without You
I'm Not In Love
Sailing

"It's remarkable what can be done to a modern melody by rearranging and performing it in a classical vein. Can someone tell us where our song is please!"

GRAHAM GOULDMAN & ERIC STEWART (10cc) Composers of "I'm not in Love"

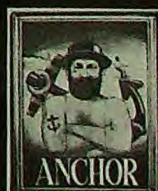


K-Tel International (U.K.) Ltd, K-Tel House, 620 Western Avenue, London W.3.

"As much as the original version bridged, for many people, the void between classical and modern music, the London Symphony Orchestra seem to have relied upon their background of classicism to render this utterly peaceful and pleasant version of the song."

GARY BROOKER (Procol Harum) Composer of "A Whiter Shade of Pale"

"It's great to have one of my tunes done by one of my favourite groups!" GAVIN SUTHERLAND (Sutherland Brothers) Composer of "Sailing"



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EUROPE**'Mein Papa' composer dies of cancer at 65**

ZURICH — Swiss composer Paul Burkhard, whose biggest hit was O Mein Papa in 1954, died of cancer, aged 65, at his home here.

That outstanding hit topped charts in two different versions. UK trumpet soloist Eddie Calvert was number one in Britain for nine weeks, selling three million copies

worldwide. Eddie Fisher's vocal treatment had a long spell at the top of the US chart.

Burkhard, however, wrote mainly for the theatre. O Mein Papa came from the stage musical Fireworks. He had just completed a new show Rainbow which was staged in Basle.

CBS France wraps it up

PARIS — CBS France has decided that all its records, starting with its classical product range, will be sold in sealed wrappers.

The decision comes after a long period of deliberation. On the whole, French retailers favour this system but a vociferous minority claims customers like to listen to records before buying.

But CBS has decided that the main public, confident that the

records sold are fault-free, prefers to buy discs which have not been handled by others. The policy is expected to cut theft in the retail stores and also prevent retailers "switching" discs from one price range to another.

It is not known whether other French record companies will follow suit. Most will wait to check whether the buying public really will buy without a test hearing.

20th Century to Intersong

PARIS — After a gap of three years, Intersong Paris is again to represent the US 20th Century Fox publishing catalogues in all SACEM territories.

This follows a visit by Jean Jacques Tilche and Herb Eisman to Los Angeles for final negotiations. Intersong originally handled this material but the deal was not renewed in 1974.

Swiss Taxi misses the bus

ZURICH — A Swiss pop group named Taxi has broken through here as a talented and musically progressive rock team mixing local dialect material with sophisticated punk.

But with the release of its first album, confusion has arisen with a Manchester-based UK teeny-bopper group also called Taxi.

The Swiss group, according to spokesman Dominique Grandjean, did not realise there was another group of the same name but now

Romanian efficiency gets results

BUCHAREST — The efficiency of training and tuition given young Romanian musicians is being underlined by successes gained in contests and competitions held in different parts of the world.

At the Young Soloists' Festival in Bordeaux, France, the gold medal went to Mihaiela Martin, aged 18, a pupil of the Number One Music Lyceum of Bucharest. Critics said she could be considered one of the world's best violinists. Pianist Stefan Agoston won the silver award at the same festival.

At the Jacques Thibaud International Festival in France, the grand prix and the Prince Rainier of Monaco award went to young Romanian violinist Paul Dan Florin, also of the Number One Music Lyceum of Bucharest.

Dana Borsan, pianist, gained second prize in the Robert Schumann Competition in East Germany.

appreciates there could be a legal battle over name ownership.

Says Grandjean: "It was simply too late to change the album sleeves and other promotion material by the time we got to hear of the UK group. We really want to stick to our name because our music is obviously different and we are basically likely to stay in Switzerland."

But it was later thought the group might record in English so that a name-change for one or other group would have to be considered.

CHARTS

- 6 XXIVA RACCOLTA — Fausto Papetti Durium
- 7 E' NELL'ARIA ... TI AMO — Umberto Tozzi CGD-MM
- 8 IO TU NOI TUTTI — Lucio Battisti Numero Uno — RCA
- 9 ZEROFOBIA — Renato Zero RCA
- 10 YEAR OF THE CAT — Al Stewart RCA
- 11 I'M A PHOTOGRAPH — Amanda Lear Phonogram
- 12 GRAN BAZAR — Matia Bazar Ariston — Ricordi
- 13 DISCO DANCE — Adriano Celentano Clan — MM
- 14 DISCO DANCE — Adriano Celentano Clan — MM
- 15 DOMANI — Guardiano Dal Faro Celtra — FONIT/CETRA
- 16 TRANS EUROPE EXPRESS — Kraftwerk Capitol — EMI

Holland

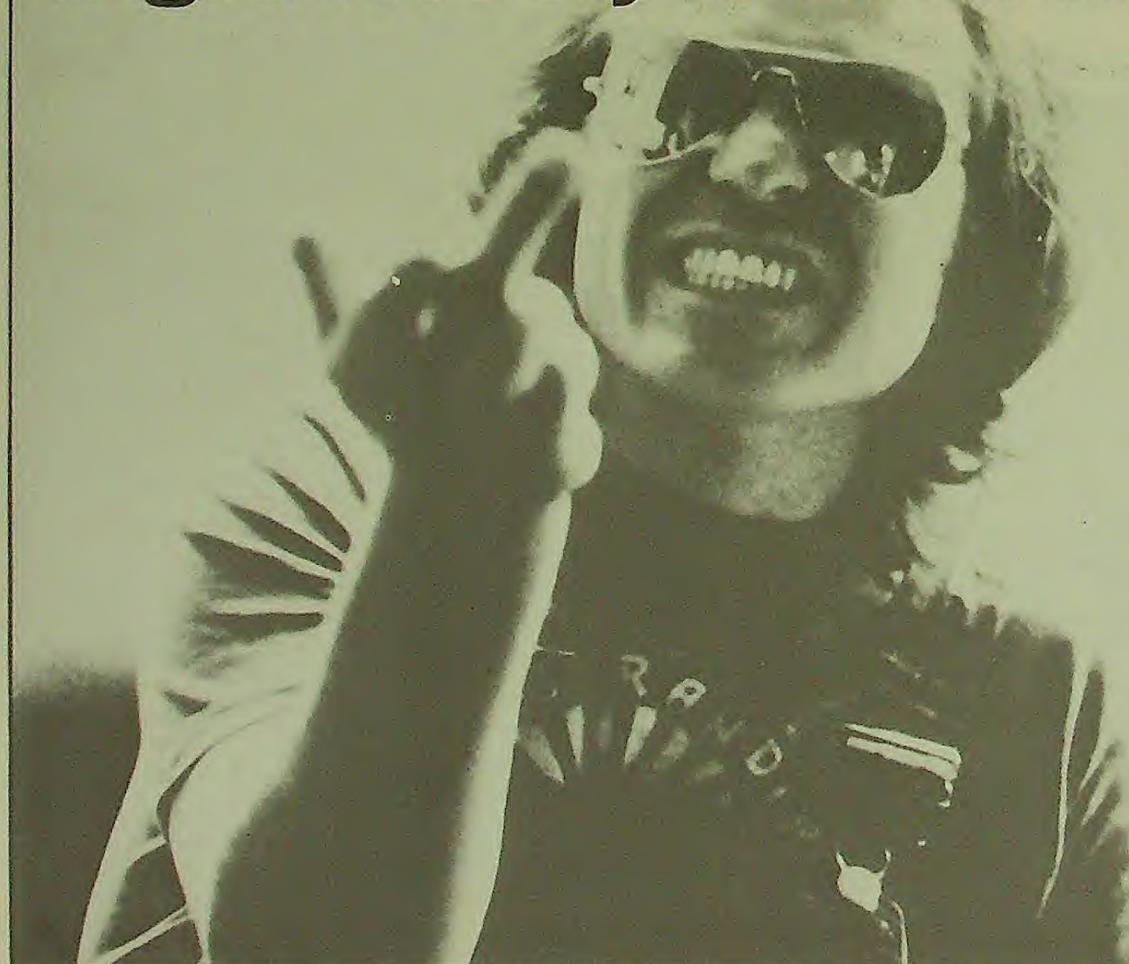
(courtesy Stichting Nederlandse SINGLES)

- 1 I REMEMBER ELVIS PRESLEY — Danny Mirror Basart
- 2 WOODEN HEART — Elvis Presley RCA
- 3 DO YOU REMEMBER — Long Tall Ernie and Shakers Polydor
- 4 SORRY I'M A LADY — Baccara CNR
- 5 GIVE A LITTLE BIT — Supertramp CBS/A&M
- 6 DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda Philips
- 7 LET'S CLEAN UP THE GHETTO — Philadelphia All-Stars Philadelphia
- 8 BABY WHAT A BIG SURPRISE — Chicago CBS
- 9 FLOAT ON — Floeters ABC
- 10 HELLO JOSEPHINE — Scorpions CNR

Italy

LPS

- 1 REMEMBER YESTERDAY — Donna Summer Durium
- 2 BURATTINO SENZA FILI — Edoardo Bennato Ricordi
- 3 LOVE FOR SALE — Boney M Durium
- 4 ZODIAC LADY — Roberta Kelly Durium
- 5 CERRONE's PARADISE — Cerrone WEA-MM

Some reflections on contemporary English society from an American visitor.**LA DI DA**

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Country Joe McDonald

ON FANTASY FTC 143



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WIP 6406

WAITING IN VAIN

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- 27 THE YACHTS—Suffice to Say
- 28 SLAUGHTER/DOGS—Boot Boys
- 29 VENUS & RAZOR BLADES—Punk a Rama
- 30 PUNCTURE—Mucky Pup

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-] MENACE—Insane Society

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AMERICAN SCENE

Carter meets the industry

from LITA ELISCU

A US government Labour Department plan, set for next year, to limit the number of foreign musicians who can record on tour was among the topics discussed at the White House during the much heralded meeting of 16 top record business executives and President Carter's people.

The Labour Department plan and other immigration problems involving musicians were listed as top concerns by the record industry lobby which, during its hour-long discussion, briefed State Department officials on foreign musicians and the benefits of the Government taking a more active interest in sponsored tours by US artists. The Government was also asked to make prosecutions of tape pirates a top priority, and look into legislation of performance royalties.

A liaison committee will be formed by the record executives to meet regularly with White House staff members to continue the impetus generated by this initial meeting, the original brainchild of Capricorn Records president Phil Walden and Elektra Asylum president Joe Smith, both early industry boosters of President Carter.

Carter himself attended the meeting. Intending to spend only five minutes with the executives, he stayed for 20 minutes delivering a short speech concerned with developing international friendship via contemporary music. World hunger and drugs were also mentioned in general terms, as was the energy crisis, the environment and human rights.

Elvis: RCA Records will release a two-album Elvis Presley live concert package, recorded during his last couple of tours, and tied in with the CBS television special, already set before the singer's death, for October. The news magazine, *National Enquirer* is reported to have increased sales by TWO million when they featured a photograph of Presley in his coffin.

Steve's Cropper?: Steve Cropper, whose roots go far back in the modern rock era (Otis Redding, Booker T and the MGs etc.) is making a more than respectable living in Los Angeles as producer and session musician. He greeted the news that Fantasy-Prestige had acquired the catalogue of the defunct bankrupt Stax — his home during the rocking Sixties — philosophically, considering that he claims Stax owes him a figure "nearing a million" in back royalties during his long sojourn with the Memphis label that once symbolised modern r&b in the late-Sixties, early-Seventies.

"The last royalty cheque I received was either late 1971 or early 1972," says Cropper. "Nobody is saying they can't pay what is due to us — they just don't want to be the ones to make any kind of decision. They have the contracts, know who produced what and who played on what ... but some judge has his hands on it and that's that. Seems like a way to employ a lot of lawyers who should be doing something else."

Cropper says that he was paid royalties by Atlantic directly for some time — "they had all the information" — but then Atlantic moved into the WCI fold and matters became complicated, he adds. "According to Cropper, everyone admits that he is owed monies, 'but I have to file suit to get it.'"

Meanwhile Cropper hopes to be involved in the future of Stax under the Fantasy banner. "They have every master up to 1971 when Stax Volt moved to ABC Paramount. That's Otis Redding, Booker T, Isaac Hayes, the Staple Singers, Albert King ... masters, alternate

takes, sessions never released. It's a gold mine and somebody has to be there who knows what happened."

Fleetwood Mac: The Anglo-US group coped most of the televised Rock Award Show trophies in Los Angeles with five awards — rock personality, best album, best group, a public service award, and best producer. Stevie Wonder, who was nominated for 10 awards managed to get two — male vocalist, and best r&b album — and Elvis Presley, as expected, was nominated into the Hall of Fame, his award being accepted by Felton Jarvis, the Nashville producer who worked on Elvis' albums. Wonder gave one of his awards to Otis Blackwell, who wrote many of Presley's early hits, commenting (to some surprised looks in the audience): "It should go to someone who deserves it."

While the programme had a slickness in terms of production values, it proved again that rock and roll performers in the position of presenters and accepters find it hard to string a couple of sentences together coherently, and have apparent difficulty in reading off cue cards.

Producer Don Kirshner, just before the show went on the air, took time out to justify his choices

of award nominees and to defend himself against criticism from "the group of rock critics who rap everything I do." Apparently Kirshner is upset because in previous Rock Award shows he was attacked for having Cher, the Captain and Tenille, Tony Orlando and Olivia Newton-John on the show. "Is it my fault that melody and simpler lyrics are coming back? That the mass audience prefers softer rock sounds? I could do a show for the purist rock critics and that show would be the last one I'd do," said Kirshner, who also presents a long running weekly Rock Concert on late-night TV.

However this year's Rock Awards Show did not create the rumpus it did last year when Diana Ross was mysteriously given an award as Female Entertainer of the Century (the programme disregarded the plain mathematical fact that the century still had some years to go). Rumour had it that Motown had pressured Kirshner into this award by threatening to withdraw Miss Ross, who was the show's compere, at the last minute. Kirshner now says carefully: "When you're up to post time, you've got to make a decision. It was much more complicated and involved than the rumours suggested."

U.S. Top 30

SINGLES

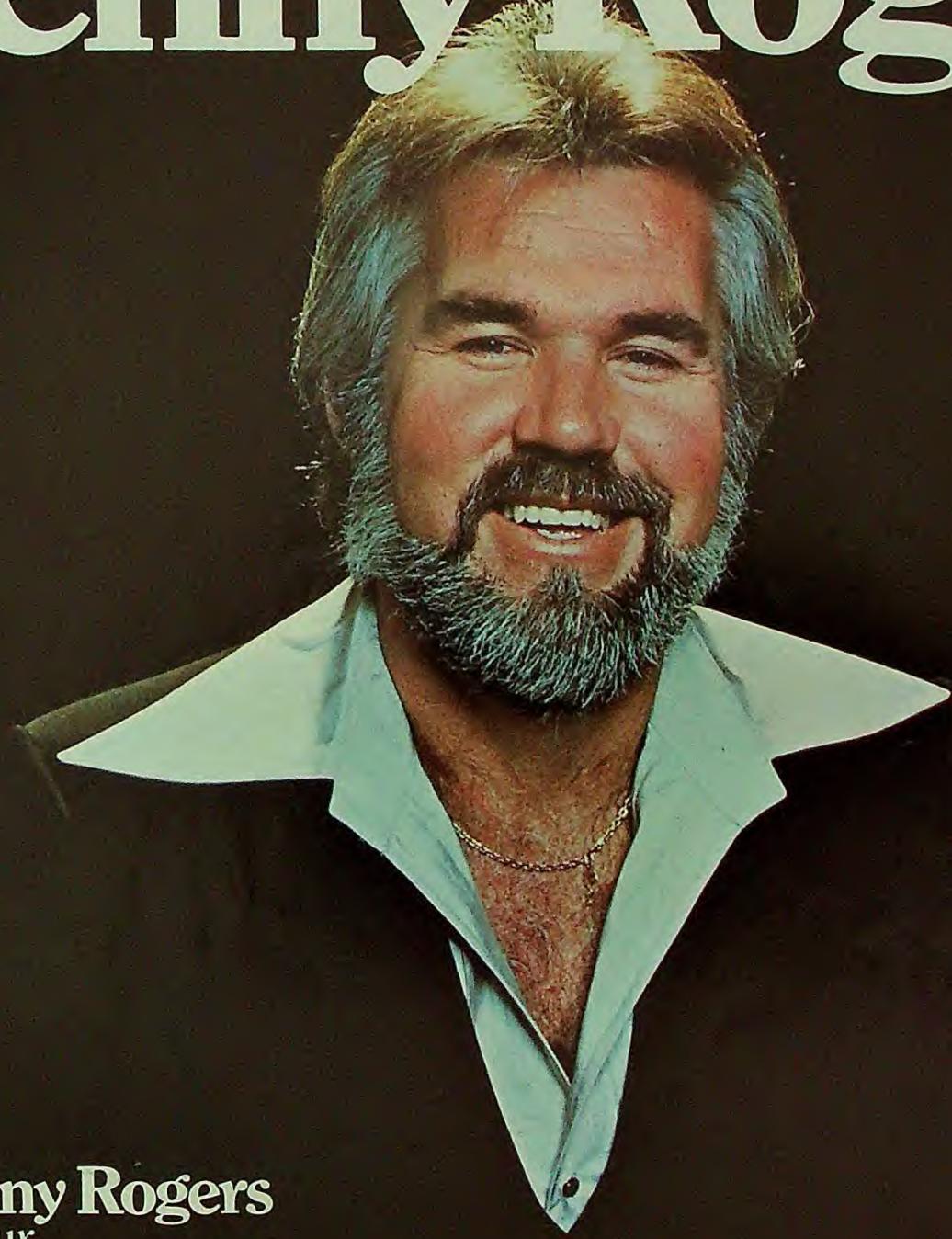
- 1 (1) STAR WARS THEME, Meco
- 2 (2) KEEP IT COMIN' LOVE K.C. & The Sunshine Band
- 3 (15) YOU LIGHT UP MY LIFE, Debby Boone
- 4 (6) NOBODY DOES IT BETTER, Carly Simon
- 5 (8) THAT'S ROCK 'N' ROLL, Shaun Cassidy
- 6 (4) BEST OF MY LOVE, Emotions
- 7 (11) BOOGIE NIGHTS, Heatwave
- 8 (9) COLD AS ICE, Foreigner
- 9 (16) BRICKHOUSE, Commodores
- 10 (10) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 11 (12) ON AND ON, Stephen Bishop
- 12 (13) SWAYIN' TO THE MUSIC, Johnny Rivers
- 13 (14) I FEEL LOVE, Donna Summer
- 14 (7) TELEPHONE LINE, Electric Light Orchestra
- 15 (3) DON'T STOP, Fleetwood Mac
- 16 (5) STRAWBERRY LETTER 23, Brothers Johnson
- 17 (21) THE KING IS GONE, Ronnie McDowell
- 18 (20) IT WAS ALMOST LIKE A SONG, Ronnie Milsap
- 19 (26) IT'S ECSTASY WHEN YOU LAY DOWN, Barry White
- 20 (34) DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle
- 21 (22) SIGNED SEALED AND DELIVERED, Peter Frampton
- 22 (24) HEAVEN ON THE 7th FLOOR, Paul Nicholas
- 23 (23) JUNGLE LOVE, Steve Miller Band
- 24 (25) THE GREATEST LOVE OF ALL, George Benson
- 25 (29) SURFIN' USA, Leif Garrett
- 26 (30) JUST REMEMBER I LOVE YOU, Firefall
- 27 (18) WAY DOWN, Elvis Presley
- 28 (32) I BELIEVE YOU, Dorothy Moore
- 29 (19) FLOAT ON, Floater
- 30 (31) CAT SCRATCH FEVER, Ted Nugent

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) SIMPLE DREAMS, Linda Ronstadt
- 3 (4) SHAUN CASSIDY, Shaun Cassidy
- 4 (5) STAR WARS, Soundtrack
- 5 (3) MOODY BLUE, Elvis Presley
- 6 (7) FOREIGNER, Foreigner
- 7 (9) ANYTIME...ANYWHERE, Rita Coolidge
- 8 (8) GOING FOR THE ONE, Yes
- 9 (6) JT, James Taylor
- 10 (11) I ROBOT, Alan Parsons Project
- 11 (12) LIVIN' ON THE FAULT LINE, Doobie Brothers
- 12 (13) HERE AT LAST...LIVE, Bee Gees
- 13 (14) LITTLE QUEEN, Heart
- 14 (16) STAR WARS & OTHER GALACTIC FUNK, Meco
- 15 (19) LIVE, Foghat
- 16 (17) COMMODORES, Commodores
- 17 (10) FLOATERS, Floater
- 18 (18) CSN, Crosby Stills & Nash
- 19 (20) FLOWING RIVERS, Andy Gibb
- 20 (26) IN FULL BLOOM, Rose Royce
- 21 (15) REJOICE, Emotions
- 22 (25) TOO HOT TO HANDLE, Heatwave
- 23 (23) LIGHTS OUT, U.F.O.
- 24 (24) BOOK OF DREAMS, Steve Miller Band
- 25 (30) I REMEMBER YESTERDAY, Donna Summer
- 26 (36) CHICAGO XI, Chicago
- 27 (29) CAT SCRATCH FEVER, Ted Nugent
- 28 (32) SONGS FROM SOMEONE YOU LOVE, Barry White
- 29 (48) BRICK, Brick
- 30 (31) THE GRAND ILLUSION, Styx

Courtesy of Billboard, week-ending October 9

Kenny Rogers



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5 - LONDON Rainbow
6 - LIVERPOOL Empire
7 - CARDIFF Capitol



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PUBLISHING

Music sales woos book buyers in Christmas gift promotion

MUSIC SALES' annual Christmas promotion to the trade this year is laying heavy emphasis on display material to lure buyers into the music shops.



Peter Phillips (seated) with Bob Wise, managing director of Music Sales.

Ronstadt, Gold titles to Warner Brothers

IN A spate of signings, Rob Dickens, head of Warner Brothers Music in the UK, has concluded a number of deals with West Coast American singer/writers.

Linda Ronstadt, Karla Bonoff and Andrew Gold are included in the roster, giving Warners the British rights to many numbers on the recent Ronstadt albums *Hasten Down The Wind* and *Simple Dreams* and on Bonoff's CBS debut LP which showcases her as an artist.

Gold is best known for his recent *Lonely Boy* hit and for the title track of the Leo Sayer album *Endless Flight*. Warner UK also has action on the Gold catalogue which includes product from Cliff Richard and Prelude.

Also signed is Robbie Robertson's Medicine Hat Music, incorporating most tracks on the last two Band albums and parts of the upcoming feature *The Last Waltz*, the movie of

the Band's farewell concert last year.

David Crosby and Graham Nash have also rejoined the Warner UK stable after absence of two years and with the re-signed Stephen Stills produced the chart album *CSN*. Other acts back with Warners for Britain are Niel Young and Joni Mitchell.

Dickens said his company had gained several UK covers of copyrights from the publishing outlet of Brian Ahern, Tessa Music. Strong in this catalogue is Rodney Crowell, who has written some of Emmylou Harris's biggest sellers.

Martin-Coulter to Chappell

THE CHAPPELL publishing division has finalised a deal with Martin-Coulter Music which gives it exclusive rights for the UK and Ireland to print and distribute all compositions now owned or acquired during the term of the contract.

The Bill Martin and Phil Coulter output has been consistently strong over the years and included in the Chappell agreement are *Puppet On A String*, *Congratulations, My Boy*, *Shang-a-Lang* and *I Wanna Go Back*.

The Chappell deal is launched with the publication of the new Martin-Coulter song for Billy Connolly, *Isn't It A Shame*.

Nova songs go to Fuse

FUSE MUSIC in London has signed a three-year worldwide publishing deal, said to be worth more than £40,000 on guarantee, with Light On The Way Music Inc., publishing outlet for the group Nova. Fuse is to represent and administrate the company in all world territories. The group, recently on tour in the UK, has its third album, *Wings Of Love*, out on Arista.

slogan, not specifying Music Sales but a general selling line, is: "Give music books — the Christmas gift that lasts all year round".

More than 100,000 brochures have been printed up by Music Sales for dealers to use on shop counters, with a blank for dealers to print their own names and addresses. The campaign, Toff says, is part of the company's general support given to dealers through the year.

Also available in the pack is an illustrated catalogue of BAM books — Books About Music. It features titles from book publishers exclusively handled by Music Sales. Each promotion pack costs around £10 to produce but is free to dealers.

ATV Music has, for the third time, renewed its exclusive agreement with Music Sales. The new deal covers publication of Northern Songs, the original Beatles' outlet, and the Lawrence Wright catalogue.

Peter Phillips, ATV Music managing director, said: "We've gone into a long-term deal this time because of the innovative approach to publishing and the dynamic Music Sales marketing methods. It's rare to go into a music or book shop without finding a goodly selection of ATV publications and now printed music has become a real profit centre for ATV."

The deal covers the world except the US and Canada, with exclusivity in the UK and Australia, and allows English publications to be produced, printed and exported to all other countries.

Also included in the deal is a complete ATV educational catalogue of choral, band and tutorial material, currently among the best-selling music published today.

EDITED
by
PETER JONES

Olofsong signs Elvis tribute 45

PUBLISHING RIGHTS in the UK to *I Remember Elvis Presley*, the Dutch-produced hit single by Danny Mirror, were snapped up by Jan Olofsson of Olofsong Music early in the record's ride to the charts in various continental European territories.

The tribute 45 received an important UK lift-off when Todd Slaughter, organizer of the official Presley Fan Club, sent a circular to all branch leaders commending the single. He wrote: "There are around 18 tribute discs on the market, with little to choose between them. But we think the Mirror single is likely to be bought in the UK market — and it is important that one tribute disc makes the chart."

Olofsson has also picked up the UK rights to *Be My Boogie Woogie Baby*, recorded by Mr. Walkie Talkie, another continental chart-topper and now out in Britain through Polydor.

He says: "I tried to place this master some nine months ago, but had no joy. It wasn't until it got to number one in the summer in various European countries that Adrian Rudge, of Polydor, heard it and picked up the master rights from Germany. Now it is starting to move."

Dick James: back to grass roots

DICK JAMES is switching the emphasis on some of the activities within his organisation on a day-to-day basis, prior to the company's move to lavish new offices at the end of the year, but he will in no way neglect what he regards as "the roots" — which is the music publishing side of the operation.

He says: "Stephen James runs the record side. My aim is to take on a kind of chief executive role as we go into the new headquarters. But the publishing aspect is vital. My belief is that it's rare that you have a hit record without a hit song. There are the odd rarities, but basically it is the song."

When James switched from singing to publishing, he picked up Northern Songs, the Beatles publishing company, through Brian Epstein. He had five years with that group, then eight years with Elton John. Following those two money-spinning names is an apparently impossible task.

James goes along with that line of thinking. But he says: "We've a worldwide network of publishing affiliates. Basically we like to deal with nice people, because it is nicer to do business with nice people. But I can't say I'll deal only with nice people."

"Our job as publishers is not just a matter of buying catalogues. We have to act as a catalyst for the various writers we have under contract."

"For example, Don Black and Geoff Stephens had not previously written together as a team, until we got them together. Now they're working on a stage show *Dear Anyone*, with story treatment from Hugh Wheeler and produced by Peter Witt. Nine songs have already been written and I'm confidently predicting that three of them will be hits."

The show will appear first on Broadway, as part of the season next year. But DJM is putting together an advance double-album presentation and that should be out in March or April. Dick James said: "We're negotiating for big-name artists to be involved. David Soul and Barbara Dickson, for example, and hopefully Elmer Bernstein to conduct the overture."

Don Black, writer of many movie theme successes, for years shared Lord Music with James. In 1976, Black's share was picked up by DJM and he signed a long-term writing deal with DJM. He has previously written with Bernstein, along with Henry Mancini and John Barry. Geoff Stephens' Tic-Toc catalogue of big-sellers like *Daddy Don't You Walk So Fast* and *You Won't Find Another Fool Like Me*, is now also with DJM publishing.

Also acquired is Intune Music, the publishing outlet of Mitch Murray and Peter Callander, with Ronnie Cole, former Intune managing director, signed by James to head up the DJM publishing division.

He said: "Cole takes over, and is answerable to me. He'll have close contact with the copyright and royalty departments. He'll take over a lot of my own work, so I can find a wider scope in the new offices when we're settled early next year."

"But Roland Rogers, who has been vital in the publishing side, has his own important role. He has a tremendous background with the company — some years with the legal department and Geoffrey Ellis, then on to copyrighting. But he had a yearning for the creative side rather than paper shuffling. To prove himself, he left to find experience, then came back as catalogue manager, on the creative side."

"Rogers will head up the

international area, which includes links with Budde in Berlin, Eduardo Bartrina in Madrid."

James stressed that it was not a company founded on just the Beatles and Elton John. Al Stewart is an example he stressed with pride. His involvement goes back to when Stewart was just an up-and-coming folk singer. The break finally came, with product such as *Year Of The Cat*, and now material from the early years is selling well.

Other writers involved with DJM now include Roger Greenaway, the Horslips, the Rockspurs (from the US) and Buzz Cason Publications.

James said: "We have to try to sustain the unknown, because it is pointless just living on past glories. But we know that backing an unknown is a long shot."

"A guy can come in with a really great song, but it can turn out to be the only one he will ever write. But even the Beatles needed support in the early days. As publishers, we are in a creative operation and we have to take a constant creative interest in the song, and encourage the writer. The motto has to be 'It's the song, it's the song'."

"What went before can be financially great, but there has to be an incessant desire to be in music on a day-to-day basis. Roland Rogers eats, drinks and sleeps music. At the same time, we all have musical blind spots, so we inevitably make mistakes."

"One disappointment was over Hookfoot, a band we tried to sustain and help. But even then some good came out of it, because they provided half a new band for Elton John. Really the one definable quality in publishing today is quality. Nobody wants wittingly to sign a rubbish song, but you have to accept that even the best writers can write a rubbish song."

"The scene today really does need an injection of quality. I apologise for things that don't add up to quality. But the search to find it has to go on. At personal level, I'm involved in many aspects of the industry through our company. But there is no way I could neglect those grass roots of music publishing. At heart, I'm a publishing man."

BEST SELLING SHEET MUSIC

- 1 WAY DOWN, ATV
 - 2 SILVER LADY, Macaulay/DJM
 - 3 NOBODY DOES IT BETTER, United Artists
 - 4 ANGELO, Tony Hiller/ATV
 - 5 MAGIC FLY, Heath Levy
 - 6 NIGHTS ON BROADWAY, Ariola
 - 7 TULANE, Carlin
 - 8 YOU GOT WHAT IT TAKES, Leeds
 - 9 SUNSHINE AFTER THE RAIN, United Artists
 - 10 TELEPHONE MAN, Campbell Connolly
 - 11 DO ANYTHING YOU WANNA DO, Island/Rock
 - 12 WE'RE ALL ALONE, Heath Levy
 - 13 DAYTIME FRIENDS, Heath Levy
 - 14 FLOAT ON, Anchor
 - 15 DOWN DEEP INSIDE, Screen Gems/EMI
 - 16 EVERGREEN, Warner Bros
 - 17 DANCIN' EASY, Air Edel/Hensley
 - 18 DREAMER, Carlin
 - 19 SPANISH STROLL, EMI
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FEATURE

Decca — will Sir Edward sell out?

by a City Editor

IN THE music business Decca is well-known as one of the largest producers of records and tapes in Britain. While its position in the pop area has declined recently due to relative lack of success in the singles charts as well as experiencing a similar loss of market in the mid- and full-price LP market, it holds a strong position in classical music.

It follows, then, that Decca has been making less and less money from records, and for that matter from its other consumer-related activities, television and audio. In 1976/77 profits before interest and tax charges from the group's consumer divisions were just over £3 million whereas in 1973 they had approached £10 million.

Yet in the City Decca's shares are followed enthusiastically, and never more so than at the moment. The stock market worth of the group since the beginning of this year has risen from £50m. to £97m. There are a number of reasons for this, but boiled down they add up to the fact that people have already noticed how Decca has changed its profile in recent years and they expect the company to change even more dramatically in the near future.

Investors long ago ceased to regard Decca's record business as anything other than a sideline, sometimes interesting and sometimes — quite profitable. This is not peculiar to Decca; the City as a rule shies away from the entertainment business since earnings can be unpredictable and disasters too frequent.

Examples are Associated Television, which is heavily committed to the entertainment business and, of course, includes Pye along with a substantial music publishing business. It attracts a relatively poor stock market rating. And while investors are intrigued by EMI's records business, Capitol in particular being more than usually interesting because of its strong position in the North American market, most buy EMI shares because of the company's exciting prospects in medical technology through the scanner programme.

Decca, too, is seen by the City as an electronics company, more specifically electronics with marine and military applications. The company is famous — and has been since the last war — for its radar and navigator systems. This business is extremely profitable, so much so that it has filled the gap left by declining consumer product earnings. Thus, last year Decca's profits, again before interest and tax, were £19 million, of which some £16 million was earned outside records, television and radio.

But it is not only because of this attractive capital goods business that the City watches Decca with growing interest. It is because the group's founder, Sir Edward Lewis, is now 77, and there is no outside sign that he has prepared the management succession for when he retires. The predators are therefore waiting, many of them openly expressing interest in Decca's electronics business, while at the same time wondering what on earth can be done with the consumer activities.

But for the fact that Decca is still closely controlled by Sir Edward, his family and friends, someone would have launched a bid for the group by now. Instead, potential suitors have had to be content with trying to persuade Sir Edward to sell out, or at least to indicate what ideas he has about the company's future. But for the man who founded Decca and



Sir Edward Lewis — no outward sign that he has prepared a successor.

whose guiding brilliance built it up, selling out is apparently unthinkable. Secretive and defensive about his plans for Decca, Sir Edward has stated firmly that the company is "not for sale".

He can do this because the ordinary capital which controls the voting power in Decca is largely in his hands. The much larger "A" capital which is held by a wider investment public has no votes. Not only has Sir Edward resisted overtures from hopeful bidders, but he has apparently set himself against public pressure in refusing to enfranchise the "A" capital which would of course have the effect of opening Decca up.

Who wants Decca? Almost all the big electrical groups with a stake in the fast-growing military electronics business, would be interested in part of it — companies like GEC, EMI and Racal. Some, Racal particularly, see Decca's acquisition as the first stage towards a much wider rationalisation of the British electronics business. On the other hand EMI's claim would presumably be that it could not only absorb Decca's capital equipment business, but also its record activities. While Decca's market share in this area may be declining, it still has an attractive catalogue which is of course the essence of a record business.

There seem to be three alternatives. The least likely is that Sir Edward Lewis has prepared the ground so badly that Decca will effectively become available on the open market. In that case there could be an unseemly rush by a number of bidders. And since it is probable that the winner would be someone who did not want the consumer businesses, the record, television and audio activities would subsequently come on the market.

The second is that Sir Edward will arrange to sell control of the group, thus blocking attempts by many likely contenders. But the third possibility, and perhaps the most probable, is that Decca itself will sell its consumer activities providing more funds for the development of its electronics activities and thus ensuring independence for the group for the time being at least. In this situation both EMI and ATV could be interested, not to mention several overseas producers.



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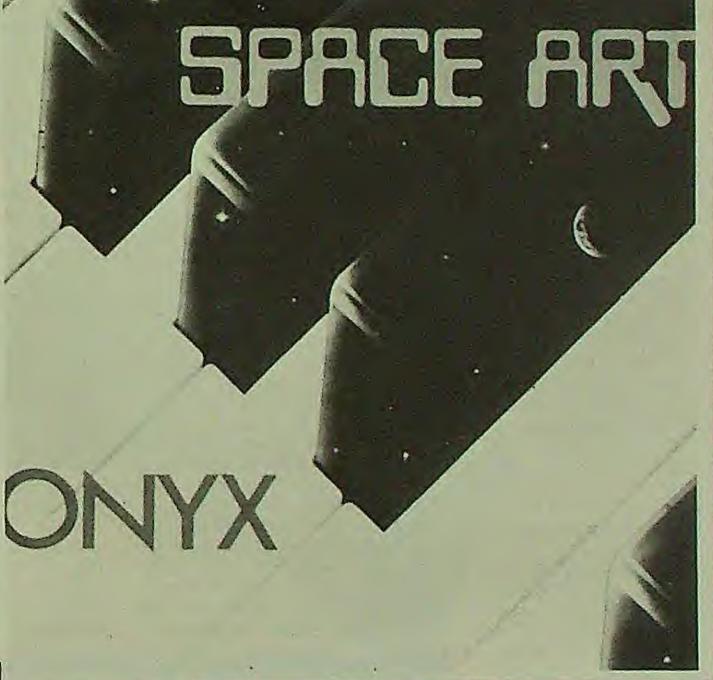
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FEATURE

by ADAM WHITE

CALL RSO a successful new independent in the international music marketplace. Small praise. Apart from Neil Bogart's Casablanca, it is hard to think of another outfit making quite so much global smoke.

The fire at RSO Records, a division of Robert Stigwood's multi-media empire, is president Al Coury. Under his rule, the label ignited ten million dollars' worth of US turnover in 1976, will double that in the current year, and reach around \$35 million in 1978. Worldwide business adds an extra 40 percent to those figures.

Small in size, the RSO roster is commanding in stature and cosmopolitan in content: the Bee Gees, Eric Clapton, Yvonne Elliman, Paul Nicholas, Barbara Dickson, Jack Bruce, Smokie (for the US) and Andy Gibb. Each can claim recent success in various parts of the world — Elliman, Nicholas, Dickson and the brothers Gibb have been strong in Britain — and the company also prospered with Rick Dees' singular novelty, Disco Duck, which raided almost every territory in existence last year.

The latest RSO acquisitions lend some American weight to an otherwise largely-British lineup: Player, a California quintet in the white r&b mould, and John Stewart, veteran singer-songwriter of solo and Kingston Trio accomplishments.

Al Coury came to RSO from Capitol, "a school I graduated from". Graduation day was a long time coming — he worked for the firm for some 17 years, starting in sales, rising through (local, then national) promotion, and to a&r. Among his signings were Bob Seger, Natalie Cole and Sylvers. He left, mainly disenchanted with the latterday direction in which Capitol was moving, as a senior vice-president.

RSO Records itself began as a production unit with the Bee Gees and Cream, among others, during the Sixties, becoming a production label with various international affiliations (Polydor in the UK, Atlantic in the US) in the early Seventies, and breaking out as a fully-fledged record company last year with Coury's arrival.

He attributes the label's progress to a policy that artists inked are just those whose music fits in with the team and its outlook. "We pride ourselves on what we put out, only issuing records which we really believe can be hits". Coury instances "the small fortune" RSO spent recording Yvonne Elliman before her worldwide hit, Love Me. He did not believe in those sessions, so "I ate the cost and told her that we wouldn't release the record". The RSO chief holds to no optimum number of artists — "just as many as we can handle properly and do justice to".

That philosophy has paid off for almost everyone so far connected with RSO, including its newest achievement, Andy Gibb. The difficulties experienced by others attempting to follow in famous relatives' footsteps seem to have bypassed the Gibb, as he is referred to in some quarters. Nevertheless, there was discussion within RSO that Andy's I Just Wanna Be Your Everything sounded too much like the Bee Gees, compounded, no doubt, by Barry Gibb's authorship. Coury agrees that the brother's role in helping Andy formulate his material was significant, but adds that he was impressed by the young one's own musical talent. "Our decision to go with the record was based on the merits of the song and the performance, plus the fact that we really have nothing to hide about who he is" — which is not necessarily the same as exploiting that connection. "We never announced 'younger brother of the Bee Gees' or 'a new Bee Gee' in any of our advertising. We didn't need

RSO — Coury, Smokie, and a packet of Players



Above, left to right: RSO artists Yvonne Elliman, Paul Nicholas, and Barbara Dickson; below, President Al Coury (centre) pictured with (right) Robert Stigwood and producer-manager Peter Asher.

to, because the single was so strong in its own right. It became evident after three weeks that we were going to have a smash on our hands."

A smash of platinum proportions. Although I Just Wanna Be Your Everything stopped short of a high UK chart placing, it climbed to the top in America — twice. After three weeks at No. 1 in August and a month-long drop in deference to the Emotions' Best Of My Love, the Gibblet returned to the peak for a further week in September. It was the first time in the history of Billboard's Top 100 that a record bounced back to No. 1 after being out of the top slot for so long. Still on the national charts after half a year, I Just Wanna Be Your Everything has now broken into the r&b market and is bulleting towards the top 20 there.

"It puts a lot of pressure upon the follow-up, no doubt," admits Coury. "But we're confident that we can do it. Andy's album is selling 10,000 copies a day in the US, and he has just finished a national tour, opening for Neil Sedaka. We have a superstar."

As to luminaries of the future, Coury's list includes Smokie and Player. He calls the latter very commercial, making white pop music with a soul feel — a variation on the theme employed profitably by the Average White Band and Hall & Oates. The RSO debut by Player, who previously recorded for Dennis Lambert and Brian Potter's Haven label (the pair continues to produce the group), is Baby Come Back, already in the American charts. An album is due soon.

Coury's links with Smokie go back to his Capitol days, when the Chinnichap team was busy with Sweet. The RSO president's exit from the Tower prompted an agreement with Mike Chapman and

Nicky Chinn that he would handle Smokie, then making little US headway via MCA, when they became available. "I made that deal even before I joined Stigwood," declares Coury. "Chinn and Chapman had enough faith in me to allow that to happen."

The first RSO efforts for Smokie delivered top ten status with Living Next Door To Alice last year. But as Coury confesses, one single does not make a hit act, nor was the band able to tour for consolidation. "We took a big chance with the follow-up, and I discussed this with Mike and Nicky, by re-releasing If You Think You Know How To Love Me." It had been available before on MCA, but died despite airplay. "I always felt the record was a hit, so we gambled."

On this occasion, Coury lost. "Apparently, a lot more stations that we could imagine played it the first time around. And not only that, but a number were playing it as an oldie, even though it never made the charts."

Now Smokie's third RSO single, reviving Needles And Pins, is on the US charts, and recent discussions with Mike Chapman and Nicky Chinn have yielded the likelihood of an American tour for the quartet in 1978. "We're back on the tracks again with Smokie," says Coury.

As well as artists, films are shaping up as top priority for RSO Records in the coming year. Through parent division projects, Saturday Night Fever and Grease, the label will soon be handling a pair of soundtrack packages — one featuring material by the Bee Gees, Yvonne Elliman, Tavares and a number of leading disco names, the other showcasing Olivia Newton-John and John Travolta.

Then, next autumn, Stigwood's protracted Sgt. Pepper's Lonely

Hearts Club Band will premiere, with RSO handling what Coury believes will be the biggest musical soundtrack since, yes, The Sound Of Music.

The much-publicised film extravaganza is in pre-production now, with Peter Frampton cast as Billy Shears and Paul Nicholas as his elder brother. Other ingredients include guest appearances by a host of other stars and a 30-song score of Beatles work. Coury's certainly about soundtrack sales stems from the universal appeal of the music, which will be produced by George Martin.

The first music from Saturday Night Fever, now finished and set for American cinemas in November, is already released in the form of the Bee Gees' new US single, How Deep Is Your Love. It is one of five original songs written by the group for the film, which offers a New York discotheque as the focus of its action (Travolta is the best dancer) in an almost-update of West Side Story.

Grease is due next spring, retaining some music from the original stage show on which it is based, plus new material. Solo singles by Newton-John and Travolta will be on their respective labels, MCA and Midsong, while RSO has the 2LP soundtrack.

Indeed, much of the label's future growth is expected to come from the three movie-score recordings. "They will be a very important part of our business as far as immediate dollar volume is concerned," agrees Coury, "and will give the company great financial stability. But it presents an even greater challenge to me. The advantage of soundtracks is that if they're successful, they're enormously so and you make a great deal of money from them. The disadvantage is that you don't get a

follow-up. It's not like breaking a new act, an Andy Gibb, whom we expect to sell for many years, like his brothers. With soundtracks, you may do a tremendous amount of business one year, but if you don't have more soundtracks the next year — and the likelihood is that you won't — it leaves a big void in your dollar volume. You can't be deluded into forgetting that.

"What I have to do to compensate for this additional pressure is upgrade my schedule of breaking new artists. That's the challenge, and to me, it's more significant than the soundtracks, though that's not to say that those won't continue to sell for many years afterwards as catalogue items."

The answer to some extent, says Coury, is to project them separately, "so that we don't distort what really is the rock bottom of the record company." He adds: "I make a study of a lot of other operations, and try to learn from them. MCA was red hot one year with Elton John and Olivia Newton-John, and they had three huge soundtracks, including The Sting and American Graffiti. The following year, it had no soundtracks, and Elton and Olivia did not sell as well as before. Something like that could put a company into financial difficulties. I'm not saying MCA Records will go out of business, of course, but it certainly changed their financial outlook considerably. It's almost impossible to compensate for that volume of business. What I'm trying to do is keep a clear head, project my figures and the growth of my company at a steady, controlled rate — and when I do receive the windfall of those soundtracks, I don't let them throw out my perspectives too far."

Meanwhile, the RSO chief's perspectives will be taking on a foreign hue. Having spent the first 18 months building up a solid American base, particularly in promotion and personnel, he now intends to assume greater international responsibilities, and to increase the company's activity accordingly — in Britain, where Yvonne Elliman's Love Me was recently the biggest-selling disc in the label's UK history; in Germany, where the Gibb brothers (younger and elder) are solid business; and in Japan, where Eric Clapton is legendary (his current tour was sold out three to four weeks in advance) and other RSO acts are breaking. These markets are vital to the firm's turnover and profits.

"This year I'm looking to increase the number of staff in Los Angeles and London, so that we can be in constant communication with the Polydor International people in Hamburg, and the managing directors and label managers in key countries throughout the world. I shall also personally be spending as much time as I possibly can in the UK, helping to build up a stronger, more visible operation. The label's image has got to be projected by the label; I don't think it's up to Polydor. Where I do believe Polydor needs improvement as far as RSO is concerned is in the marketing and selling areas. The same would be true if we were with CBS, say, or EMI. Marketing is so important in Europe, because you don't have as many avenues for artist and music exposure as we do in the States. So when you're fortunate enough to get something exposed, you'd better be able to respond to it, to back it up immediately."



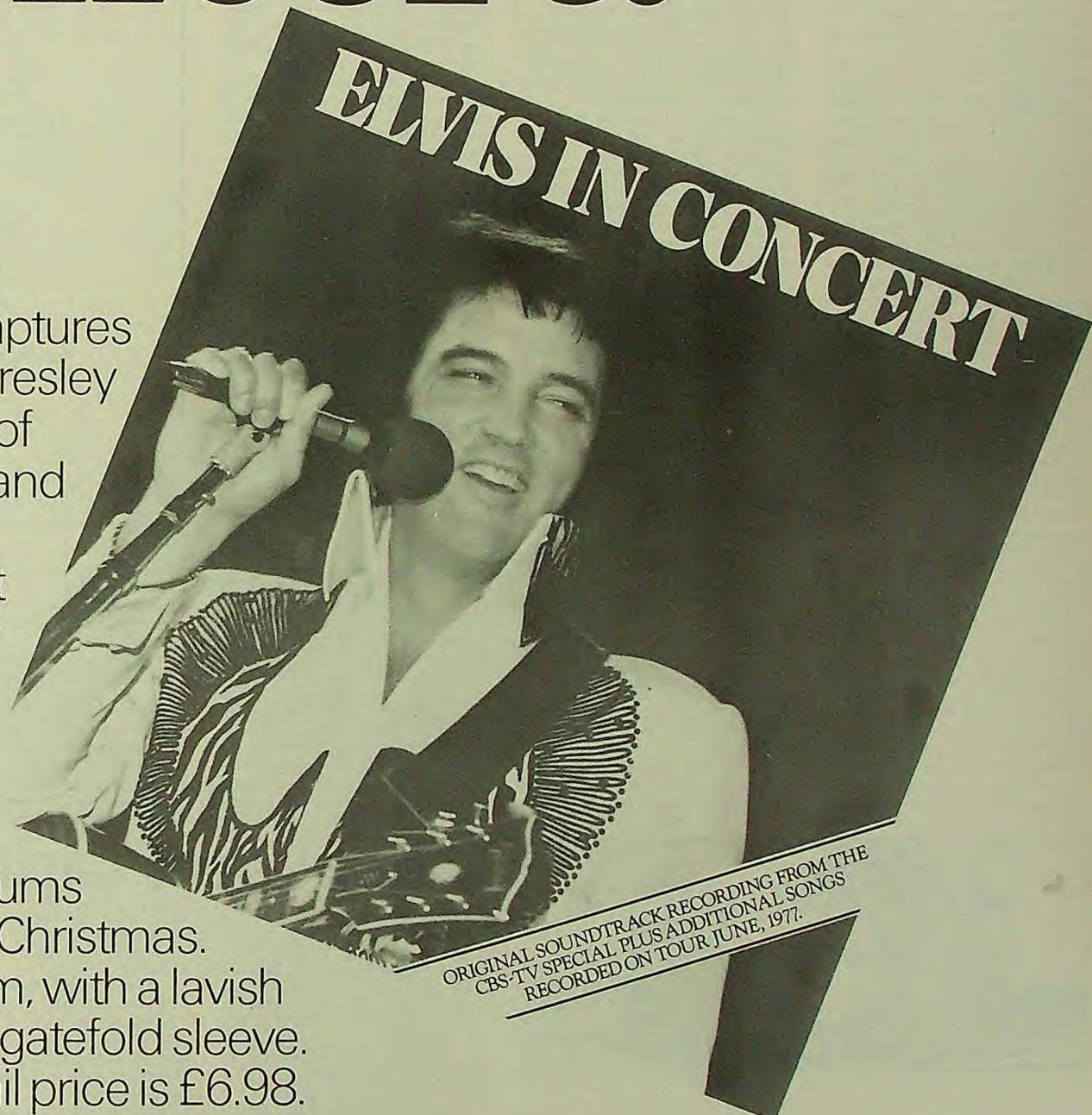
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RADIO/TV

Is this commercial radio in 1980?

THE MAP on the right shows what the UK's network of commercial radio stations will look like by about the end of 1980 — if the Independent Broadcasting Authority gets its way.

It includes 15 new sites announced by the IBA last week as targets for the next round of expansion (the last of the present set came on air in April 1976). If the Government gives the go-ahead by the end of the year, several could be on air in 1979.

At the same time the BBC, which earlier this year published its plan for nationwide coverage of over 60 stations, has set up a working party to decide its own immediate aims. A report is due in mid-October.

It sounds simple, but in fact the whole state of affairs is becoming increasingly confusing. The BBC and IBA are being forced to behave like poker players bidding blindfolded, rather than being involved as participants in a long-term logical set-up for UK local radio. Instead both radio 'powers' are blandly playing their hands as if the other was not even in the game.

The BBC began, shortly after the Annan Report was published last spring, by announcing its own scheme for local stations in what seemed like virtually every centre of population boasting two houses and a post office. It presently has 20 local stations against ILR's 19.

The Annan recommendation — that all local radio be brought under a single, new authority — did not deter the BBC from pressing ahead regardless either of the Government's indecision or, apparently, the existence of commercial radio.

Now the IBA has done the same, carefully placing its own 15 sites in places not occupied by the 'opposition.' So even after the next round of franchises, if the IBA plan was followed, Bristol, Leeds and Hull would be just three major centres without commercial radio.

It all smacks of precisely the same kind of random progress that has dogged local radio since the BBC first launched it over ten years ago. So much caution has been employed in making sure that local radio is developed rationally and responsibly that it has created a system that is

Edited by
GODFREY RUST

more confused, arbitrary and ill-defined than the most chaotic free-for-all would ever have produced.

Observers of the radio scene are asking why is it that both BBC and IBA — each with some form of public responsibility — should have published such plans knowing full well that nothing can be done until the Government comes to a decision, and that at some stage (if they are not both to give way to a new authority, which seems increasingly unlikely) they will have to sit down and come to an agreement?

An obvious answer is that the manoeuvring is for propaganda purposes. Since the Annan Report came out the BBC's backing for its local radio service has grown almost daily. The recent elevation of Michael Barton to the title of Controller of Local Radio (on a par therefore with the heads of the four major networks) confirmed the new status that local radio has acquired within the Corporation. Always the poor relation, it has suddenly become a prized possession and those in BBC local radio are understandably taking every opportunity to exploit their newfound position in the limelight.

Similarly, the IBA is much heartened by recent audience research and, finding itself with 19 commercially viable (if not yet all profitable) stations on its hands has gained in confidence. At last week's press conference the IBA Director-General, Sir Brian Young, was able to defend the commercial network saying:

"I get tired of the myth that attempts to polarise popularity and public service. Public service must mean serving all the needs of the public — music, news and fresh ideas. We think that ILR has done a most worthwhile job by the fact that it is popular. It would not, for example, have done the job that it has for the young unemployed if it were not for this popularity."

This was echoed in a press

statement saying that the IBA "believes that advertisement-financed local radio can provide a well-balanced, informative and entertaining local public service (which does not need local competition to 'complement' it) and that the Annan Committee's aims can be realised through the development of Independent Local Radio." The unnecessary "local competition" is clearly the BBC.

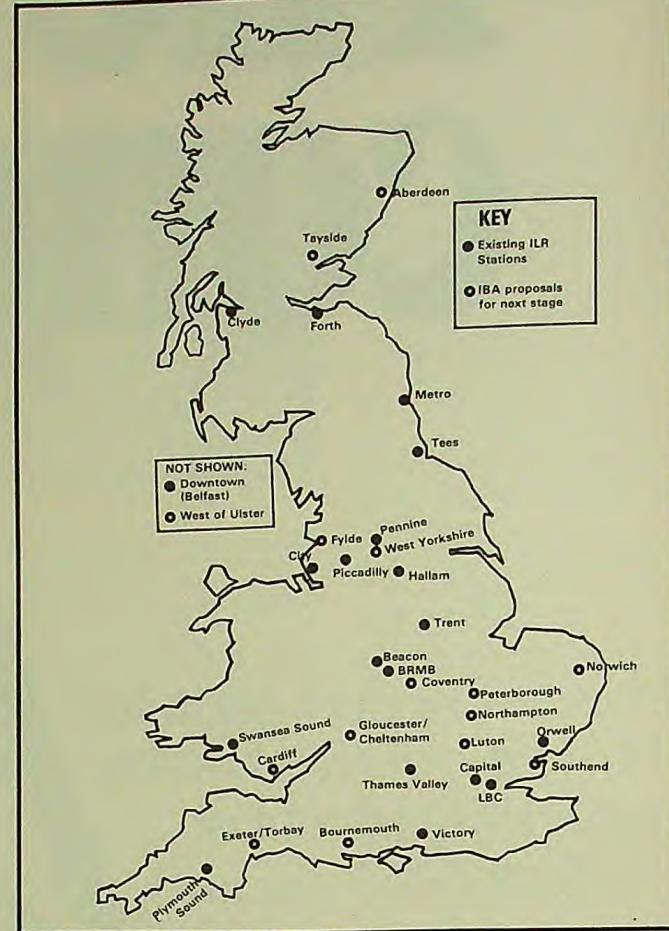
This a tougher approach than the IBA has taken before. In the past it has only been individual stations like Liverpool's Radio City that have directly challenged the BBC's inherent belief that only the BBC type of local broadcasting is morally uplifting.

The IBA has gone further, to say that after the next round of 15 stations it plans to create "a new style of ILR offering extensive rural coverage of an unserved area, possibly located in the Highlands, in Wales or in Lincolnshire."

The financing and organisation of such stations clearly reflect the Annan Committee's plea for variety in commercial radio. "Moreover," last week's statement continues, "the IBA has indicated its willingness to invite proposals from groups with plans for self-supporting local radio, regardless of what area they come from."

Yet while the IBA is trying to impress the Home Office with its ability to take on all the functions proposed for a new radio authority, it announces a plan for further stations which carefully avoids treading on the BBC's toes. Have the authorities accepted that neither is going to lose its local network? If so, what is going to happen to their carefully laid plans when, as must happen, they sit down together to devise a common strategy to ensure what Annan and everyone else wants: nationwide local radio?

No answer can be expected from the Government for a few months yet, and in the meantime the IBA will argue that as it is instructed to provide radio services that are complementary to the BBC it can do nothing that will encroach on those services (despite the fact that several ILR stations already compete with BBC local radio). The first job, the



IBA will say, is to provide radio services for as much of the country as possible. "What the BBC decides to do must be its own affair", IBA Director of Radio John Thompson commented.

It makes sense for the BBC and IBA to let the Home Office know what they would like to do but to outsiders it makes no sense at all to publish it so widely without a shred of proof that any of it will happen.

If the IBA did get the go-ahead for its plan, between six and eight franchises would be offered in the first place. It is known that there are

consortia all over the country anxious to bid for ILR stations.

The proposals allow for some of the new stations to be "associates" of others — a new word for the suggested "satellite" stations that have been much discussed this year. A station in the west of Ulster, for example, might have 35 percent of its shares owned by Downtown Radio in Belfast and gain from a combined news services, sales force and so on. The possibility of small stations being "twinned" by a similar, though this time mutual, arrangement is also mooted.



THE CRICKETS, Buddy Holly's former backing group who are appearing in England to celebrate the late singer's birthday, are pictured beside the Beacon Radio OB unit during their visit to the Wolverhampton station to be interviewed by presenter Mike Baker (second from left).

Mansfield rings in new TV variety, pop shows

MIKE MANSFIELD, producer of Supersonic and Superpop, records a new TV series in January for broadcast later in the year. It is The Gong Show, based on an American programme of the same name which features all possible kinds of variety act in a 'New Faces' type of format. The going is sounded by a panellist whenever he or she thinks an act too awful to continue.

Mansfield's Blast-Off show, which was piloted on Southern TV earlier this summer, has been accepted by the network but will not

begin a 13-week run until next summer. The programme features new singles releases and the artists talking about their own and others' efforts. "The critics will hate it but the public will love it," he comments cheerfully.

A previous Mansfield production has won the producer an unusual accolade. A copy of the "Too Old To Rock And Roll, Too Young To Die" Jethro Tull film, broadcast simultaneously on London Weekend TV and Capital Radio last year, has been requested by the National Film Archives.

Vance leaves Capital

TOMMY VANCE, former pirate and Radio 1 dj is now a former Capital Radio dj as well. Following his departure from the London station last week, head of programmes Aidan Day remarked: "It was all perfectly amicable. We just felt that it was time for a change. Who knows, we might do something with Tommy again in a few months' time."

Vance's Saturday slot will be taken over by Nicky Horne, whose Your Mother Wouldn't Like It show now has a six-day run featuring the listeners' requests on Mummy's Chart on Saturdays. The rock show also now incorporates a magazine feature including "news of rock events, reviews of rock functions and all that would interest rock fans", the Capital newssheet explains.

Still at Capital, Clive Smith is to take over from librarian/producer Annie Challis and the library is to be computerised. The new system will help listeners wanting to know which record they heard at a certain time of the day, simplify needletime payments and aid the djs in all manner of ways with information.

At Pennington, former commercial production manager Mike Hurley has been restored to the payroll as breakfast show presenter. Hurley resigned in July to set up his own creative company. Former earlybird

Roger Kirk has moved to weekend shows, and the station is still looking for an experienced, full-time presenter.

Clyde's Colin MacDonald, the Glasgow station's press man and presenter of a variety of alternative folk-based programmes, is no longer dealing with publicity but will be employed solely on a freelance basis as a broadcaster.

While Rosko touts his American wares around the country (MW September 3), the New Jersey company Air Crafts is offering a free trial package of two new 15-minute rock shows with which it hopes to boost its overseas syndicated business. The shows are Rock & Roll Illustrated (a rock magazine featuring a different artist or theme each week) and 15 Big Ones (a rock quiz show), each formatted with a commercial break. Those wishing to dabble with the idea can get a presentation package from Air Crafts at P.O. Box 68, Woodbridge, New Jersey 07095, USA.

The Canadian connection: Standard Broadcasting, whose large shareholdings in UK radio were so recently exposed after being known for so long only to the IBA, the 19 companies and anyone else who had seen the press releases, has formed a Toronto-based consultancy division under Bill Hall, who for two years

ran Standards' UK operation which included time at the London rep house Broadcast Marketing Services. Hall expects to retain his UK connections.

Reports once more of reception of the soul-music "station" Radio Invicta being heard on 92.4 kHz between noon and mid-afternoon on Sundays in London. Invicta was last tracked down and fined in 1973.

BBC Radio Sheffield points out in response to Landlines of August 13 that its full programme schedule is and always has been available on the Rediffusion cable Channel C.

August revenue for the 19 ILR stations showed a 60 percent increase over the same month in 1976, totalling nearly £1.5m. The total for the year now exceeds £13.6m.

Finally, a subtle case of BBC discrimination was unearthed during the compiling of *Music Week's* Tenth Anniversary Radio 1 supplement. BBC publicity shots of djs are captioned on the back: "Radio 1 disc jockey Noel Edmonds" or whoever. All except one, which reads "Popular Radio 1 disc jockey Tony Blackburn."

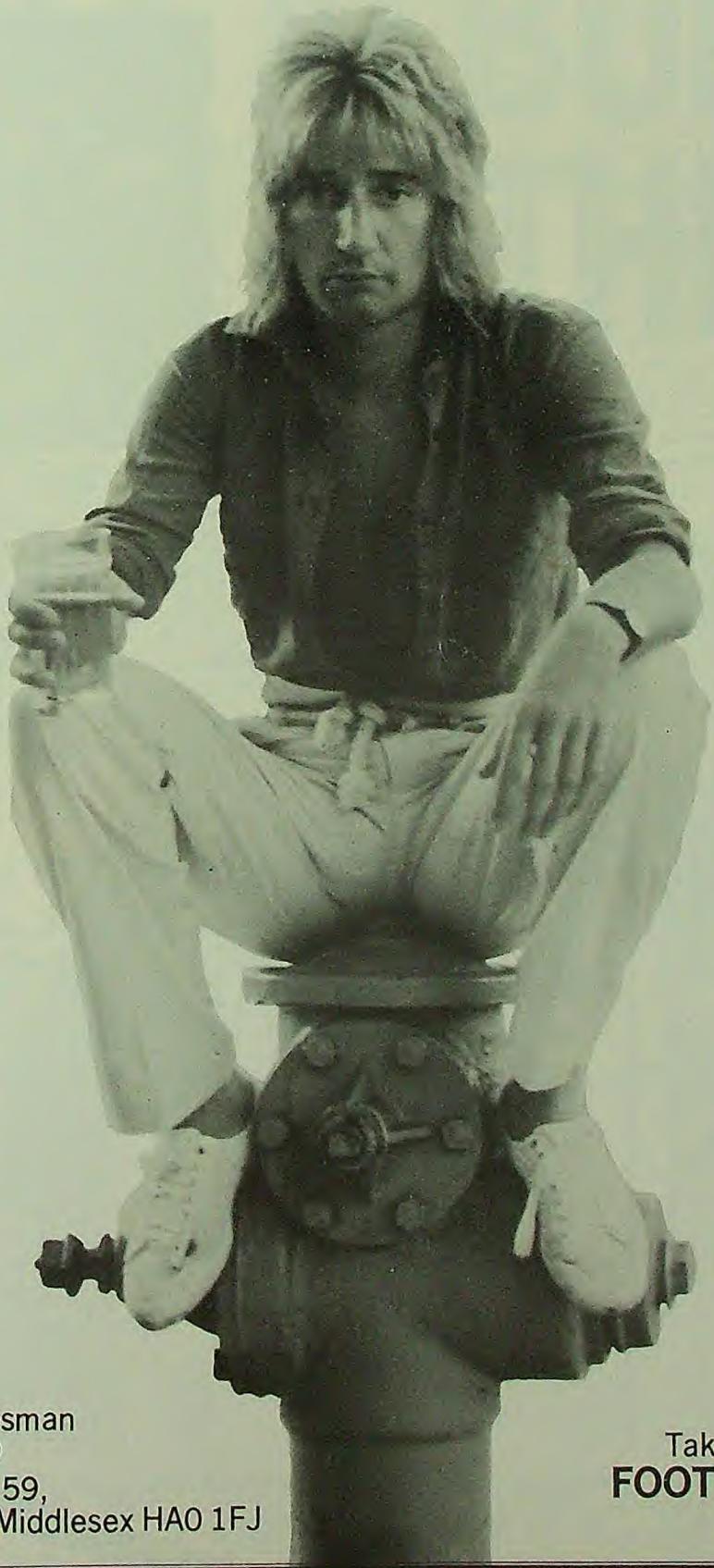
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RADIO/TV

Clash of old, new wave TV

ROCK BANDS at 20 paces: the weapons in a BBC-ITV duel that promises to provide the best autumn's tv rock music since the Old Grey Whistle first peeped.

What has spiced up a traditionally unexciting part of our tv diet is, of course, the new wave music. While the Whistle Test finds itself dragging behind even Top Of The Pops and Radio 1 in giving exposure to the new acts Granada's So It Goes has leapt unashamedly into the clubs themselves to record an apparently unending stream of hopefuls.

Apart from the clash of styles there is also the volume of this season's offerings. A full run of the Whistle Test, 26 weeks of Sight And Sound In Concert and ten of So It Goes are only the major showcases for non-Top 30 music.

When So It Goes ran for nine weeks last summer it was greeted with prolonged and almost unanimous critical disapproval. True, it was hardly the best put-together pop show on record; but it did introduce Graham Parker and the Rumour, Eddie and the Hot Rods, Tom Waits, the McGarrigle Sisters, the Albertos, Matumbi, Kiss and the Sex Pistols to British tv.

Now it has a new producer, ex-World In Action man Geoff Moore (Tony Wilson remains as presenter), and has discarded the studio format in favour of putting tv crews into clubs like Liverpool's Eric's and London's Hope And Anchor to capture the new bands in their natural habitat.

Elvis Costello, the Buzzcocks, Sad Cafe, John Cooper Clark, Penetration, the Movies, Nick Lowe, XTC and 999 get their tv premieres on the programme. Van

GODFREY RUST
looks at the
coming autumn tv
season

Morrison, Iggy Pop, Dave Edmunds, Jam, the Albertos and Mink de Ville have also been filmed: others including Jonathan Richman and Otway and Barrett will be making studio appearances.

Artists with more than six months experience will generally find their best bet is a spot on The Old Grey Whistle Test, which began again two weeks ago with film of the Rolling Stones' 1976 Paris concert.

The director-producer-presenter team of Tom Corcoran, Mike Appleton and Bob Harris has returned from its annual American trek with the usual collection of suitable film clips for the forthcoming session. Out of that material came the idea for the new feature in this series: 'Portrait', a look at one artist or group via an interview and two songs, running for 14 or 15 minutes of the 40-minute show.

Portrait began this Tuesday (4) with singer-songwriter Harry Chapin, to be followed (though not necessarily in this order) by Carole Bayer Sager, Tom Petty, Andrew Gold, Jefferson Starship, Stephen Bishop, Andy Pratt and Rod Stewart. Obviously most of material at present is American, but Appleton hopes to supplement it with Portraits of British acts. The feature is scheduled every fortnight.

Live appearances in the early shows are from Lone Star, Crawler,

Joan Armatrading, the Sutherland Brothers and Quiver, Tim Moore, Dr Hook, Otway and Barrett and, Appleton hopes, Queen.

Christmas week will see a one-hour special, akin to last year's Macon Whoopie programme, featuring the Whistle Test crew at Bearsville.

Appleton will have a busy autumn. Apart from the Whistle Test he is also producer of the tv half of the simulcast Sight And Sound In Concert, returning after its success last year for a six-month run. Radio 1 In Concert producer Jeff Griffin is Appleton's colleague in the project, and together they are compiling a strong batting order of one-hour concerts that began last Saturday (1) with Camel and continue (again, not in this order) with Alex Harvey, the Stranglers, Elkie Brooks, Supertramp and Nazareth.

No doubt it will be the BBC's turn for a critical pasting this session for failing to give the new wave exposure. In fact the studio and big-stage formats of the two main BBC shows hardly do justice to most of the new crop, and the clash of 'policy' between the networks is more than a natural extension of the current rather rich confusion on the music scene. In six months' time Bob Harris might be whispering through a very different Whistle Test: like any topical tv programme it can only respond to what is happening. Meanwhile Granada's experiment might produce some rough and ready footage, but among it may be videotape of one or two acts that will hold in ten years' time the kind of nostalgia that film of the Beatles in the Cavern holds in the Seventies.



TWO SIDES of tv rock. Above, the old wave: Old Grey Whistle Test's Tom Corcoran, Mike Appleton and Bob Harris share sustenance with Levon Helm at a party-cum-concert in upstate New York to celebrate the ex-band member's solo album Levon Helm and The RCO All Stars. The OGWT had flown in from Emerson, Lake & Palmer's last concert in Montreal. Below, the new wave: So It Goes' cameraman zooms in on Movies leader Jon Cole while recording at Eric's club in Liverpool for the new ITV series.



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DISCOS

The new breed of dj-entertainer



Wild Walt Brown, the music hall dj.

by ROGER ST. PIERRE
BRITAIN'S GREAT disco boom has brought with it a new breed of entertainer — the dj who isn't content to simply put records on interspersed with a few words of chat but who presents a truly visual show.

While it is the top Radio One and commercial radio djs who command the real big money on live gigs it is the djs nurtured in the discos who provide the real entertainment.

It's been estimated that there are around 50,000 disc jockeys working around the country. Most are just playing at it, probably no more than a few thousand actually make money and less than a thousand work at it as a full-time job.

Of these "professionals" the vast majority clear no more than £60-£70 a week but there are a handful who command upwards of £100 a night — like Wild Walt Brown, Steve Maxted and Tony "Shades" Valence.

What makes the difference in earning power is the uniqueness of this elite and each puts on a total concept show. In Walt Brown's case it consists of a zany approach dressed in a frilly skirt and blouse and zooming around the audience on wellington boot-mounted roller-skates to the strains of Swan Lake or doing a Tarzan and Jane act to Ray Stevens' oldie Guitarzan.

"What I'm really into is an updated version of music hall," says Brown, an ageless teenager of the Jimmy Saville mould who is accompanied on gigs by his 16-year-old son and a silver-painted dustbin full of props.

Brown is probably unique in being able to get away with playing heavy

rock to soul audiences, punk to middle-aged crowds and classical music to teenagers: "It's not what you play, it's how you present it," argues Brown whose records are transported in empty beer-crates and are played in no particular sequence.

Another big earner is Blackpool's Ian Levine who used the springboard of his regular gig at the local Mecca to get into a second career as a record producer. He has had some measure of chart success with his efforts in the Northern Soul field.

Northern soul was also the key to his renown as a dj. He used his ability to pick up on obscure sounds and turn them into in-demand classics to build himself a following, rather than having a particularly distinctive style of presentation.

Building a faithful following has been the secret for most of the big money earners whose fees depend on their ability to virtually guarantee a sell-out audience at their venues.

"Djs build up a long-standing rapport with their crowd and it reaches the stage where they will follow you from one club to another," says Jeff Spence who has held several high fee residencies at clubs in the South West over the past eight years.

"If a dj wants to earn big money then he's got to build his reputation to the level where people aren't going to the club for the club itself or even for the music but to see him perform."

In common with many of the top-league disco djs, Spence is angered by the kind of money denied to them but which club owners happily pay out to radio djs.

"Some of those guys are asking

for and getting £200 and more a show yet few of them pull a crowd. One club I worked started booking Radio One names and they were drawing fewer people than I was pulling in every other night of the week. Yet I was being paid less for six nights than they were getting for one."

There is, the disco djs argue, a vast difference between being good on radio and good at the disco: "It's like expecting a good drummer automatically to be a good bass player. They are both musicians, sure, but doing totally different jobs and the same applies to this job," argues Andy Stinton, assistant promotion manager at DJM, with a special responsibility for discos, and himself a respected dj at the Sundown in Charing Cross Road. "The techniques are totally different for a variety of reasons but most importantly because a disco dj needs a more dynamic approach and he needs to consider the visual as well as the aural aspect."

This explains their anger at radio djs compering Top Of The Pops and other tv shows: "The standard of presentation is pretty dire," says Walt Brown, "A really good disco dj could take that show and really shake it out of its present stylised doldrums and inject some real excitement."

Optikinetics BADEM order

OPTIKINETICS CLAIM to have landed orders worth £2,000 for their Solar Dynagraph lighting effect during the three days of the recent BADEM exhibition in London.

The Dynagraph consists of 10 wheels and two wheel rotators to be used in conjunction with either the Optikinetics Solar 250 or Solar 100B projectors. The 10 fully interchangeable wheels offer 45 effect combinations.

One of the wheel rotators has an extended motor spindle to bring both wheels into focus. Wheel diameter is five and threequarter inches and the rotators consume four watts maximum each.

Nightbird disco club scheme set

.by PAUL PHILLIPS

A NATIONWIDE discotheque club membership scheme has just been launched by Nightbird Promotions. Director George Perry, previously a club-owner himself, has spent the past six months with partner Terry Jones setting up the scheme.

Membership is for over-18s and currently covers 65 clubs throughout Britain, 20 of them in Central London including Fangs, Gullivers, Samantha's, Hatchett's and Anthea's, the club owned by Bruce Forsyth's wife.

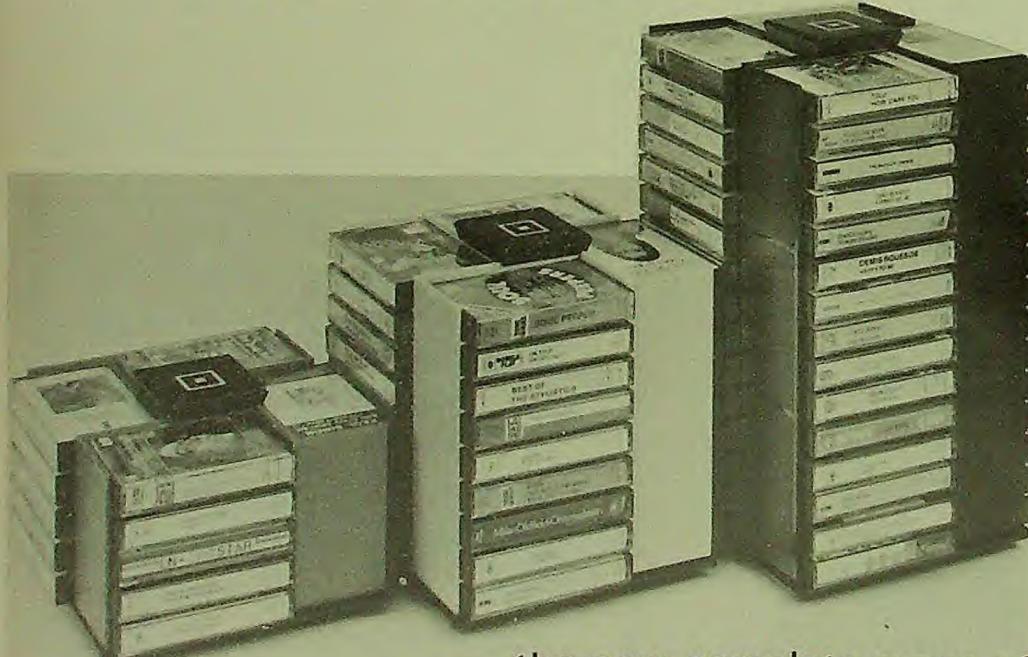
Other areas with clubs that will admit Nightbird members include Bournemouth, Bath, Torquay, Surrey, Edinburgh, Newcastle, Sheffield and Weston-Super-Mare.

Membership costs £5.50 and for that members will receive a club card designed on the lines of credit cards, a guide with full details of every club in the scheme and complimentary tickets as an introduction to clubs in the area where applicants live. The guide will include such information as age limits, food and beverage costs and opening and closing times.

Nightbird clubs will display a sign saying 'Nightbird Members Welcome' and all concessions usually offered to club members will apply to cardholders such as two-for-the-price-of-one tickets, free nights and half-price. Clubs in the scheme cover the range of soul, rock, gay and cabaret. A special offer currently gives an additional card to married couples at the reduced rate of £2.

DISCO TOP 40 AND CHART COMMENTARY PAGE 28

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| C/C 20 | (to take up to 20 cassettes) £2.86 + VAT |

when your Cassette-Cube wholesaler next calls.
*Wholesalers and Distributors include: Selecta, Lugtons

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Surrey KT8 9AZ.
Tel: 01-941 2929.



New centre for Cookie's

COOKIE'S DISCO Centre in Crewe, Cheshire has moved into new premises at 126/128 West Street, just two doors away from its old shop.

The new shop was previously a mini-supermarket and incorporates approximately 1800 square feet of space. Part of the extra space has been used to open a record bar dealing in chart and disco material. In addition to the Top 50 and Top 40

charts, stock is made up of around 500 titles including vintage rock 'n' roll, standard disco material and new releases.

Cookie's Disco Centre is run by Colin Cook. He opened the shop because there was nowhere for local djs to buy equipment without a trip to London.

The Centre is main agent for leading manufacturers including Citronic, Fal, Pulsar and ICElectric.



SOME OF the FAL equipment on show at Cookie's Disco Centre.

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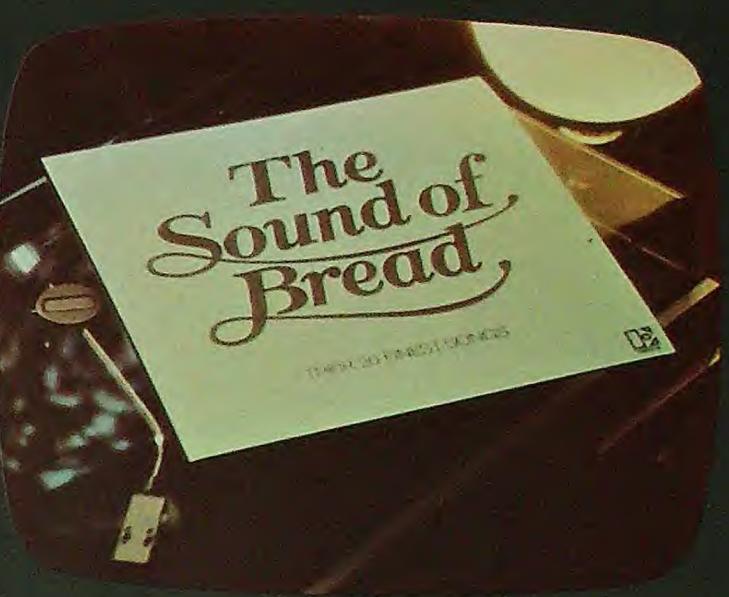


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SIDE ONE

- 1 Make It With You. 2 Dismal Day. 3 London Bridge.*
- 4 Anyway You Want Me. 5 Look What You've Done.*
- 6 It Don't Matter To Me. 7 The Last Time.*
- 8 Let Your Love Go. 9 Truckin'. 10 If.*

SIDE TWO

- 1 Baby I'm A Want You. 2 Everything I Own.*
- 3 Down On My Knees. 4 Just Like Yesterday.*
- 5 Diary. 6 Sweet Surrender. 7 Guitar Man.*
- 8 Fancy Dancer. 9 She's The Only One.*
- 10 Lost Without Your Love.*

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by JAMES HAMILTON

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TINA CHARLES Love Bug-Sweets For My Sweet (CBS 5680) jaunty 12-inch***

ROKOTTO Boogie On Up (State STAT 62) popular stage act's first 12-inch***

MIKE THEODORE ORCHESTRA The Bull/others (Cosmic Wind LP, Atlantic K 50411) powerful disco instrumentals with CJ & Co's vocal support**

JOHN DAVIS & THE MONSTER ORCHESTRA The Magic Is You Medley/others (Up Jumped The Devil LP, Polydor 2383455) powerful rhythm rattlers**

LASO LaSo Square (Are You Ready) (MCA 325) edited from popular LP**

JAMES BROWN Give Me Some Skin/others (Mutha's Nature LP, Polydor 2391300) typically funky**

LEE VANDERBILT Funky Tropical (Get Into What You're In LP, RCA PL 25102) Biddu-produced instrumental**

PAUL JABARA Shut Out/Heaven Is A Disco/Dance (Shut Out LP, Casablanca CAL 2019) full length medley**

STEPPENWOLF Born To Be Wild (ABC ABE 12008) " + Four" 12-inch maxi*

DRIFTERS It Looks Like I'm The Clown Again (Arista 124) predictable*

AL MATTHEWS It's Only Love (Mercury 6007152) Real Thing-ish*

FANTASTIC FOUR Got To Have Your Love (Atlantic K 11017) soul chugger*

**Chart commentary**

Rose Royce (2) has been 12-inched with both edited and long versions Whispers (31) is finally out after Presley-caused pressing delays Ronnie Jones (40) and Smokey Robinson (5) were DJ-serviced as 12-inch promos Boney M (14) will be out on 45 next week, with new less controversial lyrics Mass Production (21) will have both charted titles out on 45 in a fortnight Eddie Henderson (11) stays strongest in London/South-East/North-East Archie Bell LP (20) and 45 (26) seem strongest in N-West/London/S-East.

BREAKOUTS

There are no really significant new breakouts this week, most having already been featured in the Disco Top 40's lower reaches, or in last week's Breakouts section.



THELMA HOUSTON — featured on Motown Gold Volume 2.

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 (5) DO YOUR DANCE, Rose Royce (Whitfield K 17006, 12-inch)
- 3 (3) KEEP IT UP, Olympic Runners/George Chandler (RCA PB 5048, 12-inch)
- 4 (10) BRICK HOUSE, Commodores (Motown TMG 1086)
- 5 (11) THEME FROM BIG TIME, Smokey Robinson (Motown)
- 6 (4) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- 7 (8) COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT, Idris Muhammad (Kudu 945)
- 8 (9) LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- 9 (23) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 10 (18) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitfield CL 15937)
- 11 (17) SAY YOU WILL/FUNK SURGEON, Eddie Henderson (Capitol CL 15937)
- 12 (32) RIGHT ON TIME, Brothers Johnson (A&M AMS 7313, 12-inch)
- 13 (14) LET'S CLEAN UP THE GHETTO, Philadelphia Int. All Stars (Philadelphia PIR 5451)
- 14 (16) BELFAST, Boney M. (Atlantic K 50385, LP)
- 15 (13) BEE STING, Camouflage (State STAT 58, 12-inch)
- 16 (30) BOHANNON DISCO SYMPHONY, Hamilton Bohannon (Mercury 6167565)
- 17 (40) DANCE AND SHAKE YOUR FUNKY TAMBOURINE, Inner City Express (Ebony EYE 1)
- 18 (38) SPRING HIGH, Ramsey Lewis (CBS 5515)
- 19 (35) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 20 (—) ON THE RADIO/GLAD YOU COULD MAKE IT, Archie Bell & The Drells (Philadelphia PIR 82195, LP)
- 21 (36) I BELIEVE IN MUSIC/COSMIC LUST, Mass Production (Cotillion K 50400, LP)
- 22 (20) BOND '77, Marvin Hamlisch (UA UP 36301)
- 23 (19) BITE YOUR GRANNY, Morning Noon & Night (UA UP 36292)
- 24 (28) TANGO IN SPACE/CARRY ON TURN ME ON, Space (Pye)
- 25 (27) IT'S ECSTACY WHEN YOU LAY DOWN NEXT TO ME, Barry White (20th Century BTC 2350)
- 26 (—) DISCO SHOWDOWN, Archie Bell & The Drells (Philadelphia)
- 27 (34) GOING BACK TO MY ROOTS, Lamont Dozier (Warner Bros)
- 28 (29) SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND, Village People (US Casablanca NBLP 7064, import LP)
- 29 (—) NICE AND SLOW, Kalyan (MCA 317)
- 30 (24) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- 31 (—) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- 32 (—) DOWN BY THE DOCKS, Sailor (Epic EPC 5566)
- 33 (15) QUIET VILLAGE, Ritchie Family (Polydor 2058912)
- 34 (—) SHUT OUT, Paul Jabara (Casablanca CAN 109)
- 35 (—) GET YOUR BOOM BOOM, Le Pamplemousse (US AVI AVID 12-136, import 12-inch)
- 36 (—) SHE'S A WINDUP, Dr Feelgood (UA UP 36304, 12-inch)
- 37 (—) HOME IS WHERE THE HEART IS, Gladys Knight & The Pips (Buddah BDS 460)
- 38 (21) FREE SPIRIT, Dennis Coffey (Atlantic K 10991)
- 39 (37) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2391292, LP)
- 40 (—) SOUL SISTER, Ronnie Jones (Mercury 6198125)

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- Mon 3 North East London Polytechnic
- Tue 4 Manchester University Students Union
- Thu 6 London Hospital School of Physiotherapy Social Society
- Fri 7 Kings' College Students Union - Strand
- Sat 8 L.S.E. Students Union
- Mon 10 Middlesex Hospital

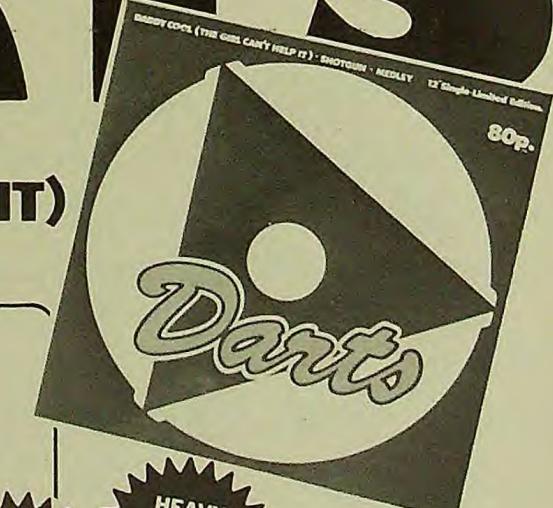
Wed 12 Keele University Students Union - Newcastle - Staffs.
Thu 13 Mr Georges Club - Coventry
Fri 14 Westminster College Students Union - Oxford
Sat 15 Thames Polytechnic
Fri 21 Newcastle Poly Students Union - Newcastle upon Tyne
Sat 22 C. F. Mott College Students Union - Prescot - Lancs.
Sun 23 Grey Topper Club - Jackdale, Nr. Eastwood, Notts.
Fri 28 Seale Hayne Agricultural College Student Union - Newtow Abbot - Devon
Sat 29 RAF Brandy - Nr. Haverford West - Dyfed - South Wales

NOVEMBER:

- Thu 3 Huddersfield Poly - Huddersfield
- Fri 4 University of Aston in Birmingham - Student Union
- Sat 5 Eracs - Liverpool - 9 Mathew Street - Liverpool 2
- Sun 6 Eracs - Liverpool - 9 Mathew Street - Liverpool 2
- Wed 9 Wolverhampton Poly
- Fri 11 S.R.C. Aberdeen University - Aberdeen
- Sun 13 Apollo - Satelite Rooms - Glasgow
- Mon 14 Tiffanies - Edinburgh
- Tue 15 Fusion - Aberdeen
- Wed 16 Kinema - Dunfermline
- Fri 18 Hamilton College of Education Students Union - Hamilton
- Fri 25 Endsleigh College - Hull College Education - Students Union - Hull
- Sat 26 Bishop Lonsdale College - Derby
- Tue 29 St. Albans City Hall - St. Albans
- Wed 30 Brunel University Students Union - Uxbridge

DECEMBER:

- Fri 2 City of Coventry College of Education Student Union - Coventry
- Sat 3 Manchester Poly Students Union - Manchester
- Mon 5 Middlesex Poly
- Fri 9 Birmingham University - Edgbaston - Birmingham
- Sat 10 Brighton Poly Students Union - Brighton
- Tue 13 Teeside Poly Students Union - Teeside
- Thu 15 Essex University Students Union - Colchester
- Fri 16 Alsager College Students Union - Alsager - Cheshire
- Sat 17 Bolton Institute of Technology Students Union - Bolton



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THE WATER MARGIN

The theme music of the series sung in Japanese and English is currently available on RESL 50.

1. '20 GOLDEN GREATS'

From Radio One's Tony Blackburn Show. 20 personally chosen hits spanning the years 1962-1974. Album BELP 011 Mono/Stereo Cassette ZCF 011 Mono/Stereo.

2. 'ROUND THE HORNE' Vol 3

Another two programme volume released due to public demand, featuring the usual hilarious team. Album REH 296 Mono Cassette ZCF 296 Mono.

3. '20 TRADITIONAL CHRISTMAS CAROLS'

Sung by the Girl Guides and Rangers, this new album features Christmas Carols we all know and love. Album REC 288 Stereo Cassette ZCM 288 Stereo.

4. 'ARABEL'S RAVEN'

Features a 'Jackanory' story read by Bernard Cribbins, the ideal children's Christmas gift. LP REC 292 Stereo Cassette ZCM 292 Stereo.

5. 'FAVOURITE IRISH RHYTHMS'

Specially recorded earlier this year, this album features 18 well known Irish dance tunes. Album REC 289 Stereo Cassette ZCM 289 Stereo.

6. 'COMEDY SPECIAL'

Highlights from some of the ever popular BBC, TV and Radio comedy shows, this new compilation features favourite tracks from programmes like the 'Goonies', 'Dad's Army' and the unforgettable 'Round the Horne'. Album REH 294 Mono/Stereo Cassette ZCF 294 Mono/Stereo.

7. 'DISASTERS' Sound effects No. 16

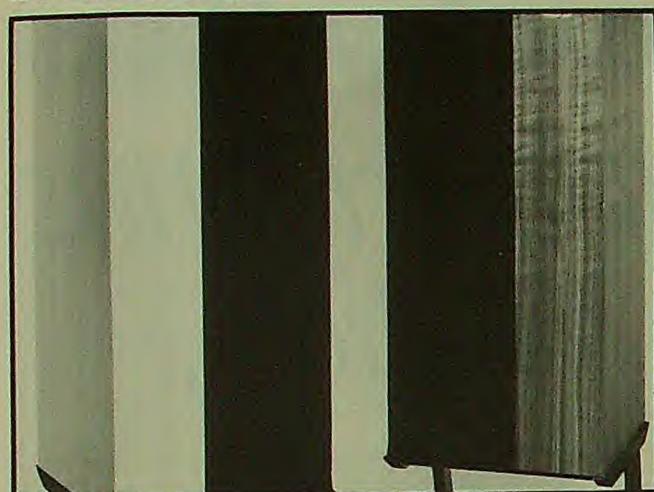
The album continues our impressive collection of sound effect discs. This record features all kinds of disasters — plane crashes, volcanoes, explosions and earthquakes etc. Album REC 295 Mono/Stereo Cassette ZCM 295 Mono/Stereo.

8. 'BALLAD FOLK'

This record based on the Scottish TV series, features some of the many songs sung by Jean Redpath and her guests. Album REC 292 Stereo Cassette ZCM 293 Stereo.

9. 'GOON SHOW CLASSICS Vol 4'

Two more programmes 'Napoleon's Piano' and 'The Flea' are featured on this new album. Harry Secombe, Peter Sellers and Spike Milligan star as usual! Album REB 291 Mono Cassette ZCF 291 Mono

AUDIO

STRATHEARN SL2 loudspeaker

New Strathearn speaker will 'reduce distortion'

DRIVE UNIT arrangement in a new Strathearn loudspeaker is claimed to reduce distortion, maximise response and have superior resistance to thermal overload damage. At the same time the speaker system is essentially simple with exceptional integration over the critical listening range.

Recommended power input rating is 30 to 100 watts, and suggested price is £267 per pair including VAT. Finishes are American walnut or Canadian white elm. Details of this model and two direct drive turntables ST4 and SMA2 are available from Strathearn Audio, Kennedy Way, Industrial Estate, Belfast, N. Ireland.

New packaging and a tape revamp from EMI

REDESIGNED packaging and a new high-grade tape provide a fresh identity for EMI's range of blank cassettes and open-reel products. In future EMI Tape's blank cassettes will be known as EMI Cassettes, which form an upgraded series headed by a super ferric oxide tape but retaining Hi-Dynamic and X1000 formulations. By this means the grades will be called Standard, Super and Hi-Fidelity, distinguished by bronze, silver and gold colour coding with indication of playing times and qualities.

EMI is also extending the tape

maintenance and editing aids and moving into the record-care business with a record cleaner, anti-static fluid, stylus cleaner, a cleaning cloth, anti-static mat and other items. Several of the products are brought together in a kit.

WELL KNOWN for the Zerostat anti-static gun, Zerostat Components of Huntingdon has augmented its range with imported accessories by the American Discwasher concern. These include the Discwasher cleaning system, a stylus cleaner and an anti-static mat.

Neal studio reel-to-reel

OF INTEREST to professional users and those with a tape demonstration requirement, the NEAL 302 is essentially a miniature version of a studio reel-to-reel recorder and incorporates three AC motors for reliability and drive power. This unit can be operated as either front or top loader and features computer-style ultra light touch buttons for all deck operations. Other features include display of bias information, peak recording meters, high-speed wind, and remote control device. Expected retail price is around £300. Full specification from North East Audio Ltd, 5 Charlotte Square, Newcastle-upon-Tyne.

Toshiba's new direct load

NOVEL FEATURE of Toshiba's new PC-4360 stereo cassette machine is the projecting direct-load cassette holder on the front of the unit, designed to make changing cassettes as simple as changing discs on a turntable. At a suggested VAT-inclusive price of £139.50, this machine incorporates DC servo, Dolby noise-reduction, and auto stop, and cue review facilities. Extensive additions to Toshiba's range includes turntables and a music centre.

NEW PRODUCTS

Another new item is known as Goldens, an audio signal connecting lead fitted with gold-plated contacts and low-capacitance cables. A moving-coil pickup cartridge and associated preamplifier are also being imported by Zerostat: known as the Entré-1 this model, to sell at nearly £100 boasts low mass and an array of advanced technical features.

A SERIES of craftsman-made loudspeakers is marketed under the Stag trademark by DTR Electronics of Bideford, Devon. A high standard of finish and attention to detail are applied to a bookshelf model and two free-standing speakers the largest of which is a reflex-type system with 100 watts rating on programme. Decor features are microcellular grilles and a wide choice of matched veneer finishes. A power amplifier rated at 100 watts is introduced together with a separate control unit; finishes match the loudspeakers.

AMONG LATEST introductions by Toshiba are a Dolby cassette machine, new turntables and an up-market music centre. In the popular mid-price series is the PC-4360 stereo cassette unit with Dolby noise-reduction and new-style "easy access" direct loading from the front. Music centre SM-3600 has four-band radio, cassette section with Dolby, two-speed turntable, amplifier with 22-watt rating, and separate speakers. Automatic and semi-auto turntables for hi-fi include the SR-F430 direct drive model with auto/manual control option and suggested £119 price tag excluding cartridge. The other new players are belt driven models.

A RANGE of specialised loudspeakers with relatively high power handling and distinctive modern styling is made by Jennings and marketed by Janorhurst of Biggleswade, Beds. Vector Two, and example of their small free-standing models, has a claimed power handling of 150 watts on programme, while the Contrara Rectangle, of virtually bookshelf

Titanium pick-up arm for SME Series III

Long awaited by discerning enthusiasts, the SME pickup arm now appears in its Series III version

Goldringer

GERRY SHARP, former chief of Goldring manufacturing, has formed a new company, Goldring Products Ltd, which has acquired the assets, stock and goodwill of Goldring Ltd. The new business will be based at Anglian Lane, Bury St. Edmunds, Suffolk, and service for all Goldring cartridges as well as the supply of replacement style will be assured.

at a recommended retail price of £113.85. Big features are the use of titanium for the arm tube in the interests of low inertia and rigidity and the change to a one-piece headshell and arm-tube, which plugs into the bearing assembly near to the pivots. This aids interchangeability in applications where several cartridges are used — spare carrying arms are available. The Series III has a new type of tracking adjustment designed to minimise inertia as well as a bias device of the gravity type. Mounting requirements are similar to those for the well known Series II arm.



TOSHIBA PC-4360 direct-loading cassette unit

proportions, has a 75W rating. Amplifier from this source is rated at 200 watts per channel into 8 ohms loads.

TWO LOUDSPEAKERS for hi-fi systems are introduced by Audiometer of Watford. MLS-1 has a 165mm bass and mid-range unit plus dome tweeter and the driving power requirement is 15-60 watts, while the MLS-2 is in some ways similar but has a larger bass unit. Both models incorporate special damping pads and slabs of polyurethane foam to suppress resonances. Nominal impedance is 8 ohms, and finishes are teak and walnut. Prices are £99.90 and £129.90 per pair respectively.

A NEW adaptor by accessory specialist QAS allows battery-operated equipment such as radios,

cassette machines and calculators to be converted to mains power. Input is 240V AC and the output is adjustable to 6, 7.5 and 9V DC by means of a switch. An internal delay fuse is fitted and the unit is supplied with appropriate leads.

THREE NEW speakers from Sanyo have been crafted and assembled in the UK, the aim being to meet the demand for low-colouration reproducers — described by Sanyo as the "European sound". Models Hi-fi 1 and 2 are compacts with generous power handling ability, while the Hi-fi 3 is a free-standing model intended to be mounted on a stand. For this speaker the amplifier power compatibility is 10 to 75 watts. All models have black acoustic foam grilles, detachable from the teak-veneered cabinets.

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THE FIVE CLASSIC FILM ALBUMS

It's been a long time... but here at last is a reissue of a rich store of unique Presley.

Here are the songs from five of Presley's classic films - 'Girls, Girls, Girls,' 'Kissin' Cousins,' 'Roustabout,' 'Fun in Acapulco,' 'Loving You.'

They date from the great period. They include classics like 'Teddy Bear,' 'Loving You,' 'Return to Sender'! But they also include superb songs rarely collected - 'Little Egypt,' 'Hard Knocks,' 'Guadalajara,' 'Smokey Mountain Boy,' 'Earth Boy,' and many, many others.

For fun... for a balanced view of Presley's wonderful range... for the sheer electrifying heart Presley brought to every song he sang... these albums must simply not be missed.

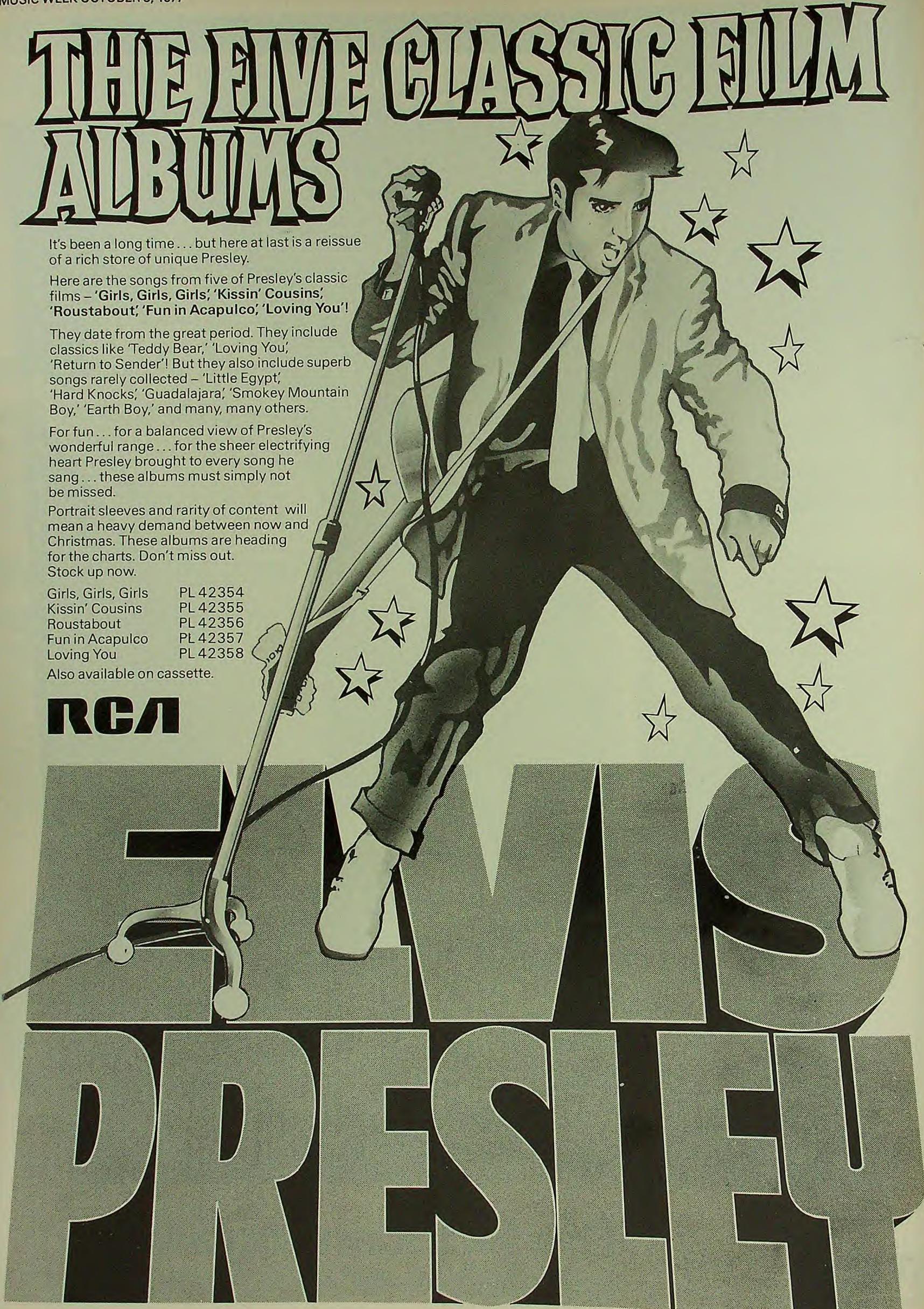
Portrait sleeves and rarity of content will mean a heavy demand between now and Christmas. These albums are heading for the charts. Don't miss out.

Stock up now.

Girls, Girls, Girls	PL 42354
Kissin' Cousins	PL 42355
Roustabout	PL 42356
Fun in Acapulco	PL 42357
Loving You	PL 42358

Also available on cassette.

RCA



MUSIC WEEK

WEEK ENDING OCTOBER 8, 1977

1 1	20 GOLDEN GREATS Diana Ross & The Supremes	• Motown EMTV 5
2 2	OXYGENE Jean Michel Jarre	□ Polydor 2310 555
3 NEW	LOVE YOU LIVE Rolling Stones	Rolling Stones COC 89101
4 22	BAD REPUTATION Thin Lizzy	Vertigo 9102 016
5 3	MOODY BLUE Elvis Presley	RCA PL 12428
6 NEW	AJA Steely Dan	ABC ABCL 5225
7 5	RUMOURS Fleetwood Mac	□ Warner Brothers K 55344
8 NEW	NO MORE HEROES Stranglers	United Artists UAG 30200
9 4	A STAR IS BORN Soundtrack	• CBS 86021
10 8	GOING FOR THE ONE Yes	• Atlantic K 50379
11 7	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032
12 9	20 ALL TIME GREATS Connie Francis	• Polydor 2391 290
13 11	MAGIC FLY Space	Pye NSPL 28232
14 12	PLAYING TO AN AUDIENCE OF ONE David Soul	Private Stock PVLP 1026
15 6	SHOW SOME EMOTION, Joan Armatrading	A&M AMLH 68433
16 19	TWO DAYS AWAY Elkie Brooks	A&M AMLH 68409
17 16	I REMEMBER YESTERDAY Donna Summer	GTO GTLP 025
18 14	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274
19 10	EXODUS Bob Marley & The Wailers	Island ILPS 9498
20 23	THE JOHNNY MATHIS COLLECTION Johnny Mathis	• CBS 10003
21 21	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030
22 29	RAIN DANCES Camel	Decca TXS 124
23 18	BOOMTOWN RATS Boomtown Rats	Ensign ENVY 1
24 24	STRANGLERS IV The Stranglers	□ United Artists UAG 30045
25 13	HOTEL CALIFORNIA Eagles	• Asylum K 53051
26 17	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	○ Arcade ADEP 12
27 15	SIMPLE DREAMS Linda Ronstadt	Asylum K 53065
28 37	BLUE HAWAII Elvis Presley	RCA SF 8145
29 NEW	GOLD & WORRY David Essex	CBS 86038
30 30	GONE TO EARTH Barclay James Harvest	Polydor 2442 148
31 NEW	THE SUN YEARS Elvis Presley	Charley SUNLP 1001
32 20	NEW WAVE Various	Vertigo 6500 902
33 27	ENDLESS FLIGHT Leo Sayer	• Chrysalis CHR 1125
34 35	THEIR GREATEST HITS 1971-1975 Eagles	○ Asylum K 53017
35 33	G.I. BLUES Elvis Presley	RCA SF 5078
36 26	MY AIM IS TRUE Elvis Costello	Stiff SEE 3

TOP 60 ALBUMS

BLUE



NEW ALBUM
ANOTHER NIGHT TIME FLIGHT
ROLL 7

OUT NOW
U.S.A.

CAMEL

RAIN DANCES



BETTER BY FAR

'BETTER BY FAR'

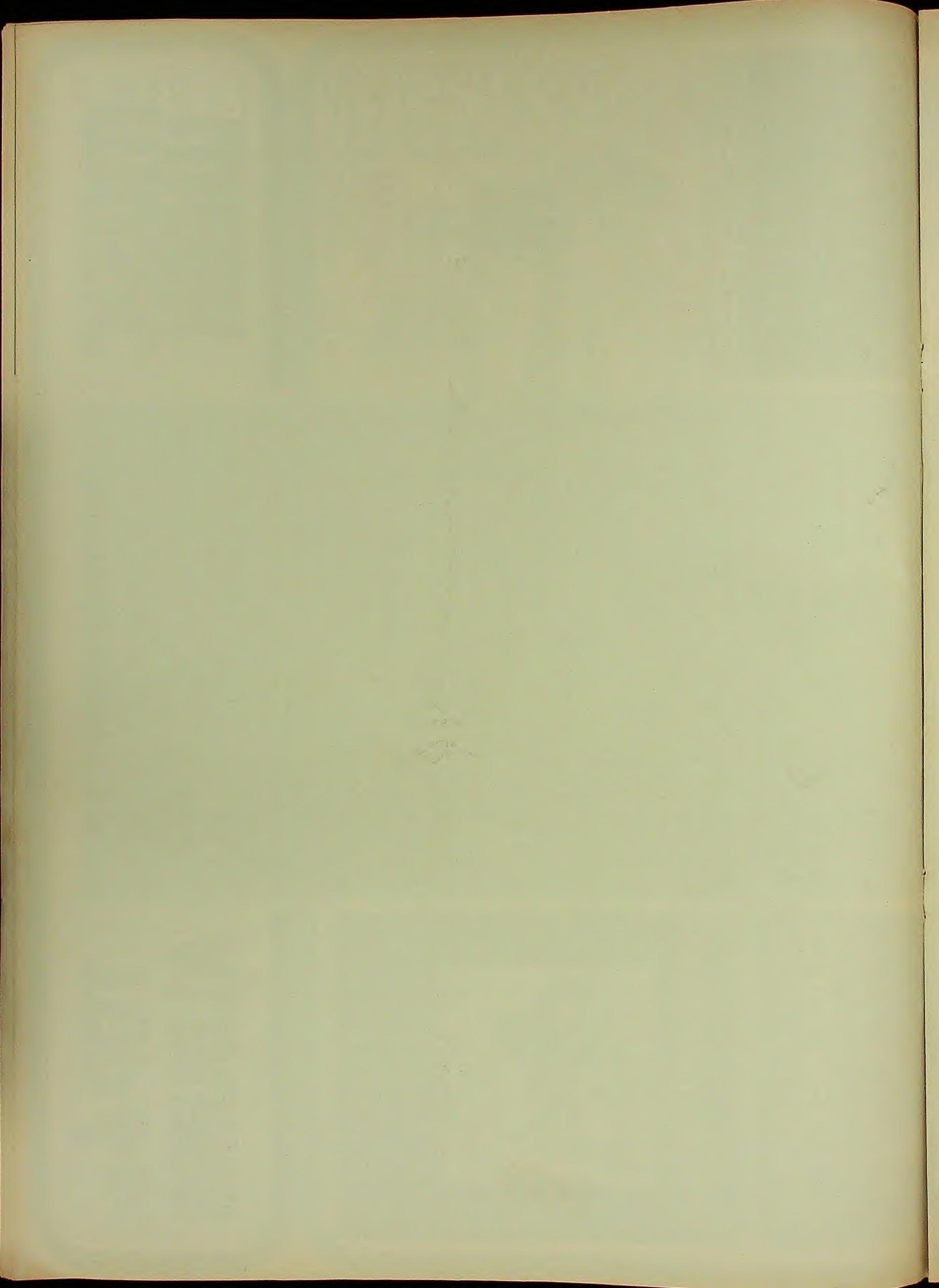
... they sure are

The MOTORS cut out now on Virgin V2089

Don't miss 'Dancing The Night Away' / 'Whisky and Wine'

The Motors new single on Virgin 12" VS18612, 7" VS186

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DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: WAKING UP ALONE — Paul Williams (A&M AMS 7311)
 Tony Blackburn: NEEDLES AND PINS — Smokie (Rak 263)
 Paul Burnett: DANCING THE NIGHT AWAY — The Motors (Virgin VS 186)
 David Hamilton: YOU'RE IN MY HEART — Rod Stewart (Riva 11)

Radio 2

ALBUM OF THE WEEK

BEST OF BRITISH — Perry Como (Victor PL 12373)

Luxembourg

HOT SHOTS

Barry Alldis: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Stuart Henry: RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
 Tony Prince: SHOO DOO FU FU OOH — Lenny Williams (ABC 4194)
 Peter Powell: LONDON GIRLS — Vibrators (Epic EPC 5565)
 Mark Wesley: SAVANNAH — Matthew Moore (Shelter WIP 6409)
 Bob Stewart: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)

POWER PLAY:

YOU'RE IN MY HEART — Rod Stewart (Riva 11)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

BRICK HOUSE — Commodores (Motown TMG 1086)
 STAR WARS THEME — Meco (RCA XB 1028)
 GOODBYE CITY LIGHTS — Scoundrel (Ariola ARO 101)
 MIDNIGHT CREEPER — Denne & Gold (MCA 323)
 YES SIR I CAN BOOGIE — Baccara (RCA PB 5526)
 THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)
 SILVER LADY — David Soul (Private Stock PVT 115)
 IMAGINE — Average White Band & Ben E. King (Atlantic K 11019)
 IT'S ECSTASY WHEN I LAY DOWN NEXT TO YOU —
 Barry White (20th Century BTC 2350)
 OH DANCER — Crane (Capitol CL 15941)
 HEROES — David Bowie (RCA PB 1121)
 KEEP ON MOVIN' — Papa John Creach (DJM DJS 10809)

BRMB

BIRMINGHAM

ADD ONS

RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
 ANGEL OF THE MORNING/ANY WAY THAT YOU WANT ME — Mary Mason (Epic EPC 5552)
 HELLO JAMAICA — Gary Reed (CBS 5654)
 STARDANCE — John Forde (EMI 2656)
 YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)
 CITY TO CITY — Gerry Rafferty (United Artists UP 36278)
 MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5567)
 I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
 YESTERDAY'S MUSIC — Meal Ticket (International INT 539)
 SOUL SISTER — Ronnie Jones (6198 125)
 SEASONS IN YOUR EYES — Lone Star (CBS 5707)
 SOMEBODY TOUCHED ME — Shakin' Stevens (Track 2094 136)
 OLD DJ's (PLAYING NEW SOUNDS) — Jonathan King

Capital Radio

LONDON

CLIMBERS

ANGEL OF THE MORNING/ANYWAY YOU WANT ME — Mary Mason (Epic EPC 5552)
 ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
 I WILL — Ruby Winters (Creole CR 141)
 NEEDLES AND PINS — Smokie (Rak 263)

PEOPLES CHOICE

HOW DEEP IS YOUR LOVE — Bee Gees (RSO RS 882)

TOP ADD ONS

- 1 YOU'RE IN MY HEART — Rod Stewart (Riva 11) R1, RL, C, BR, RC, D, M, T, SS, RT, O, P, Md, Hb, Bb, PS, H.
- 2 CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318), RL, RC, D, M, T, TV, O, P, V, Ln, Md, Bb.
- 3 ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184) CR, PR, C, RC, D, H, F, RT, O, P, V.
- 4 IT'S ECSTASY WHEN I LAY DOWN NEXT TO YOU — Barry White (20th Century BTC 2350), PR, C, RC, H, B, RT, P.
- 5 EGYPTIAN REGGAE — Jonathan Richman and the Modern Lovers (Beserkley BZZ 2), BR, D, H, SS, RT, P, Md.
- 6 RIGHT ON TIME — Brothers Johnson (A&M AMS 7313) RL, C, BR, T, RT, P.
- *7 NEEDLES AND PINS — Smokie (Rak 263) R1, CR, D, H, Bb.
- *8 BRICK HOUSE — Commodores (Motown TMG 1086) C, T, V, B, Ms.
- 8 GEORGINA BAILEY — Noosha Fox (GTO GT 106) C, D, T, SS, Hb.

*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 Humberside; 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: CITY TO CITY — Gerry Rafferty (United Artists UP 36278)
 Dave Lincoln: THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
 Phil Easton: ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 Mark Jenz: IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — Barry White (20th Century BTC 2350)
 Chris Jones: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Brian Cullen: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Norman Thomas: MAKE IT WITH YOU — Whispers (Soultrain FB 0996)

ADD ONS

I GO CRAZY — Paul Davis (Band 011)
 ANGEL OF THE MORNING — Mary Mason (Epic EPC 5552)
 LIPSMACKIN' ROCK 'N' ROLLIN' — Peter Blake (Pepper UP 36295)
 LOVERS HOLIDAY — Engelbert Humperdinck (EMI 2707)
 HAPPY DAYS — Pratt & McLain (Reprise K 14435)
 NEVER TOGETHER — Elaine Simmons (Polydor 2058 927)
 DO YOUR DANCE — Rose Royce (Whitfield K 17006)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: I PLEAD GUILTY — Stylistics (H&L 6105 085)
 Steve Jones: ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 Richard Park: IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — Barry White (20th Century BTC 2350)
 Tom Ferris: RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
 Bill Smith: LASO SUARE — Laso (MCA 325)
 Dougie Donnelly: IMAGINE — Average White Band & Ben E. King (Atlantic K 11019)

CURRENT CHOICE

YOU'RE IN MY HEART — Rod Stewart (Riva 11)

ADD ONS

LITTLE GIRL — Mink Deville (Capitol CL 15942)
 GEORGINA BAILEY — Noosha Fox (GTO GT 106)
 BRICK HOUSE — Commodores (Motown TMG 1086)
 THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)

Downtown Radio

BELFAST

HIT PICKS

John Paul: ANYTHING FOR YOU — Flintlock (Pinnacle P 8449)
 Trevor Campbell: SLEEPIN' LATE — Dr Hook (Capitol CL 15943)
 Candy Devine: WAKING UP ALONE — Paul Williams (A&M AMS 7311)
 Cherry McIlwaine: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
 Michael Henderson: ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 Eddie West: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Lawrence John: BE MY BOOGIE WOOGIE BABY — Mr Walkie Talkie (Polydor 2058 914)

ADD ONS

HEROES — David Bowie (RCA PB 1121)
 STARDANCE — John Forde (EMI 2656)
 HAPPY DAYS — Pratt & McLain (Reprise K 14435)
 CALLING OCCUPANTS OF INTERPLANETARY CRAFT (A&M AMS 7318)
 EGYPTIAN REGGAE — Jonathan Richman (Beserkley BZZ 2)
 GEORGINA BAILEY — Noosha Fox (GTO GT 106)
 YOU MAKE LOVING FUN — Fleetwood Mac (Warner Bros K 17103)
 NEEDLES AND PINS — Smokie (Rak 263)

Radio Forth

EDINBURGH

ADD ONS

CITY TO CITY — Gerry Rafferty (United Artists UP 36278)
 BOOGIE ON UP — Rokotto (State STAT 62)
 SOMEBODY TOUCHED ME — Shakin' Stevens (Track 2094 136)
 MONEY SON — Co-Co (Ariola AHA 501)
 ROCKIN' ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 SHE'S NOT THERE — Santana (CBS 5671)
 LET'S MAKE LOVE — Guys 'N' Dolls (Magnet MAG 98)
 TRYING TO FIND MY BABY — Dwight Twilley Band (Island WIP 6408)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: NEEDLES AND PINS — Smokie (RAK 263)
 Roger Moffat: KEEP DOIN' IT — Showdown (State STAT 63)
 Johnny Moran: EGYPTIAN REGGAE — Jonathan Richman and the Modern Lovers (Beserkley BZZ 2)
 Colin Slade: ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 Ray Stuart: IT'S ECSTASY — Barry White (20th Century BTC 2350)
 Bill Crozier: IMAGINE — Average White Band & Ben E King (Atlantic K 11019)
 Cindy Kent: YOU'RE IN MY HEART — Rod Stewart (Riva 11)

Metro Radio

NEWCASTLE

ADD ONS

LET'S MAKE LOVE — Guys & Dolls (Magnet MAG 98)
 STARDANCE — John Forde (EMI 2656)
 YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 YES SIR I CAN BOOGIE — Baccara (RCA PB 5526)
 COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (Kudu 935)
 SHOO DO FU FU OOH — Lenny Williams (ABC 4194)

Radio Orwell

IPSWICH

ADD ONS

YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 SILENT TREATMENT — Everly Brothers (Warner Bros K 17004)
 POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
 TRYING TO FIND MY BABY — Dwight Twilley Band (Island WIP 6408)
 CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 SILVER STRINGS — Caravan (Arista 110)
 NATURES RADIO — Mickey Jupp (Arista 136)
 ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING 8 OCTOBER 1977

RCA Money Spinners

The Boys
First Time
NES 111

Rah Band | Harry Nilsson |
The Crunch | All I think about is you Way Down
PB9104

1 2 SILVER LADY David Soul

2 1 WAY DOWN Elvis Presley

3 8 BLACK IS BLACK La Belle Epoque.

4 7 BEST OF MY LOVE Emotions

5 3 MAGIC FLY Space

6 9 FROM NEW YORK TO LA Patsy Gallant

7 16 WONDROUS STORIES Yes

8 11 I REMEMBER ELVIS PRESLEY Danny Mirror

9 6 TELEPHONE MAN Meri Wilson

10 5 DOWN DEEP INSIDE Donna Summer

11 4 OXYGENE Jean Michel Jarre

12 10 SUNSHINE AFTER THE RAIN Elkie Brooks

13 20 NO MORE HEROES Stranglers

14 24 YES SIR I CAN BOOGIE Baccara

15 14 LOOKING AFTER NUMBER ONE Boom Town Rats

16 18 BLACK BETTY Ram Jam

17 21 I REMEMBER YESTERDAY Domi Summer

18 15 DO ANYTHING YOU WANNA DO Rods

19 13 THINK I'M GONNA FALL IN LOVE WITH YOU Dooleys

20 12 NOBODY DOES IT BETTER Carly Simon

21 17 I CAN'T GET YOU OUTA MY MIND Yvonne Elliman

22 25 THUNDER IN MY HEART Leo Sayer

23 27 COOL OUT TONIGHT David Essex

24 44 STAR WARS THEME Meco

25 30 FROM HERE TO ETERNITY Giorgio

26 23 GARY GILMORE'S EYES The Adverts

27 28 WAITING IN VAIN Bob Marley & The Wailers

28 NEW COMPLETE CONTROL Clash

C/W NOWAY OUT...

...NOWAY OUT...

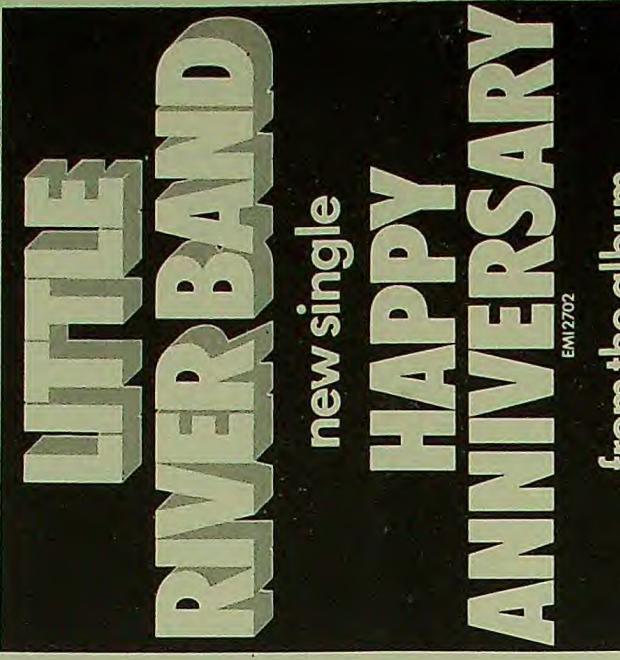
From one of the year's best albums . . .

One of the year's best singles

JOAN ARMATRADING
"WILLOW"
C/W
"NOWAY OUT..."

GARY GILMORE'S EYES The Adverts
WAITING IN VAIN Bob Marley & The Wailers
COMPLETE CONTROL Clash

1 2 SILVER LADY David Soul	○ Private Stock PVT 115
2 1 WAY DOWN Elvis Presley	RCA PB 0998
3 8 BLACK IS BLACK La Belle Epoque.	Harvest HAR 5133
4 7 BEST OF MY LOVE Emotions	CBS 5555
5 3 MAGIC FLY Space	Pye TN 25746
6 9 FROM NEW YORK TO LA Patsy Gallant	EMI 2620
7 16 WONDROUS STORIES Yes	Atlantic K 10999
8 11 I REMEMBER ELVIS PRESLEY Danny Mirror	Sonet STONE 2121
9 6 TELEPHONE MAN Meri Wilson	Pye TN 25747
10 5 DOWN DEEP INSIDE Donna Summer	Casablanca CAN 111
11 4 OXYGENE Jean Michel Jarre	Polydor 2001 721
12 10 SUNSHINE AFTER THE RAIN Elkie Brooks	A&M AMS 7306
13 20 NO MORE HEROES Stranglers	United Artists UP 36300
14 24 YES SIR I CAN BOOGIE Baccara	RCA PB 5526
15 14 LOOKING AFTER NUMBER ONE Boom Town Rats	Ensign ENY 4
16 18 BLACK BETTY Ram Jam	Epic EPC 5492
17 21 I REMEMBER YESTERDAY Domi Summer	GTO GT 107
18 15 DO ANYTHING YOU WANNA DO Rods	Island WIP 6401
19 13 THINK I'M GONNA FALL IN LOVE WITH YOU Dooleys	GTO GT 95
20 12 NOBODY DOES IT BETTER Carly Simon	Elektra K 12261
21 17 I CAN'T GET YOU OUTA MY MIND Yvonne Elliman	RSO 2030 251
22 25 THUNDER IN MY HEART Leo Sayer	Chrysalis CHS 2163
23 27 COOL OUT TONIGHT David Essex	CBS 5495
24 44 STAR WARS THEME Meco	RCA XB 1028
25 30 FROM HERE TO ETERNITY Giorgio	Oasis 1
26 23 GARY GILMORE'S EYES The Adverts	Anchor ANC 1043
27 28 WAITING IN VAIN Bob Marley & The Wailers	Island WIP 6402
28 NEW COMPLETE CONTROL Clash	CBS 5664



new single
HAPPY ANNIVERSARY
EMI 2702

from the album
DIAMANTINA COCKTAIL



RANDY EDDELMAN



• NO WAY OUT

Island WIP 6402

27 28 WAITING IN VAIN Bob Marley & The Wailers

28 NEW COMPLETE CONTROL Clash

29 34 GREATEST LOVE OF ALL George Benson

30 35 DO YOUR DANCE Rose Royce

31 37 LOVE HURTS ETC. Nazareth

32 NEW ROCKIN' ALL OVER THE WORLD Status Quo

33 32 ANOTHER STAR Stevie Wonder

34 43 SHE'S A WINDUP Dr. Feelgood

35 41 HOME IS WHERE THE HEART IS Gladys Knight & The Pips

36 19 NIGHTS ON BROADWAY Candi Staton

37 26 DREAMER Jacksons

38 49 HAPPY DAYS Pratt & McLain

39 31 THAT'S WHAT FRIENDS ARE FOR Deniece Williams

40 40 DAYTIME FRIENDS Kenny Rogers

41 NEW BRICKHOUSE Commodores

42 45 DANCING THE NIGHT AWAY Motors

43 29 TULANE Steve Gibbons Band

44 38 YOUR GENERATION/DAY BY DAY Generation X

45 NEW ARIANA Stardust

46 NEW UPSMACKIN' ROCK & ROLLIN' Peter Blake

47 NEW RADAR LOVE Golden Earring

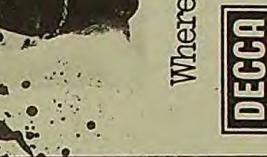
48 NEW ANGEL OF THE MORNING/ANYWAY YOU WANT ME Mary Mason

49 NEW CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters

50 48 BEE STING Camouflage

State STAT 58

Where Have All The Boot Boys Gone?



You're A Bore

DECCA

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ONES TO WATCH

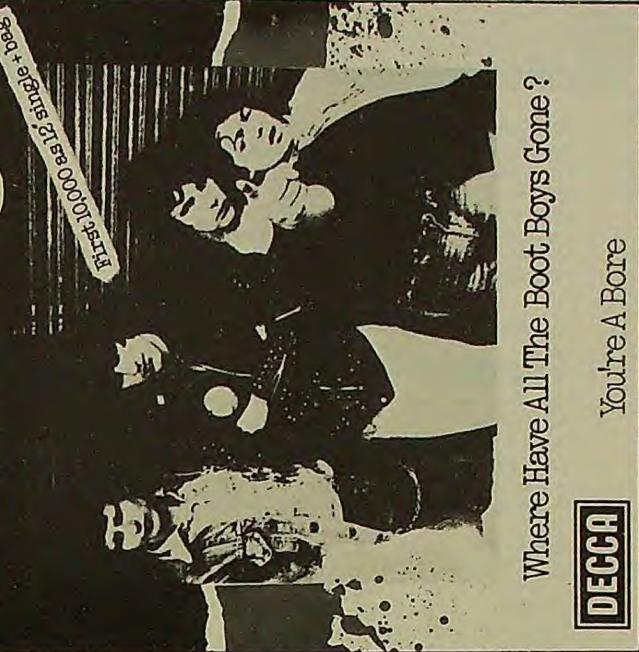
Sanford Townsend Band
‘Smoke From A Distant Fire’
K16995

Fleetwood Mac
‘You Make Loving Fun’
K17013

Everly Brothers
‘Silent Treatment’
K17004

Linda Ronstadt
‘Poor Poor Pitiful Me’
K13094

Slaughter & The Dogs.



First 10,000 as 12" single + 12" single

Warner Brothers K 16972

Epic EPC 5458

Reprise K 14435

CBS 5432

United Artists UP 36289

Motown TMG 1086

Virgin VS 18612

Polydor 2088 889

Chrysalis CHS 2165

Satril SAT 120

Pepper UP 36295

Polydor 2121 335

Epic EPC 5552

A&M AMS 7318

State STAT 58

His new single **Take my hand'**

BBC
1034
from his forthcoming new album
'If love is real'
BBC
1034

5552
Epic
Records



Mary Mason new single

‘Angel of The Morning/
Any Way That You Want Me’

AIRPLAY ACTION

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: LOVE BUG — Tina Charles (CBS 5680)
 Paul Needle: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Stewart Francis: LITTLE GIRL — Mink Deville (Capitol CL 15942)
 Mike Hurley: I GOT TO HAVE YOUR LOVE — Fantastic Four (Warner Bros. K 11017)
 Peter Levy: YOU'RE IN MY HEART — Rod Stewart (Riva 11)

PENNINE PICK

ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)

ADD ONS

IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — Barry White (20th Century BTC 2350)
 EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)
 MAKE IT WITH YOU — Whispers (Soultrain FB 0996)
 LIPSMACKIN ROCK 'N' ROLLIN — Peter Blake (Pepper UP 36295)
 RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)

Piccadilly Radio

MANCHESTER

ADD ONS

IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — Barry White (20th Century BTC 2350)
 ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 SHE'S NOT THERE — Santana (CBS 5671)
 MAKE IT WITH YOU — Whispers (RCA FB 0996)
 IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Peter Greig: OH WHAT A FOOL I'VE BEEN — Gary Glitter (Arista 137)
 DANCE AND SHAKE YOUR FUNKY TAMBOURINE — Inner City Express (Ebony EYE 1)
 SHUT OUT — Paul Jabara (Casablanca CAN 109)
 Carmella McKenzie: SILENT TREATMENT — Everly Brothers (Warner Brothers K 17004)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: HAPPY DAYS — Pratt & McLain (Reprise K 14435)
 Colin Mason: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Jon Hawkins: GEORGINA BAILEY — Noosha Fox (GTO GT 106)
 Stuart Freeman: SURFIN' USA — Leif Garrett (Atlantic K 11001)
 Paul Holmes: AMBUSH — Ronnie Sessions (MCA 320)

ADD ONS

BEATING ROUND THE BUSH — Mud (Private Stock PVT 113)
 DID IT RAIN — Barbara Fairchild (CBS 5066)
 NICE AND SLOW — Kalyan (MCA 317)
 EGYPTIAN REGGAE — Jonathan Richman and the Modern Lovers (Beserkley BZZ 2)
 MAN FROM MEXICO — Meal Ticket (International INT 539)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 David Hoare: SWEET LOVE — Commodores (Motown TMG 1086)
 Dave Gregory: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Alastair Pirrie: I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)
 Ian Fisher: CIRCLES — Captain & Tennille (A&M AMS 7314)
 Brian Anderson: CITY TO CITY — Gerry Rafferty (United Artists UP 36278)

ADD ONS

RIGHT ON TIME — Brothers Johnson (A&M AMS 7313)
 ARIANA — Stardust (Satellite SAT 120)
 WRAP YOUR LOVE AROUND YOUR MAN — Lynn Anderson (CBS 5423)
 NEVER TOGETHER — Elaine Simmons (Polydor 2058 927)
 HAPPY ANNIVERSARY — Little River Band (EMI 2702)
 GEORGINA BAILEY — Noosha Fox (GTO GT 106)

Thames Valley

READING

ADD ONS

HEROES — David Bowie (RCA PB 1121)
 CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 HALFWAY HOTEL — The Paul French Connection (Arista 138)
 SHE'S NOT THERE — Santana (CBS 5671)
 LOVE WILL SURVIVE — Sad Cafe (RCA 5052)
 IT HURTS TO SAY GOODBYE — John Christie (EMI 2704)
 SLEEPIN' LATE — Dr. Hook (Capitol CL 15943)
 SOMEONE LIKE YOU — George C Smith (Decca F 13726)
 LET'S MAKE LOVE — Guys & Dolls (Magnet MAG 98)
 I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)

Radio Trent

NOTTINGHAM

ADD ONS

RIGHT ON TIME — Brother Johnson (A&M AMS 7313)
 ANGEL OF THE NIGHT/ANYWAY YOU WANT ME — Mary Mason (Epic EPC 5552)
 STAR WARS THEME — Meco (RCA PB 1028)
 LIPSMACKIN' ROCK 'N' ROLLIN' — Peter Blake (Pepper UP 36295)
 THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)
 ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — Barry White (20th Century BTC 2350)
 ONLY WHEN I'M LONELY — Jigsaw (Splash CP 16)
 SPRING HIGH — Ramsey Lewis (CBS 5515)
 EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)
 YOU'RE IN MY HEART — Rod Stewart (Riva 11)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: ROCKING ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 Chris Pollard: MISTY ROSES — Jess Roden (Island WIP 6406)
 Nicky Jackson: HAPPY ANNIVERSARY — Little River Band (EMI 2702)
 Dave Christian: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Andy Ferriss: HEROES — David Bowie (RCA PB 1121)
 Chris Rider: LITTLE GIRL — Mink Deville (Capitol CL 15942)
 Anton Darby: HALFWAY HOTEL — Paul French Connection (Arista 138)
 Howard Pearce: BETTER BY FAR — Caravan (Arista 110)

ADD ONS

STARDANCE — John Forde (EMI 2656)
 THEME FROM BIG TIME — Smokey Robinson (Motown TMG 1085)
 I REMEMBER YESTERDAY — Donna Summer (GTO GT 106)

BBC Blackburn

HIT PICKS

Jude Bunker: I GOT LOST TONIGHT — Clifford T. Ward (Mercury 6007 149)
 Wendy Howard: NEEDLES AND PINS — Smokie (Rak 263)
 Kath Dutton: SHUT OUT — Paul Jabara (Casablanca CAN 109)
 Gerald Jackson: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Phil Scott: WRAP YOUR LOVE AROUND YOUR MAN — Lyn Anderson (CBS 5423)
 Pat Gibson: I'M A NUT — Leroy Pullins (MCA 315)
 Nigel Dyson: IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)
 Trevor Hall: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: THE FLORAL DANCE — Brighouse & Rastrick Brass Band (Big 548)
 Dave Sanders: LOOKS LIKE I'M A CLOWN AGAIN — Drifters (Arista 124)
 Robin Fulford: GEORGINA BAILEY — Noosha Fox (GTO GT 106)
 Maggie Mash: YOU'RE IN MY HEART — Rod Stewart (Riva 11)

BBC London

PRESENTER PICKS

Paul Owens: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
 Tony Fish: HOUNDDOG MAN — Lenny LeBlanc (Big Tree K 11005)
 Susie Barnes: SHE'S NOT THERE — Santana (CBS 5671)
 David Kremer: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Jean Challis: CIRCLES — Captain & Tennille (A&M AMS 7314)

BBC Medway

PRESENTER PICKS

Jimmy Mack: MONDAY TUESDAY — Pilot (Arista 139)
 Bernard Mulhern: LOVING CUP — Clodagh Rogers (Polydor 2059 934)
 John Thurston: YOU AND I — Debbie Raymond (United Artists UP 36311)
 Mark Seaman: CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
 Tony Valence: YOU'RE IN MY HEART — Rod Stewart (Riva 11)
 Rod Lucas: MISTY SUNSET — Johnny Pearson Orchestra (Penny Farthing 941)
 Mike Brill: EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)

BBC Merseyside

PERSONAL PICKS

Billy Butler: IMAGINE — Average White Band & Ben E. King (Atlantic K 11019)
 Phil Ross: SUFFICE TO SAY — Yachts (Stiff Buy 19)
 Terry Lennane: BRICK HOUSE — Commodores (Motown TMG 1086)
 Afternoon Merseyside: MAKE IT WITH YOU — Whispers (Soultrain FB 0996)

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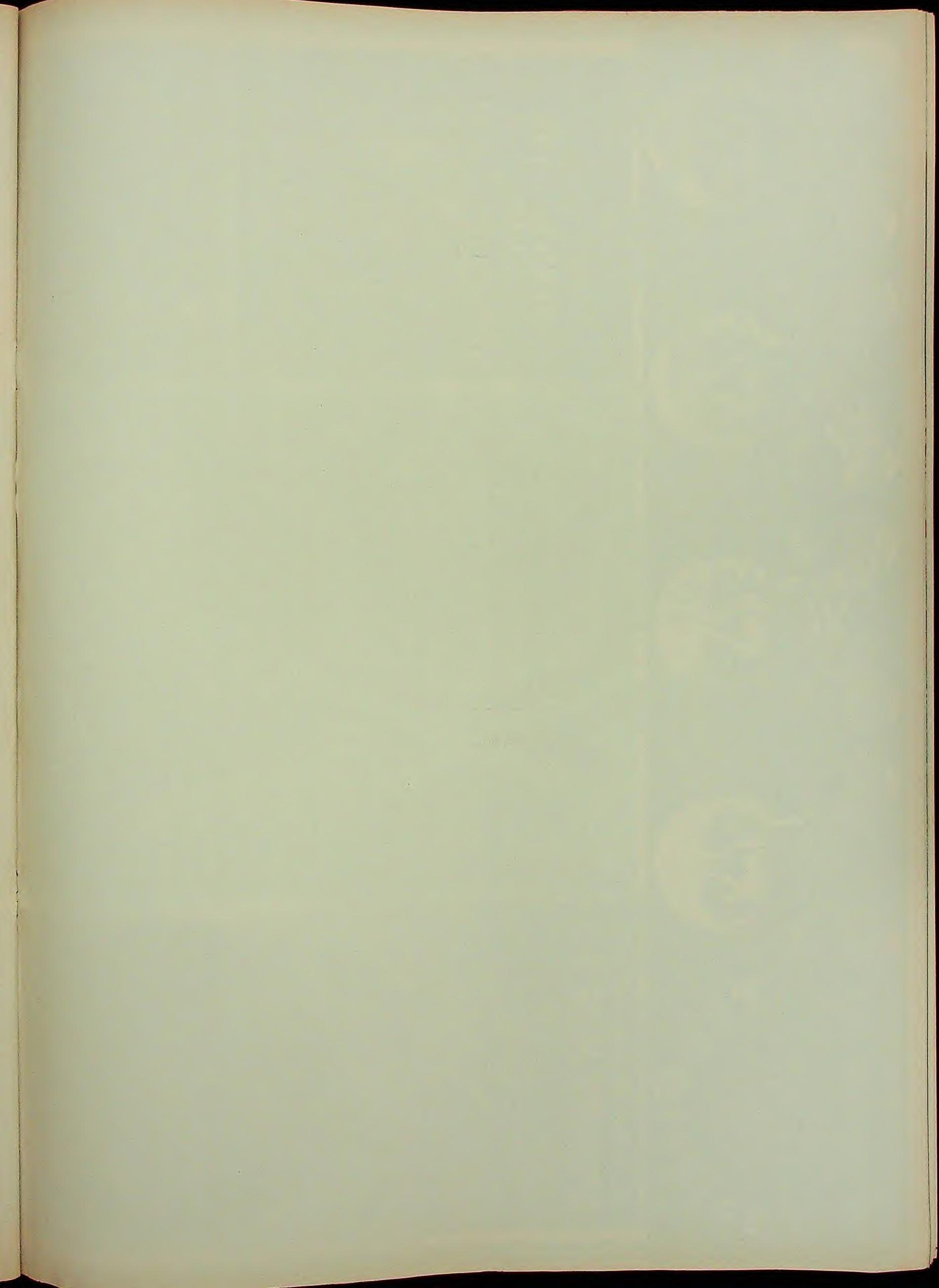
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OCTOBER

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8th	Queen Mary College	London	21st	Crewe & Alsager College	Alsager
10th	Castle Hall	Hertford	22nd	College of Education	Bedford
12th	St. Marys College	Twickenham	23rd	Roundhouse	London
13th	Polytechnic	Bristol	24th	Outlook	Doncaster
14th	North Staffs Poly	Stafford	25th	Essex University	Colchester
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CLASSICAL**The BBC's 'adventurous autumn'**

CLASSICAL MUSIC coverage on BBC TV would be part of "probably the most adventurous schedule we've ever been able to offer the public," according to Humphrey Burton, head of the Corporation's music and arts department, speaking about autumn plans. Burton declared: "It is my conviction that we provide the British viewing public with the most extraordinary bargain of the year with our operas, ballets, concerts and arts features."

Among highlights of the new "season" will be the first BBC TV visit to the English National Opera for a relay of Bizet's Carmen and the first joint BBC TV-Radio 3 studio production of an opera (Verdi's Macbeth) in stereo. On New Year's Eve BBC2 and Radio 3 will

collaborate for a live transmission of the first night of Die Fledermaus by Strauss from Covent Garden.

Weekend viewers of The Lively Arts series will be to see two operas — Prince Igor and Boris Godunov — which are being recorded this month, and there will be a relay of Beethoven's Fidelio with the Vienna Philharmonic conducted by Böhm.

Lively Arts In Performance also features this autumn a number of outstanding young performers, all of whom have recordings in the catalogues. They include the violinist Kyung Wha Chung playing Mendelssohn's Violin Concerto with the LPO under Haitink; the pianist Murray Perahia conducting and playing Mozart concerti with the ECO; and the pianist Michel Beroff

in two 20th-century programmes, one with Boulez and the other with Previn.

Paco Pena is the star of a film made in Cordoba during the annual flamenco festival, while Lorin Maazel conducts the Cleveland Orchestra in the Great Orchestras series and James Loughran discusses the music of Dvorak (Loughran will conduct the Hallé Orchestra).

Towards the end of the year there will be a special programme about the English violinist Nigel Kennedy, aged nineteen. He first attracted notice at the Menuhin School, and BBC cameras have been filming his development in recent years. BBC TV will be screening his Festival Hall debut with the Philharmonia under Muti.



Pictured here at an EMI soul presentation last Wednesday (21) to mark the release of the six Tchaikovsky symphonies conducted by Mstislav Rostropovich are (l-r): Michael Patten (Guy Norris Ltd), Patricia Syms (Army & Navy Stores); Peter Andry (EMI International Classical Division); Rostropovich; and John Patrick (EMI classical division). The symphonies — played by the London Symphony Orchestra — are being issued in a seven-record set (SLS 5099).

BBCSO opens at Festival Hall

THE BBC Symphony Orchestra opens its winter season next Wednesday (12) with a concert at the Royal Festival Hall marking the 105th anniversary of the birth of Ralph Vaughan Williams. Adrian Boult and David Atherton will conduct the orchestra, the BBC Singers and the BBC Symphony Chorus in the composer's Sinfonia Antarctica and A Sea Symphony, with Margaret Marshall (soprano) and Brian Rayner Cook (baritone) as soloists.

Brahms and Tchaikovsky 'bargain' sets from Decca

ALMOST EXACTLY a year after Deutsche Grammophon's prestigious issue of the four Brahms symphonies conducted by Karl Böhm (2740 154) Decca heads its current "bargain box" releases with the symphonies conducted by Lorin Maazel. In addition to the symphonies, however, the Decca release — which features the Cleveland Orchestra — includes the Tragic Overture, the Variations On

A Theme Of Haydn ("St Antony Chorale"), and the Academic Festival Overture.

The First Symphony in Maazel's interpretation was already available separately (SXL 6783), but other works included are issued for the first time. They were all recorded in the Masonic Hall, Cleveland, during 1975-76 and the four-record set is available at the special price of £9.95 for both discs and cassettes.

Another new set is of Tchaikovsky's Swan Lake music with the National Philharmonic Orchestra under the Australian composer Richard Bonynge (this year marks the centenary of the ballet's première in Moscow). The three-record boxed album, recorded at Kingsway Hall in 1975, follows on from a critically acclaimed The Nutcracker released in the same year. Other major ballet music recordings by Bonynge on Decca include Coppelia (SET 473/4) and Sylvia (SXL 6634/5) by Delibes and Giselle (SET 433/4) by Adam.

Legge at Snape Maltings

AMONGST THE judges at the Benson & Hedges Music Festival at Snape Maltings during the past week has been Walter Legge, founder of the Philharmonic orchestra and choir and a former head of EMI's classical division. He was joined on the panel by his wife, the soprano Elizabeth Schwarzkopf.

The winner of the gold award competition will go forward to a number of concert, radio and recording engagements, including a Wigmore Hall recital on December 5, and stands to win prize money of £2,000.

Philharmonia in Belgium

CLOSE ON 300 personnel from the Philharmonia Orchestra and Philharmonia Chorus were in Brussels last week for two

The Fires Of London leave for Hungary

THE FIRES Of London, an ensemble well-known for its recordings of the contemporary repertoire, left last Monday (3) for its second tour of Hungary with its director, the composer Peter Maxwell Davies. After the tour the group — which is being funded by the British Council — will become the first British ensemble to appear at the Styrian Autumn Festival at Graz.

Finnie awarded Ferrier prize

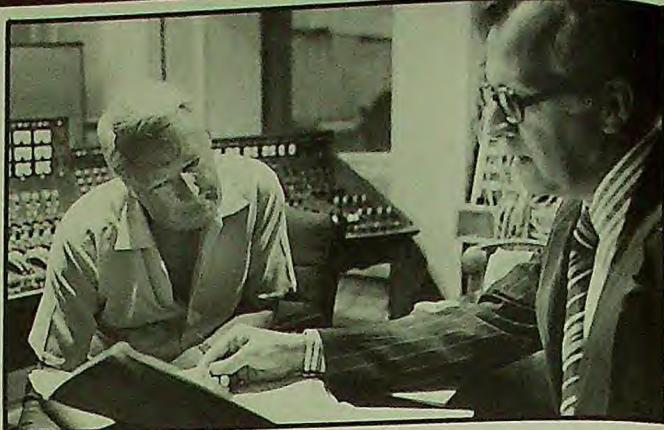
THE KATHLEEN Ferrier Prize, valued at £600, at the international singing competition held annually at Hertogenbosch in Holland has been awarded to the Scottish contralto

Premiata 'prix'

LA FEDELTA Premiata, the first in the Philips Haydn opera series conducted by Antal Dorati, has been awarded the coveted Prix Mondial du Disque. The opera was released last year as part of the 1976 Subscription series and the cast includes Frederic von Stade, Ileana Cotrubas and Luigi Alva.

Linda Finnie, aged 25.

At the international singing prize held in Pula second place was awarded by public vote to the English baritone William Elvin.

**Heath recording early for Christmas and EMI**

EDWARD HEATH, the former Prime Minister, has just completed recording a programme of popular and traditional carols at EMI's Abbey Roads studios. The record will be released to tie in with Sidgwick & Jackson/EMI Music's Joint publication of Heath's new book, Carols — The Joy Of Christmas, on November 21.

The conductor-politician (pictured above discussing a point with senior producer Christopher

Bishop) recorded the programme with the Geoffrey Mitchell Choir and the English Chamber Orchestra, and he will conduct the same forces at a carol concert sponsored jointly by the record company and book publishers at Westminster Central Hall on December 19.

EMI also plans to release a double album of music discussed by Heath in his previous best-seller, Music — A Joy For Life, before the end of the year.

ALBUM REVIEWS

Glazounov: Symphony No 6 in C minor, Op 58; Saxophone Concerto in E Flat, Op 109. Moscow Radio Symphony Orchestra/Fedoseyev/Kornev. Producers: Severin Pazukhin and Pyotr Kondrashin. HMV Melodiya ASD 3383. The sheer delight on this record given over to music by Aleksandr D.K. Glazounov (1865-1936) comes with the Saxophone Concerto completed in the year of his death. One critic, at least, listened to it three times in succession. The tone of Lev Michailov's saxophone when it appears is, in word, beautiful, and ideally suited to the composer's rhapsodic yet lyrical style. The symphony is also a mature work, belied by the difference in the prolific Glazounov's opus numbers; and here is found the dramatic and heroic side of the composer's nature. In the last movement, particularly, with its elegiac redolence of plainchant, the skilful orchestration shines through. This disc is carefully engineered (although the pressing is not quite in the top flight) and deserves to find a wide audience.

Bach: The French and English Suites. Gustav Leonhardt, harpsichord. Producer: not credited. Phillips 6709 500 (5 discs). If this celebrated artist's name did not exist it would surely have to be invented, since these performances are, in a word, lion-hearted. Within the confines of five records Leonhardt has utterly captured the essence of that very summit of the baroque era, Johann Sebastian Bach. He has done so, too, in a manner which both makes light of the (sometimes prodigious) technical difficulties and explores the music for its merits rather than for its mere form. He gives the closest attention to detail, yet never becomes pernickety; his handling of the instrument has masterly precision, yet is always fluid. This boxed set — available at the reduced price of £15.25 — contains a scholarly booklet and is given Philips's customarily careful presentation. It deserves to be a winner.

Haydn: The Piano Sonatas, Volume 5. John McCabe, pianoforte. Producer: James Walker. Decca 5 HDN 112/15 (4 discs).

This is the final volume in McCabe's epic cycle covering the complete oeuvre, so most collectors who have brought the previous four will want to round off their set. As an added "bonus" the final disc presents a pianoforte transcription (approved by the composer) of the Seven Last Words, while on the sixth side — "a sample of this entertaining side of Haydn's output" — there is a selection of minuets. As might be expected from the Walker/Dunkerley production team this volume is well up to the standard of its precursors, and indeed in many ways actually eclipses them. The marriage between composer, performer and technicians now seems completely assured — even relaxed — and doubtless this relationship developed as the series progressed. Technically,

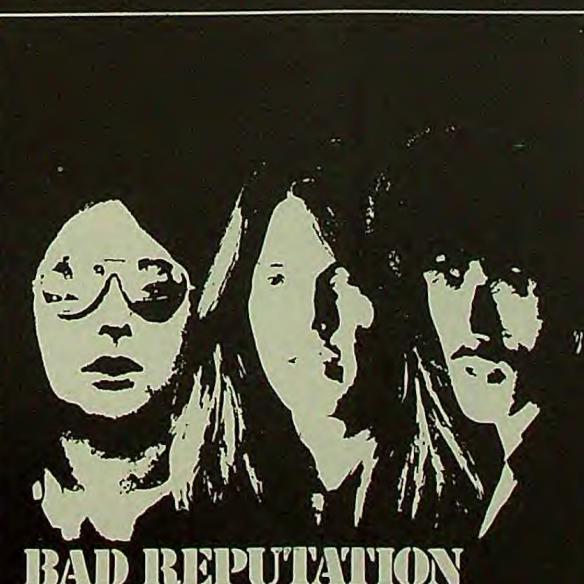
Classical charts

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".

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PERFORMANCE

Don Williams

DON WILLIAMS was back and a capacity audience at the Hammersmith Odeon (September 20) clearly indicated that he's still continuing to weave his "gentle magic", although the proceedings were marred by a P.A. system totally inadequate for the vastness of the venue.

The now familiar formula, used on three previous visits during the past 18 months, clicked yet again. All the right songs were there — *Atta Way To Go, Say It Again, 'Til The Rivers All Run Dry, I Recall A Gypsy Woman and She's In Love With A Rodeo Man* amidst the 16 song selection — with the artist's exacting vocals perfectly matched by superlative harmonies and musicianship from his two backup men, Danny Flowers and David Williamson.

Then there were those other distinctive Williams' touches — the sparse amount of dialogue between songs, the frenzied applause as he took off his battered hat and the audience taking over the vocals on *You're My Best Friend*. And, at the end of it all, he returned to take two encores to the delight of all present.

The old formula worked again, but how long will Don Williams be able to keep it up, making use of the same presentation? The same material — there was only one new song, his current single *Country Boy*, slipped in during an encore; and the same, short set of dialogues. Surely now is the time to make changes before that gentle magic disappears under the weight of too much familiarity?

In support, and making her British debut on the tour, was Barbara Fairchild, an artist who enthusiastic support of the audience through a performance that well mixed highly distinctive vocals with

an exuberant personality.

During the course of her 40-minute set Miss Fairchild covered a wide musical spectrum, moving from downhome country styled material that included *I Saw The Light* and *Mississippi* to emotionally charged ballads like *When The Morning Comes And Sing The Blues*; *Bluebirds*, well carried by her plaintive styling. Encoring with *Your Cheatin' Heart*, the audience's response clearly indicated that the lady is on the verge of an important new career on this side of the Atlantic.

TONY BYWORTH

Steve Gibbons

IT IS amazing what a difference a little thing like a hit single can make. The success of *Tulane*, in its eighth week in the chart, not only had the fans queuing up, but it seems to have brought about a change in the Steve Gibbons band itself. Gibbons, one of the longest overnight successes in the business, at last looks the part of a headlining act.

Last Sunday (25) at the Croydon Greyhound promised to be a meeting of two worlds: Gibbons, purveyor of old-styled rock and roll, and the Depressions, yet another quartet of shorn, angry, shouting youths belting out unintelligible lyrics on top of ear-splitting high-velocity guitars. Good stuff, but it was not to be. At least a couple of the support band was not as youthful as the uniform suggested and for some reason there is something very disturbing about mutton posing as punk. Their music is good solid heavy rock but the Depressions have got an identity crisis to sort out before they start making any real headway.

If the Depressions were confusing, Gibbons was a triumph. This was only the fourth date of a

protracted British tour, but the story had been the same in the unlikely venues of Cleethorpes and Eastbourne: controlled energy that never let up for a minute and had the audience wanting it to go on all night. No band in Britain plays straight rock and roll as well as Steve Gibbons does now.

Gibbons always had the style to be a star and now he has learned to communicate it. With leather jacket, white shirt and teeth to rival the Osmonds he has mastered the art of being Cool. The knowing shrugs and flashing smiles are straight out of Happy Days.

His song writing as developed from standard rock and roll themes like *Take Me Home* and *Rollin'* into, for example, a kind of anti-punk defence of British Tradition (*No Spittin' On The Bus*) or the downright bizarre (*The Girl In The Bunker*). His best songs, though, are still in the American tradition: *Mr Jones*, *Johnny Cool* and *He Gave His Life For Rock And Roll*.

The band, once an unconvincing combination, now play, to borrow the football commentators' phrase, as one man. Dave Carroll's lead guitar is more piercing than ever but it gains from blending in better with the whole, uncompromising sound.

It seems likely that Gibbons has gained from the success of the new wave because however long he has been doing the rounds he has always stayed close to the roots of rock and roll, simplicity and excitement, and those are at the heart of the new music as well. The only cloud on their horizon may be the choice of Tupelo, Mississippi Bash as the follow up single. Picked presumably on the assumption that you never change a winning combination, it puts the band in danger of being known for nothing more than doing good cover versions of old rock and roll standards, aside from which it is not as strong as *Tulane* anyway.

Gibbons' pop image needs fleshing out.

Still, the Polydor *Caught In The Act* live album, out this week, should sell well on the strength of performances like this and the band has surely bought enough time with the Top 20 hit to build a big following by the time the next studio album comes out. Live music is big again, and the Gibbons Band live is big indeed: as they trek around the country for the next two months they will only get bigger still.

GODFREY RUST

Brendan Grace

REGIONAL HUMOUR is a well-proven formula for album sales as borne out by the success of *Billy Connolly, Max Boyce and Mike Harding*. Ireland, surprisingly, has not so far entered a contender (*Dave Allen* strangely does not make records), but the chances are that *Brendan Grace* may be on the way to a Connolly-Boyce breakthrough.

He's well enough known already on the other side of the Irish Sea and has made several albums for release, but it is obviously going to take time before his name becomes known outside the UK's strongly Irish areas. He played a sell-out show at Kilburn State — 400 were turned away — and then one week later on his current English tour attracted around 150 people last Saturday to the Hatfield Forum. "It is," said Grace with commendable restraint "wonderful to see you — both of you!"

However it was a tribute to his professionalism that never once did his show indicate that the theatre was less than jam-packed and also to his engaging personality that it was doubtful that the audience was aware of the empty spaces either. An amiable, roly-poly figure of a man, he is less abrasively outrageous than Connolly — although a song about the problems of constipation delivered in a Belfast accent was worthy of the Big Yin — and is not so indulgently nationalistic as Boyce. Inevitably he targets on the idiosyncratic behaviour of the Irish, but thankfully didn't build a show around it. There were moments, also inevitable, of gay humour, but the material was always of sufficiently high quality never to give offence. Grace is not inclined to pepper his patter with smut. In between the gags, Grace sang engagingly, some humorous songs like *Combine Harvester*, for which he wrote the lyrics, and some traditional like *Cushy Butterfield*, performed to a taped backing track. Grace has just been signed to CBS and it is certain that more will be heard of him.

BRIAN MULLIGAN

Marian Montgomery

MARIAN MONTGOMERY has one of the most distinctive singing styles in popular music today, while Richard Rodney Bennett — now based mainly in New York — remains a highly respected composer of classical, jazz and film music. The combination of these two exceptional talents, as proved by their concert at the Windsor Theatre Royal on Sunday (25), is a musical partnership that should have materialised before now.

The Theatre Royal was an ideal venue for Montgomery and Bennett — its compactness lent itself to the intimacy of the couple's music, and the drawing room stage setting was an appropriate backdrop. The impression almost was that they were performing in someone's home, in front of a few people, instead of a packed auditorium.

Miss Montgomery's voice needs little introduction — like Cleo Laine she has the ability to take almost any

song and, despite how many times it may have been performed or recorded by other artists, make it sound her own personal property. She can take a number like James Taylor's *Fire And Rain*, and reduce it to stark simplicity; her *Last Blues Song* (which included a quickfire send-up of Mrs Cleo Laine) had flashes of humour, and *Don't Talk — Just Sing* also brought to the fore Miss Montgomery's sense of fun.

However it was on songs such as *Any Place I Hang My Hat Is Home* and *Blues In The Night* that she left her indelible trademark. She has the kind of voice that remains in your mind long after the performance is over.

Richard Rodney Bennett proved to be a superb team mate — apart from providing piano (and occasional vocal) accompaniment, he had his own solo spots which included medley of lesser-known Gershwin compositions, and a wicked version of the *My Fair Lady* hit song, *Wouldn't It Be Lovelier?* Hopefully, although he is now living in the US, he will find more time in the future for UK concert work.

The Montgomery/Bennett partnership is something special, and their forthcoming album on Cube, *Surprise Surprise — We Sing*, should be well worth hearing. The couple play further concert dates in the near future, including two performances at the Mermaid Theatre on October 16. They should surprise quite a lot of people.

CHRIS WHITE

Jenny Darren

HER PUBLICISTS describe Manchester singer Jenny Darren as punk rock's only really female vocalist, and others have claimed that she is a singer following in the vein of such performers as Janis Joplin. There is certainly no denying, on the evidence of her performance at the Rock Garden in London's Covent Garden last Wednesday (21), that she is a lady in possession of a rather huge voice.

What does remain to be answered is whether the excitement Miss Darren generates onstage can be captured on recordings — she is currently completing an LP for DJM, and has already had one single, *Citylights*, issued by the company. Quite often, something which comes over incredibly well during a live performance can be completely lost on disc, when there are no aspects to excite the listener's imagination.

Jenny Darren has obviously modelled herself on the work of Joplin, and so far as the British market is concerned, her only real competitor would appear to be Maggie Bell — who seems to have been keeping a low profile anyway. She took the title track from her album, *Lady Killer*, and nearly tore it apart — *I'm A Woman*, by her very stage acrobatics, left no one with any doubts about the fact, and *Stairway To Heaven*, the Led Zeppelin composition which Miss Darren dedicated to several dead pop heroes, was given a full-blooded treatment.

Miss Darren undoubtedly is in possession of a remarkable voice, virtually capable of raising the roof, coupled with a stage routine which although somehow rather dated in style, still managed to add to the music's excitement. This was her first London appearance, although she has been playing dates all around the country. The difficulty is going to be expanding her style so that it achieves mass-market acceptance — her debut LP is obviously going to be a crucial contributing factor, and a few more gigs in venues like the Rock Garden may well spread the word yet.

CHRIS WHITE

Crystal Gayle

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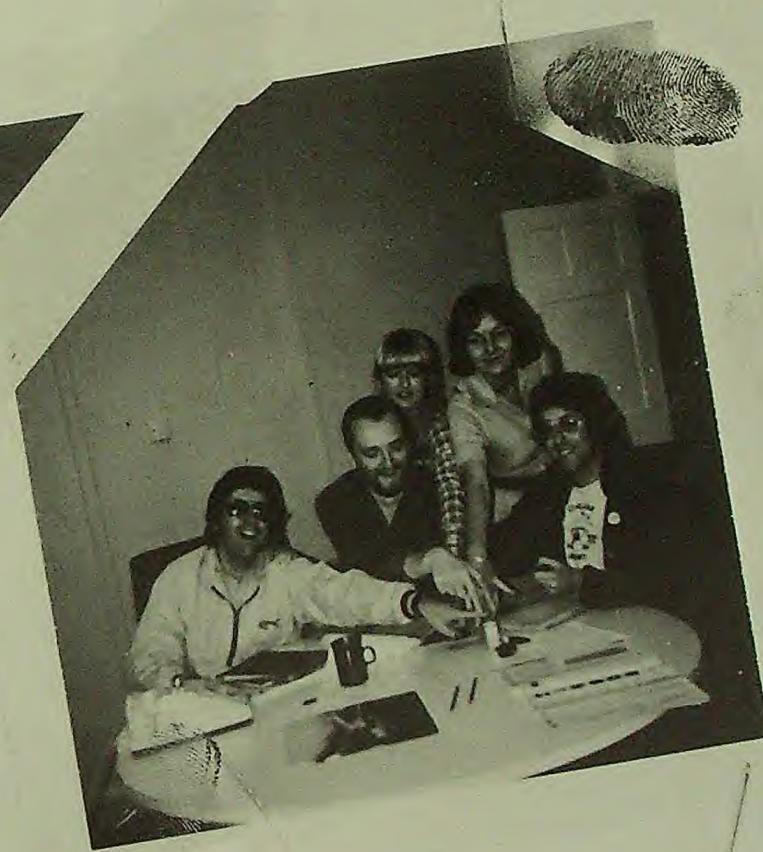
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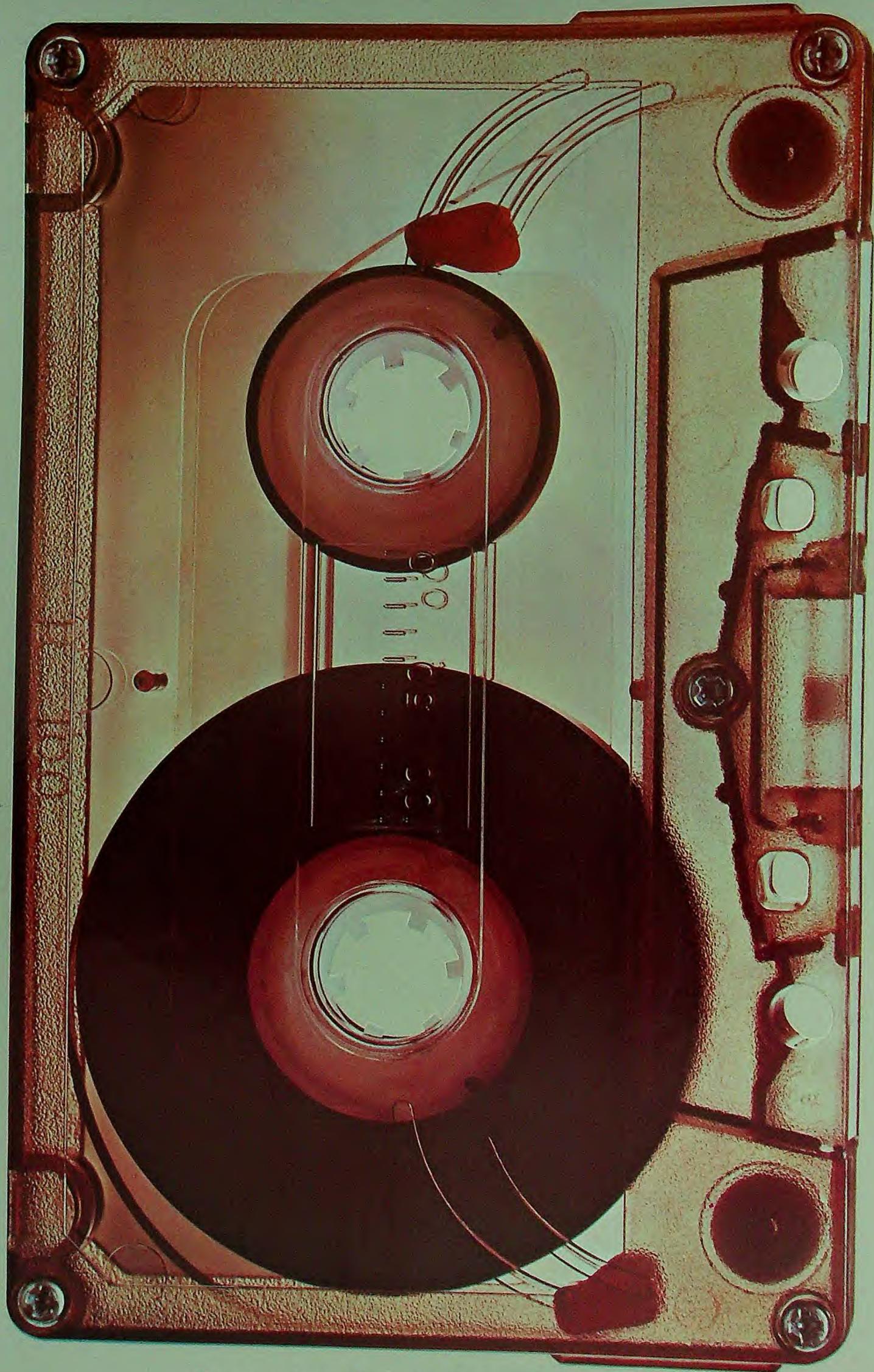
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TALENTSCENE

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Sixties rock package cancelled

LONDON'S NEWEST pop venue, the Roxy Theatre in Harlesden, has been forced to cancel all existing concerts set for the venue until further notice, after the Greater London Council refused at the last minute to issue it a licence. The GLC's decision has temporarily knocked on the head theatre boss Terry Collins' plans to book an entire package of pop stars of the Sixties, in the hope that they could attract to the Roxy the same kind of audiences that they have been performing for in the North of England and Midlands for several years.

Collins' setback follows a last-minute list of GLC requirements. He explained: "We were all ready to go when it happened — I thought that we had unravelled all the red tape. Basically it is down to a small minority of complaints from local residents about excessive noise, but

we will be appealing against the GLC decision. Whatever happens, it will mean more structural and soundproofing work, so I have no option but to cancel all the existing shows until further notice."

Collins' ambitious nostalgia project, which stood to earn or lose him a fortune, was reliant entirely upon the public's wish to have a walk down memory lane, or wallow in nostalgia. Many of the artists and bands he had booked no longer have chart successes, but are still well-known names to the generation who grew up with their music — Susan Maughan, Helen Shapiro, Joe Brown, Billy J. Kramer, Jet Harris, Marty Wilde, Billie Davis, Freddie and the Dreamers, Lulu, Dave Berry, Carl Denver, the Troggs and Leapy Lee.

Surprisingly also, Collins had also succeeded in booking several sixties pop groups, many of whom so far as

EDITED
by
CHRIS WHITE

the general record punter and London audiences are concerned, had disappeared from the face of the earth during the last ten years or so — White Plains, Cupid's Inspiration, the Swinging Blue Jeans, Ivy League, Thunderclap Newman, the Nashville Teens, the Searchers, Edison Lighthouse, Love Affair and the Mersey beats.

Collins said: "People told me that they were amazed to hear that these people were still working, years after their initial hit success, and in some cases when they had only ever had a couple of hit records. They thought that most of them had retired years ago, and in some cases even died! In fact, they have all been successfully appearing in clubs and theatres in the North of England, and some of those names can still command £1,000 for a good night's cabaret."

Collins decided to bring his nostalgia package to London, after a visit to Birmingham. "I was amazed by the live entertainment scene there — Marty Wilde was working one of the clubs there, the Mojos were in another, and then at a third there was Thunderclap Newman. When I made enquiries I realised that there were all these names from the Fifties and Sixties pop scene still performing to a large audience."

The difference in Collins's plan, quite apart from bringing many of these artists and names to the South, an area that they have never really worked before, was to put them into a theatre rather than a club. "Although they put on good shows in the north, in many cases they are working on cramped stages, with limited orchestral backing, and are often competing directly with drink and food."

Collins adds: "I believe that there is still a market for the old names — our nearest competitor is the Rainbow Theatre at Finsbury Park but that venue caters mainly for fans of the Top 20 and contemporary music. There are a lot of people in the thirtyish age group who have no out-door entertainment, other than football matches and the local pub, and that is the public which we are aiming for."

US contest finals set

WISHBONE ASH will top the bill at the finals of the US Sound Spectacular talent contest, at Wembley Empire Pool on October 31. Supporting the band will be the five successful area finalists, competing for a £5,000 prize, and the possibility of a recording contract with MCA.

The talent hunt has been organised by British rock promoter Harvey Goldsmith, and the makers of US, the anti-perspirant deodorant. Entry was open to any group that didn't have a recording contract. Goldsmith reports that the quality of preliminary tapes submitted by competing groups has been exceptionally high.



GORDON GILTRAP, whose new album *Perilous Journey* on Electric Records was released last week, has put together a new band for his European tour. They will be playing several dates in Switzerland, France and Holland, before starting a UK tour later in the month. Left to right: Eddie Spence (keyboards), Dave McDonald (bass), Gilttrap (acoustic and electric guitars), Dave Barfield (drums and percussion) and Pete Sommerville (keyboards).

Derek Everett of RCA

1. **Bridge Over Troubled Water.** Simon & Garfunkel (CBS). Simon and Garfunkel at their very best. A superb collection of songs beautifully performed and produced.

2. **Hot August Night.** Neil Diamond (UNI). For me, the definitive Neil Diamond album. Neil is the singer songwriter/performer, and this album captures his magic.

3. **Blood, Sweat and Tears.** BS&T (CBS). At the time of the release of this album BS&T were the innovators of the fusion of jazz and rock. The album still stands up today. You Made Me So Very Happy, BS&T.

4. **Milestones.** Miles Davis (CBS). Classic small group jazz with Cannon Ball Adderley, John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones.

EARPIECE

5. **Hickory Holler Revisited.** O.C. Smith (CBS). The Son Of Hickory Holler's Tramp is one of my all-time favourites and O.C. my kind of singer.

6. **Drift Away.** Dobie Gray (MCA). An album beautifully produced by Mentor Williams. Why the title song has never been a hit in the UK is a mystery.

7. **Elton John.** Elton John (DJM). Early Elton, simple arrangements and memorable songs including Your Song and Sixty Years On.

8. **Soundtrack American Graffiti.** (MCA). A superb collection of rock 'n' roll classics plus the voice of the No. 1 dj Wolfman Jack.

9. **Rudy The Fifth.** Rick Nelson. (Decca). Soft rock at its best. Rick is still making good music.

10. **The Most Of The Animals.** (Columbia). A collection of the Animals early recordings including their first Number One, House Of The Rising Sun.

TOP 50 NEWCOMERS

immediately became a disco hit, as well as being picked up by regional radio stations. The girls, who were recently in London for a Top Of The Pops appearance, are currently making an album.

THE DICTATORS
DEBUTING WITH *Search And Destroy* on Asylum, the Dictators have been described by one leading Californian newspaper, the *San Francisco Chronicle*, as "the most exciting American rock band to emerge in several years". But the band made its recording debut four years ago when Murray Krugman and Sandy Pearlman of Blue Oyster Cult fame produced the album, *Dictators Go Girl Crazy*. The present six-man lineup, with a revamped rhythm section, played its first public concert in May 1976 and since then they have toured with Kiss, Z. Z. Top and Uriah Heep.

Biddu to write disco movie soundtrack

PRODUCER-COMPOSER Biddu is expanding his activities to the film world having been signed to write the soundtrack music for *The Stud*, a film revolving around the exploits of a discotheque owner due to go into production in Britain in November.

The film will not only mark Biddu's first soundtrack assignment, but also his acting debut for it is planned that he will play a supporting role in the film as a dj. *The Stud*, based on a book by Jackie Collins and starring her sister Joan Collins is being produced by Joan Collins' husband, Ron Kass, former m.d. of Apple and Warner Bros in the UK. Distribution will be through Brent Walker Film Productions and the film will have a particularly strong musical content.

According to Kass there will be 45 minutes of music including some 20 songs, half of which will be already established international disco hits. Music co-ordination is in the hands of attorney Martin Machat who will be negotiating for an album to be released in May to coincide with the film's local releases.

Part of Biddu's musical responsibilities will be a collaboration with veteran lyricists Sammy Cahn in composing the title track as well as some new songs. The two are currently working together in California. Other music is likely to come from the Millingtons, sisters June and Jean formerly with Fanny, and Lynsey de Paul, both signed to management with Kass via his Triple K Management — the other two Ks are Peter Kameron and Bert Kameron.

NEIL ARDLEY breaks new ground with the first series of one-man musical presentations of his work in quadraphonic sound. He will be playing 13 concerts around the country, including Lancaster (October 13), Leicester (14), Liverpool (18), Plymouth (21), Leeds (November 3), Sheffield (4) and the London School of Economics (12). The presentation will include music from his Gull

QUICK SPINS

album, *A Kaleidoscope Of Rainbows*, re-arranged for the tour, and some new Ardley compositions.

FOLLOWING AC/DC'S recent US tour, which included the Mid-West, Texas, California, New York and Florida, the Australian band has returned to Europe for its first headlining tour which includes 14 British dates. Coinciding with the visit, Atlantic is releasing a new album, *Let There Be Rock* this week (7) and a single, *Problem Child*, has also been issued.

DEBUT ALBUM from Radiator, called *Isn't It Strange?*, is issued by Rocket Records on November 4. The band is currently midway through a 21-date UK tour.

SMOKIE, which has a new single out called *Needles And Pins* — the old *Searchers* hit — headline concerts at nine major venues from the end of this month. First date is at the London Rainbow on October 28, followed by Blackpool ABC (29), Manchester (30), Coventry Theatre (November 1), Sheffield City Hall (2), Eastbourne (3), Wolverhampton (4), Ipswich (5) and Hanley (6).

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TALENT SCENE

Hamlisch-the way to a chorus of hit songs



AT THE young age of 16, Marvin Hamlisch wrote his first hit tune, a song called Sunshine Lollipops And Rainbows for a film featuring Lesley Gore. It was a success which has led him to his present day position as one of America's top composers, with such credits as the Broadway musical A Chorus Line, and the music for films like The Way We Were and The Spy Who Loved Me.

Hamlisch's musical career started at the age of seven when he went to the Juilliard School of Music in New York; less than a year later he was writing his first songs although it was not until the mid-Sixties that his career finally took off with the success of Sunshine Lollipops and Rainbows. During a recent visit to London, for the BBC TV recording of his own concert at the Royal Albert Hall, when he conducted the Royal Philharmonic Orchestra, he recalled: "At that time Lesley Gore was recording for Mercury and her producer Quincy Jones wanted a suitable song for a film that she was making — it was one of those beach party and bikinis type of movies, and when they heard my song they thought it would be ideal for one of the beach sequences. The next thing I knew I had a hit record, and I reckon that it must have been one of the shortest in the history of pop music, because the total running time was only about one minute and 45 seconds."

Shortly afterwards Hamlisch started composing for a fellow high school student — Liza Minnelli. "We'd known each other a long time, and although we were not at the same high school, we were good friends. One of Liza's first recordings was of my song The Travelling Life which she recorded for her debut Capitol album, and also sang at the London Palladium with her mother in 1964. Judy Garland had asked me to work on that show, and I did the musical

arrangements for a medley of songs called Take Me Along which Liza sang to her mother onstage."

One of Hamlisch's biggest successes to date has been with Barbra Streisand and The Way We Were. Originally it was intended that Streisand should perform the song on camera during the film of the same name, and she did the soundtrack recording about five months before the film was completed. "By the time filming was completed, she had gone off the number, and asked me if I'd write another song, so I did The Way We Were Number Two," the composer recalls. "Barbra preferred that song because it was fresher, but finally the decision was made to revert to the original The Way We Were."

That song sold two million copies for Streisand in the US alone, as well as appearing on the soundtrack LP and being the title track of another chart-topping LP by her. Although she failed to get the song away in Britain, Perry Como also had a minor success with it, before Gladys Knight and the Pips had a massive hit a year later with their version.

Hamlisch adds: "I had first worked with Streisand 12 years before, when she was appearing in the Broadway musical Funny Girl, and I was the rehearsal pianist. She is a tremendous person to work for, and it was one of the most thrilling moments of my career. Streisand is a perfectionist and a professional — if she feels that you are not trying as hard as you can, then she gets really mad. Since I also like everything perfect, we managed to get along pretty well together."

Hamlisch's biggest musical success has been A Chorus Line, a box-office hit on Broadway, and now repeating itself at the Theatre Royal, Drury Lane. The show has also spawned one of the hit standards of the Seventies, What I Did For Love, which has been

recorded by such names as Johnny Mathis, Tony Bennett and Shirley Bassey. "That project started after somebody played me some tapes of various chorus dancers talking together. He asked me if I thought that there was a musical there somewhere, and I could see that there was a good basis for a show. I was working on A Chorus Line's music for at least 13 months," Hamlisch says.

Although he admits to not having seen many British musicals, Hamlisch feels that one reason why they are not as successful as American ones is because the British musical tradition is still very much based on music hall. "There is certainly the talent in the UK; I did all the music for The Spy Who Loved Me In London, and the calibre of the musicians was excellent. In addition Britain has produced one of the best ever musicals, Oliver! I can remember someone bringing me back an album of the music, when it first opened in London, and I was knocked out by it. London is probably the only place in the world where there are equally excellent facilities for recording music for films, TV and radio."

Hamlisch's musical collaborators have included the late Johnny Mercer (they wrote a song together called Life's The Way You Make It), Paul Anka, and most recently, Carole Bayer Sager. He has also composed with Paul Williams — "We did a number called Lovers Kids And Fools, and I was convinced with a title like that it would be a huge hit. It turned out that we couldn't even get arrested with that song, and it has never been issued to this day."

He has no specific projects to work on at the moment, although he says "I enjoy doing three things, films, shows and songs, and I hope to continue giving all three equal attention in the future."

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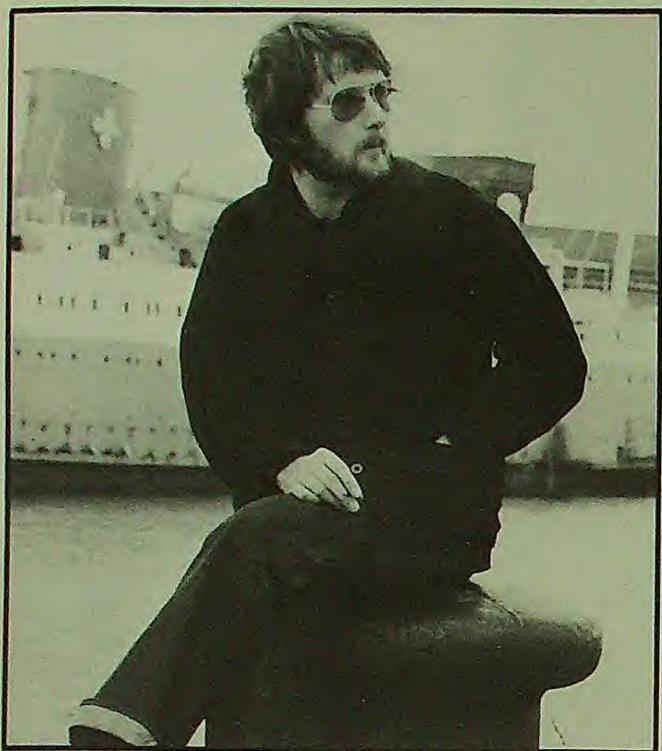
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TALENTSCENE

Gerry Rafferty: the wheel turns full circle

Gerry Rafferty: second spin as a solo artist.



CHARISMA RECORDS has signed its first female vocalist for some time — Joy Yates, a New Zealand Maori girl singer with Pacific Eardrum, along with the rest of the group, has signed a five year recording contract with the company. Their first album, *Pacific Eardrum*, is released this month. Pictured, left to right, Joy Yates, (seated) Brian Smith, Gail Coulson (Charisma joint md), Billy Kristian, Isaac Guillory, Chris Gilbert, Dave Macrae, and Brian Gibon (joint md).

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TWO YEARS after the break-up of Stealers Wheel, and many legal problems — which have prevented him from either recording or making live appearances — Gerry Rafferty is about to launch his second attempt at a solo career. It was in 1968 that Rafferty first came to record buyers' notice, when he became a member of the Humblebums, the Scottish group that spawned Billy Connolly.

Rafferty's recording comeback has been via United Artists Records, and at the instigation of no less a person than Artie Mogull, president of UA's American company. Mogull had first become aware of Rafferty's work while he (Mogull) was involved with Blue Thumb Records in the US, which released the artist's first solo album, *Can I Get My Money Back*. The Scottish singer-songwriter's debut single for UA, *City To City*, marks his return as a solo performer after six years.

Rafferty says: "There have been many problems in the last two years, mainly because Stealers Wheel's management decided to go into liquidation just as we were about to issue our third album. The result was that only now has everything been sorted out, and for the first time since 1975 I have found myself in a position where I can release records and make live performances. The last couple of years I have just had to concentrate on my song-writing."

Stealers Wheel, led by Rafferty

and Joe Egan, became one of the most successful British bands of the mid-Seventies. *Stuck In The Middle With You* was a Top Ten hit on both sides of the Atlantic, while the second album, *Ferguslie Park*, spawned a similar success in Britain and the US. The band also made a major tour of the US. The last album before the legal problems, *Right Or Wrong*, was produced by Mentor Williams and issued in March 1975.

Rafferty made two albums with Billy Connolly, under the name the New Humblebums. "I'd been playing with several locals bands in Scotland, and one night at a party I was invited to join Tom Harvey, who was then a member of the Humblebums. Later Harvey left, so Connolly and myself went out as a duo. At that time we were both writing material separately for our two Transatlantic albums, and playing folk clubs both in Scotland and various parts of England. After the Humblebums split, Billy Connolly went on to pursue his own successful solo career, and I made the *Can I Get My Money Back*? album for Transatlantic, although it didn't sell well."

Rafferty is still based in Scotland and, despite the musical talent which has come out of that country in the last few years, he claims that there is still a lack of good facilities there for pop talent. "There are a number of

recording studios around the country, but most of them still seem to cater for the Jimmy Shand and Andy Stewart type of artist — the traditional Scottish artists. I would like to record in Scotland myself, but at the moment they just don't have the right studios. In addition, there aren't all that many venues around for live performances, the discotheques are flourishing everywhere at the expense of a lot of the local acts."

Rafferty is currently working on a new album for UA, produced by Hugh Murphy who was responsible for the last LP by the Poet Laureate, Sir John Betjeman. The first two albums he made with Stealers Wheel were produced by one of America's legendary production and songwriting teams, Leiber and Stoller. "It was the idea of our management company to team us up with the pair, and it was a great experience working with them," he says. "I had a hunch that the whole thing could come off well, and those two albums were both big sellers in the US and Britain."

He added: "It has been good to get back into the recording studios after all the problems of the last couple of years, and my next priority is to get a band together. The main benefit from my enforced lay-off was that it did at least give me the time to concentrate on my songwriting."

Skipper Roberts ties up folk deal with Topic

ONE OF the most unusual Christmas records this year will feature the recording debut of a 69-year-old coaster-skipper from Ryde on the Isle of Wight. Bob Roberts, who has spent most of his life on the boats, much of it as a Suffolk bargeman, recently recorded in his low sitting room a number of traditional folk songs for release by Topic, the North London-based folk record company.

During the early Sixties, Roberts made a name for himself on the folk scene but it is only now that he has recorded for posterity folk songs about the days of sailboats and barges.

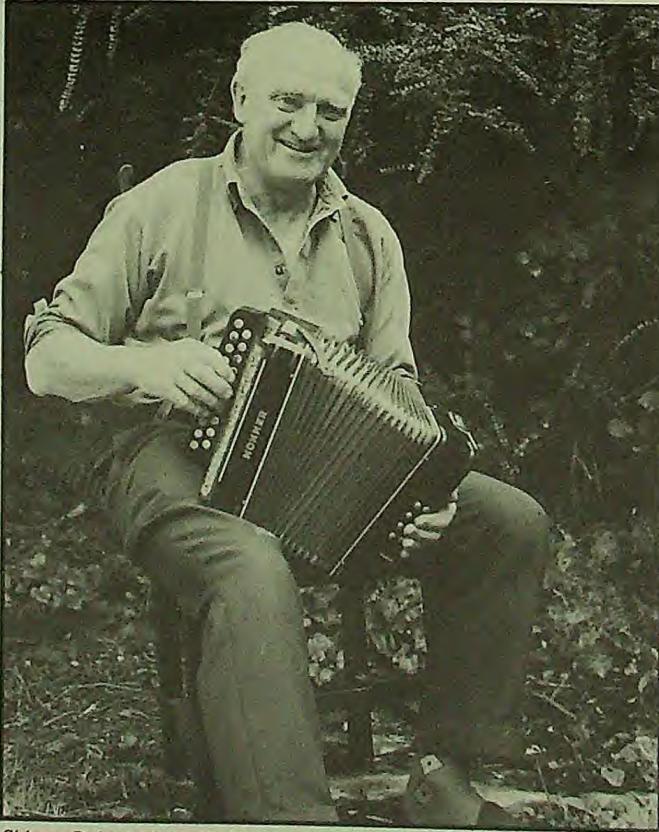
Topic Records approached him more than 12 months ago to make an album, but because Roberts was hardly ever ashore, the plans were always postponed. When eventually he did find a free weekend, the

Topic recording team arrived at his home and his sitting-room immediately became awash with microphones and cables. For six hours Roberts reached into his musical past, and recorded such titles as *Windy Old Weather*, *While Game-keepers Lie Sleeping*, *Little Boy Billee* and other songs of seafaring days and country life.

Roberts, who was born in Dorset, grew up in a family devoted to the sea and to old songs. During his time as a bargeman, whenever he had an evening free, he used to go to "singing pubs" in the area, including the Ship at Blaxhall, famous for its session of folk songs, music and old-fashioned step-dancing.

Tony Engle, a director of Topic, told *Music Week*: "Bob Roberts' album is not such an unusual release for us — this kind of record is our bread-and-butter — but in my opinion he is a classic example of an English traditional singer. It took Topic eight years to persuade him to record this album. At one point he had just disappeared from the folk scene altogether and we spent four years just following up leads. Eventually, when he was found, it was then a case of waiting until Roberts had time to make the recordings."

Topic Records claims to be Britain's leading record company specialising in traditional folk music. Already this year the company has released over 50 albums, and its total catalogue is now around 250 LPs. Tony Engle added: "We do make new signings to Topic, and make the occasional talent search, but it is more a case of keeping our finger on the folk music pulse. Many of the people we record are not professional performers by any means. Their music is authentic however, and it is important to capture a lot of it on record."



Skipper Roberts: home and dry at 69.

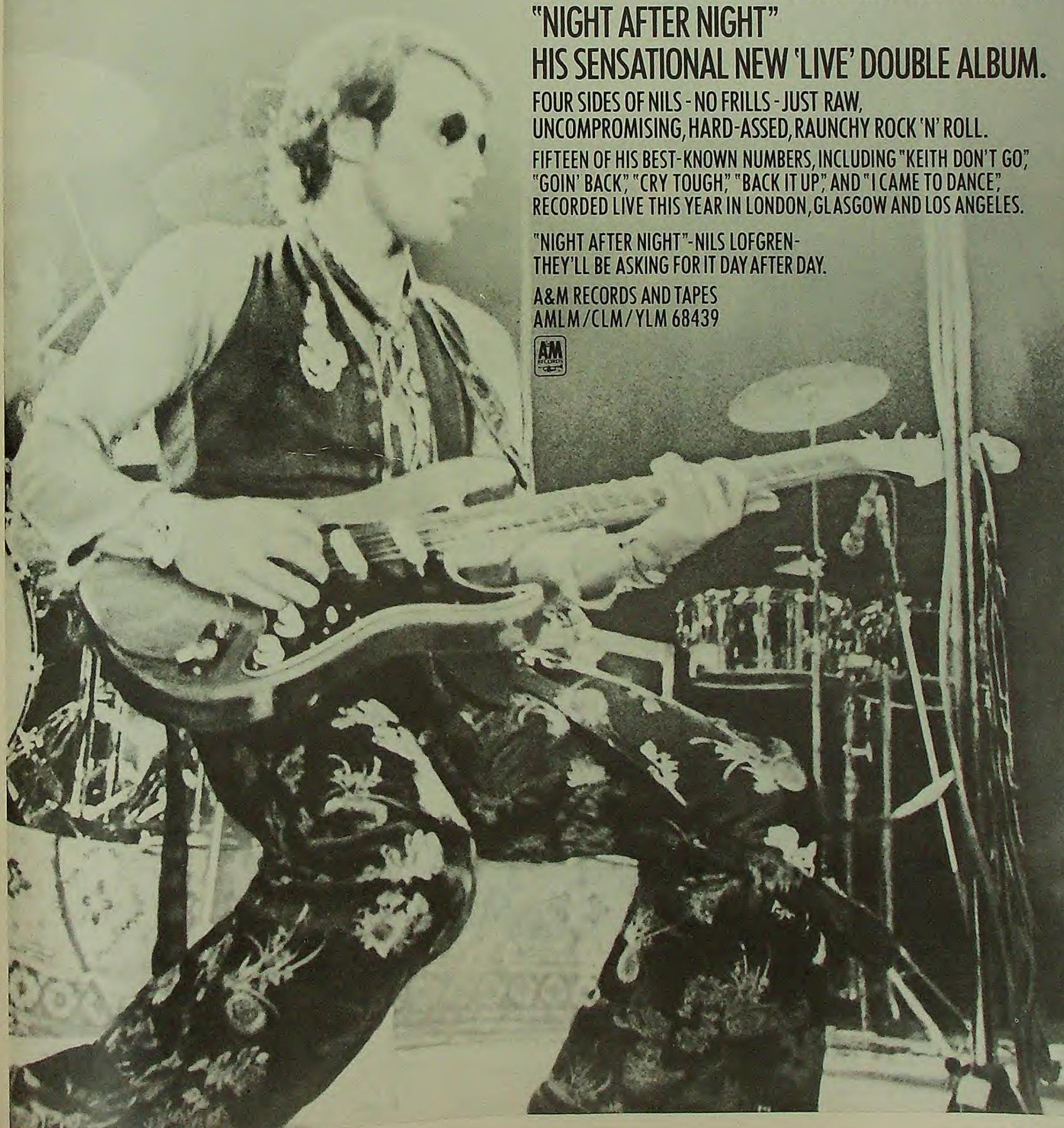
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TALENTSCENE



Ken Maliphant: no qualms about the £11 price tag.



Lol Creme (left) Kevin Godley and the Gizmo: closer to Geronimo than to Led Zeppelin.

£100,000 for jazz

AN APPEAL fund to provide Britain with its first National Jazz Centre has reached £100,000 although it has still two thirds of the way to go before it reaches the final target figure. Aim of the appeal, which was launched in February by the Jazz Centre Society, is to provide a venue where jazz can be presented to a wider public than before.

The three men who instigated it are Brian Blain, chairman of the Jazz Centre Society, David Green, its treasurer and secretary, and Charles Alexander, JCS administrator. To date, there have been several lunches to create interest among business people, and people have also been invited to take out deeds of covenant for seven years. According to Ray Harkus, another organiser, the establishment of a National Jazz Centre would call for only 527 covenanted contributions.

The Jazz Centre Society, which is the only national jazz organisation in the UK, is a non-profit-making company started in 1968. Its two main roles are to further the presentation of jazz throughout the country, and to work on behalf of musicians and other jazz bodies. A spokesman for the organisation said: "Most people closely concerned with the scene in Britain would agree that while jazz has been one of the most vital areas of musical activity for more than 50 years, it has yet to achieve the recognition and status accorded to most other forms of music."

"There is an enormous increase in the number of young people who want to learn to play jazz, but the lack of an administrative and performing centre for the music means that talent remains stifled and is neither developed to its full potential nor widely heard by music audiences. Until a National Jazz Centre is established where jazz can be presented to a wider public, no accurate estimate can be made of the potential audience."

Ray Harkus told *Music Week*: "Our target is £300,000 and we are more than a third of the way now. There is a search going on at the moment for suitable property, and hopefully by the end of this year the fund will have reached the £200,000 mark. What we are looking for is a place which could provide a performing auditorium, and facilities for rehearsal and practise rooms, and a jazz library. The idea is that the centre would be open to the general public, six days a week."

Harkus added that the JCS had already received an offer on property in London, and architects are currently drawing up plans. "It is difficult to say just when the jazz centre could open, and obviously a lot depends upon how soon we raise the £300,000 required. Hopefully it won't be too far in the future however," he added. "Support so far has been very good, and two lunches provided by Moet and Chandon have been particularly successful."

Phonogram and the Gizmo: we'll take the Consequences

by JOHN HAYWARD

WHEN KEVIN Godley and Lol Creme left 10cc to concentrate on their triple album *Gizmo* project getting on for a year ago, few foresaw the *Consequences*.

At the outset the duo had concentrated on making an EP to demo the sound effects possible on their new guitar attachment. Gradually the EP turned into an LP and thence into a boxed triple set which culminated in breaching all previously accepted price ceilings for contemporary music to carry a recommended retail price of £11.

The price tag is not the only unique feature about the *Gizmo* work, entitled *Consequences*. For a start it is not rock and roll by any stretch of the imagination. Sequences of linked sound conjure up images in keeping with the theme of the elements wreaking their revenge on mankind.

Then there are three sides or so of what might be described as a musical playlet, or "ear movie" as Creme and Godley prefer to call it, with dialogue master-minded and written by Peter Cook. The final side is a piano concerto.

"It just grew organically," commented Ken Maliphant — Phonogram's managing director designate, and the man who has had closest contact with the *Gizmo* twins since the start of the project.

Maliphant was also the man who had the job of convincing Phonogram International's moguls that the *Consequences* triple was going to be worth the investment.

Throughout its 16-month history the set was treated as a high priority. For 14 of those months Crewe and Goddard were closeted in their own Strawberry Studios North and Oxfordshire's country retreat The Manor working like latter day hermits on their secret project.

That kind of studio time costs a great deal of money and the pair, together with Maliphant, had to convince Phonogram that its share of the costs was going to pay dividends in the end.

Altogether *Consequences* constitutes an investment of £250,000, which even in these devalued days is an awful lot of money.

Seated in Maliphant's top floor office at Phonogram's Park Street headquarters, it is easy to see how the *Consequences* concept was carried through against all odds.

The creative duo and the hard-headed money man — who claims to owe his success in the record industry to a morbid fear of poverty — have all the answers to the obvious questions... Like the lack of an obviously competitive price.

"This is categorically not a case of the band presenting me with product and leaving me to market it," stated Maliphant. "I have stayed in very close touch with the project since its earliest stages and have acted like a liaison officer between Kevin and Lol and Phonogram."

"My first instinct was to price *Consequences* at £9.50, but we finally settled on £11, and I am not making any excuse for that. I have firmly believed for some time that for historical reasons, the market has been pre-conditioned to feel that music should be cheap."

"If you take the price of a record now and relate it to the price it was in real terms 15 years ago, it is very cheap. People expect to buy music cheaply, but they don't have any idea how expensive recording costs have become."

"With that in mind, and knowing that a full price album is now costing around £4, and then you multiply that by three and then add the cost

of a 20-page booklet and a box, then you know why I have no qualms about charging £11 for *Consequences*. If I carried through my own arguments to their logical conclusion we would be up to £18 on this set — in effect I have reduced it to £11.

"*Consequences* does not need price attraction and anyway, £11 is a compromise between the price we considered fair and the outstanding quality of the work it contains."

The marketing of the triple set has also presented Phonogram with some unusual problems. Creme and Goddard are adamant that *Consequences* is not rock music. The duo has a background in visual art and are both film buffs. They claim their work for 10cc was conceived in the Hollywood musical tradition, with different characters taking certain parts of their songs.

So when left to their own devices, they have come up with a completely unclassifiable work. "It's closer to Gershwin than Led Zeppelin," said Creme. "It's what I would call an ear movie" — a film for the blind.

"We wanted to tell a story on record, but there is no sensitivity in rock music, which does not lend itself to telling stories. Therefore we needed dialogue, and that's where Peter Cook came in."

"The music business is in such a state right now. People don't know how to listen to something unless they are told exactly what it is. They want things classified, but this is a record with talking on it, and that's what makes it new and exciting. I would say you need three listens before it makes the right impression — which is six hours listening, so the actual selling of *Consequences* is a challenge."

Maliphant agreed. "This is a classical problem of communication," he said. "The maximum amount of people have to be convinced to get involved — there's no other word — with the record. Phonogram is not going to pass any opinions on the work, we are just going to make it available and let the demand grow naturally. All the record company is going to do is water the growth."

"We are trying to avoid the dichotomy between the marketing and the creative process. Until now we have never seen an example of this in action, but if this project is seen to succeed, then other people will try to follow the example."

Phonogram is aiming the *Consequences* set firmly at the intelligent late-teens and twenties market, which watches little TV but goes to the cinema. To this end the company has booked its advertisements into 400 key cinemas around the UK to reach its target audience.

The last question, one that might only occur to the most cynical music industry mind, was: "Might the *Consequences* set be simply a costly marketing ploy for the magic *Gizmo* guitar attachment, which will hit the shops soon?"

"That one has been asked before," replied Godley. "We want to be able to sell both the record and the *Gizmo*, but there was no pre-conceived notion about exploiting the record for the sake of the *Gizmo*.

"After all, the attachment was patented three years ago when we started using it on stage, and although we want to get it on to the market as soon as possible, it might not be available to the public for some time."

"That's because we want to make sure it is available at the highest possible quality at the lower price. Our credibility is at stake here, and

we don't want young kids in bands to buy one and then curse us if it falls apart. We want it to be used by everyone and we are not going to rush it out until it is ready for everyday use."

"It's an instrument rather than an effect and it requires playing with some modicum of intelligence. The only other model in existence is with Paul McCartney at the moment. We feel it is the first real breakthrough on the guitar since electrification."

The mysterious *Gizmo* is a device which bolts on to the bridge of the guitar containing wheels which bow the strings to produce string and wind instrument effects. Creme and Godley consider it better than the string synthesizers currently available and want it to be marketed for about £50.

"Walter Carlos did for the Moog what we want to do for the *Gizmo*," cut in Creme.

But even with the three thorniest questions out of the way in confident style, it is clear that all three men knew that the project was a big gamble — especially Godley and Creme working in the isolation of the studio.

Born as an experimental demo to explore the capabilities of the *Gizmo* as far back as November 1975, the possibilities of the attachment gradually took over their minds, and faced them with the choice of either a new 10cc album or total commitment to the *Gizmo*.

"When I heard the first ten minutes work, I was ashen-faced," said Maliphant. "I just blew my mind, and whether or not it would sell did not matter at that time."

"Everyone who heard it became involved 100 percent. Paul Gambaccini ended up writing a 20-page diary about the project. Peter Cook came to hear it and stayed with us for three months. The record company heard 15 minutes of completed tape and committed itself to another five and three quarter sides" put in Creme.

But it seems not even the light-hearted duo could embark on such a giant project without feeling some kind of strain.

"Of course we were under pressure," agreed Creme. "We set ourselves a deadline of last November. It wasn't going to be ready and Ken sussed that out and helped us so that we never had to compromise ourselves."

"As a record executive, he wanted it finished tomorrow, but as an associate, he told us we had not finished yet and to carry on until we had."

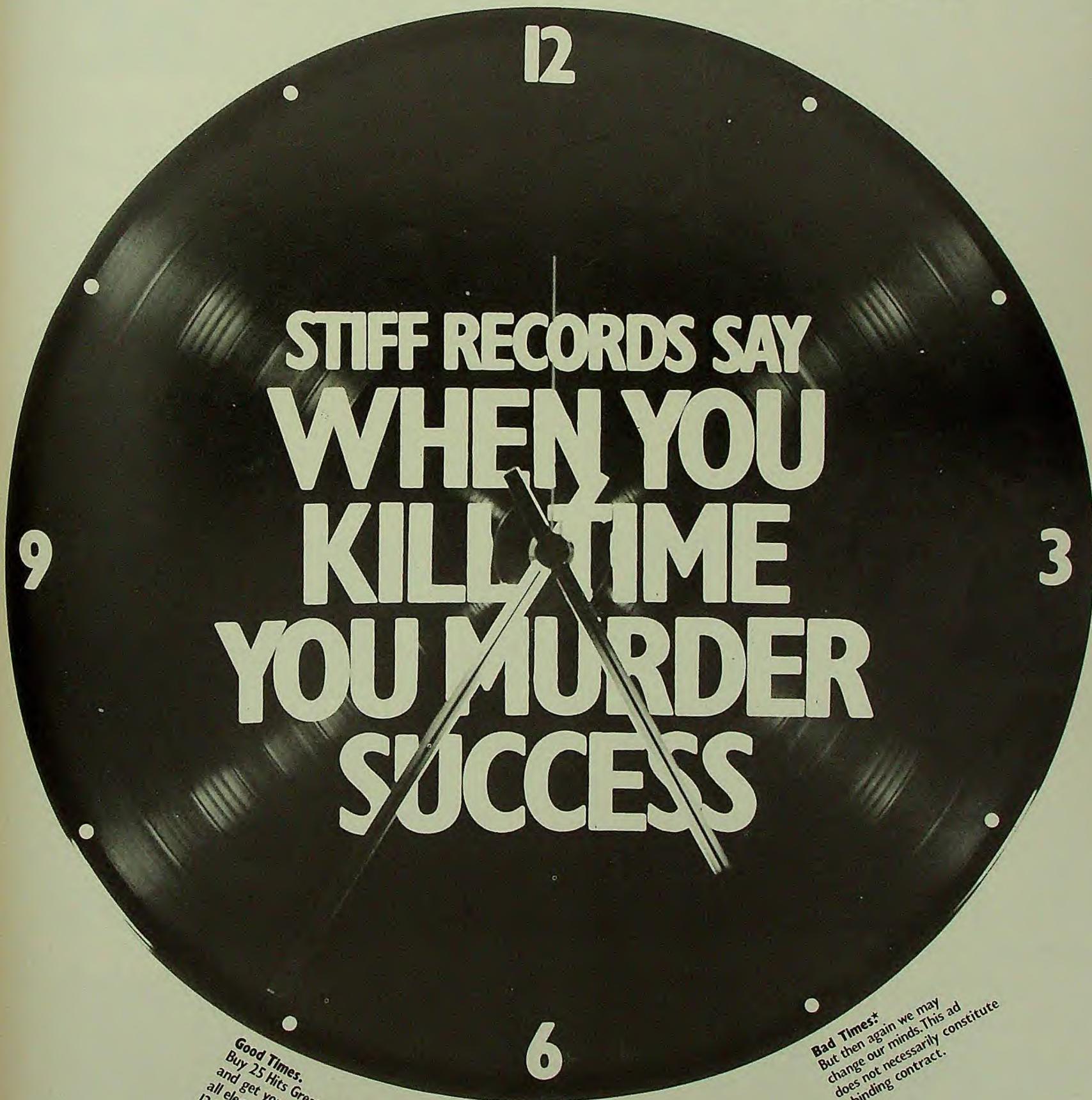
"Then we thought 'are we spinning it out?' At one stage we were worried about the dialogue sections and we even suggested turning in a five-sided album — really — but we were persuaded not to do that. I mean, what would have gone on the sixth side?"

"But I admit we got scared when it began to look like six sides. Phonogram was very good at putting their money where its mouth was. We had three sides to go and then we said the sixth side was going to be a piano concerto, and then we had to learn the piano."

"We had nothing but encouragement from Maliphant and from our manager Harvey. They had blind faith in us through ignorance."

Creme and Godley emerged from the Manor on August 1 with the finished tapes and immediately took a holiday. At the moment they are doing interviews and press conferences by the dozen, but all they want to do now is get back into the studio for more work.

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TALENTSCENE

Manchester — a musical renaissance?

by CHRIS WHITE

NOT SINCE the mid-Sixties when the city spawned such musical talent as Freddy and the Dreamers, the Searchers and the Hollies, has Manchester been so much to the fore in pop music. Some 13 years after that initial explosion of talent, it looks as though the northern metropolis is again about to become the birthplace of several, major pop and rock acts, with one particular local group, Sad Cafe, claiming sales of 8,000 copies of their recent RCA album in the Manchester area alone.

With the increasing number of facilities either in the city itself or within fairly easy reach, including management and agency companies, recording studios (10cc's Strawberry Studios at Stockport is only about 30 minutes away) and live venues, it is now possible for acts in the North to remain based there, and only come to London for the occasional promotional visit. The advent of commercial radio has also aided this decentralisation of the pop music industry.

One classic example of a major pop group who has refused to uproot itself in search for success, and have still succeeded in attaining nationwide recognition, is Barclay James Harvest. The band recently celebrated its tenth anniversary as a recording group and has emerged from the last decade with exactly the same line-up as in 1967. Vocalist/songwriter John Lees says: "People suggested that we should move to London to help our careers, but we have always done well living in the North. Strawberry Studios in Stockport is near where we live, so we can make all our albums there,

and our management and agency is Kennedy Street Enterprises in Manchester. Naturally we have a representative management in London too, but the only time we ever have to visit the capital is for promotion work."

He adds: "People remark on how we have managed to stay together for so long as one unit, and one answer is probably because we have never wanted to move to London. We are quite happy doing what we are doing and living where we do, which is a group of small villages at Saddleworth, just outside Manchester. There is no reason for us to change our life style."

One of the newest pop management companies is Friarmere Music Management, started just a year ago by David Beale, Geoff Gill and Cliff Wade, and which handles a number of Manchester acts. Beale's history in the music business includes two years with Mountain Management, and at one time he was head of Gaff Management's agency division. Gill was previously a member of a pop band called Smoke and was also head of production at Morgan Studios.

Beale says: "The live music scene in Manchester is very good at the moment, there is an incredible amount of talent emerging and I think that people are once again becoming aware of what is happening in the city. At the moment there are only a couple of 16-track studios there, and there is

the well-worn pub circuit, but the arrival of 10cc and Strawberry Studios have finally made Manchester respectable in the eyes of the music industry."

Although Friarmere has a London office, in Knightsbridge, the company still operates generally from the North. "It's a case of somebody being in London, to check on last minute things, and liaise with the record companies," Beale says. "In fact we are planning to expand operations and have just bought a farm at Delph, outside Manchester, which is going to be converted into a full recording studio. Strawberry Studios is the main one in the area but it isn't always possible to get in there at short notice. Friarmere has enough acts of its own — the company manages Oscar and Jenny Darren, both of whom record for DJM, the Beaver Brothers who have just completed an album for a film company, and new-wave band the Savages — to justify having its own recording facilities."

Jenny Darren, who comes from Birmingham, but has a Manchester backing band, spends her time commuting between the two cities, also agrees that there is a lot of musical talent coming out of the city. "There is a lot of music going on there, and you have only to take examples like Sad Cafe which has a tremendous local following. It is a shame that a lot of pop artists and bands feel that they have to go to



Sad Café: "why should we stop living here? London is so expensive, anyway".

London, to achieve any sort of nationwide success, because it should be possible to remain based in the north of England".

She points out that Manchester teenagers are as pop conscious as any others. For example a move to close the Electric Circus, which is one of the city's major rock venues, has resulted in petition signed by 15,000 people. In addition, Manchester also has the Free Trade Hall, which is the nearest equivalent to the Royal Albert Hall, and its Belle Vue venue — previously a tram-shed serves as an Earls Court.

Sad Cafe was formed in early 1976 by several musicians all living near Manchester, and the band is now one of the most popular in there, and was tipped by several people for nationwide success, now reflected in that album. They also share the same management as 10cc — Harvey Lisberg — and have remained based in Manchester. "Why should we stop living there, and move to London which is so expensive anyway?" bass player John Stimpson says. "There are plenty of

good facilities in Manchester and it is encouraging new talent to come along all the time. At the moment there are a lot of punk and new wave bands emerging — Slaughter and the Dogs come from Wythenshawe and the Northern music scene has perked up a lot.

"In addition Manchester has several good venues for live performances, generally 1-2,000-seater theatres, and it is possible to get good tv exposure with Granada. There is also Piccadilly, the local radio station.

"One of the problems of playing gigs in London, and the South of England generally, is the lack of good venues there. In the North it is possible to play the civic halls, and various clubs. The only way it is possible for a group like us to play to a good London Audience is by being the supporting attraction to a big-name act, but in Manchester we don't need to support anybody. Our fan following is sufficiently big enough for us to do our own concerts, and still sell the place out."



Kenny Williams

new single

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Thurs. 3 Nov. Eastbourne Congress Theatre

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Sat. 5 Nov. Ipswich Gaumont
Sun. 6 Nov. Hanley Victoria Hall

Fri. 28 Oct. London Rainbow
Sat. 29 Oct. Blackpool ABC
Sun. 30 Oct. Manchester Apollo

RAK

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MUSIC WEEK

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LISTINGS

A

ALL I CAN DO, You're Cold, THE JOLT. Polydor 2058 936 (F)

B

BACK IN LOVE AGAIN, Material Things, L.T.D. A&M AMS 7319 (C)

C

C'MON HOME, Let Him Bleed, RUBETTES. Polydor 2058 943 (F)

COME A LITTLE BIT CLOSER, Drinkin' Man's Blues, MICHAEL CLARK, Capitol CL 15944 (E)

CREEPIN', Boy You Growing On Me, TAMIKO JONES. Contempo CS 2130 (W)

D

DISCO DANCING, Menage A Trois, BEVERLY ROBINSON. Jayboy BOY 114 (ZLHR)

DOIN' THE BEST I CAN, Cheatin' The Dark, PHIL CORDELL. Prodigal PRD 6 (E)

DUSIC, Happy, BRICK. Bang BANG 12 (F)

DUST ON NEEDLE, Pool Hall Punks, THE TYLA GANG. Beserkley BZZ 5 (S)

F

FINGER LICKIN' GOOD, Lovely Lady, BRECKER BROTHERS. Arista 117 (F)

G H

GOIN' PLACES, Do What You Wanna, JACKSONS. Epic EPC 5737 (C)

HELLO JAMAICA, Daughter Of The Night, GARY REED. CBS 5654 (C)

I

I LIVE FOR YOUR LOVE, Who's To Blame, GARBO. Big Bear BB 10 (E)

I'M SO GLAD, This Town, RUMOUR. Vertigo 6059 181 (F)

I SAW HER STANDING THERE, Endless Sleep, SKID. Galaxy GY 118 (ZLHR)

I WANNA BE NEAR YOU, Ridin' Too High, SIR TED FORD. Barak BAR 3 (ZLHR)

I WANT YOU TO WANT ME, Oh Boy, CHEAP TRICK. CBS 5701 (C)

I WANNA SEE YOU SOON, Keep In Touch, TAVARES. Capitol CL 15945 (E)

K

KEEP DOIN' IT PART 1, Keep Doin' It Part 2, SHOWDOWN. State STAT 63 (W)

KEEP ON MOVIN', Right Down, PAPA JOHN CREACH. DJM DJS 10809 (C)

L

LOCK IT UP, Jeepster, EATER. The Label TRL 004 (The Label)

LOVE IN YOUR LIFE, Everybody Needs Somebody, PEARL. London HLU 10552 (S)

LOVER'S HOLIDAY, Look At Me, ENGBERT HUMPERDINCK. EMI 2707 (E)

M

MOPEITTY MOPE STOMP, Let's Grow A Little Garden, TONY VISCONTI. Mercury 6007 150 (F)

O

OH CAROL, I Need Your Love, FLYING SAUCERS. Alaska ALA 2009 (ZLHR)

ONE DAY AT A TIME, Hello Misty Mornings, LENA MARTELL. Pye 7N 46021 (A)

1/3 LOVE, 2/3 PAIN, Philadelphia Groover, AL SHARP. GTO GT 180 (C)

1.2.3.4. LIPSTICK ON YOUR COLLAR, One Way Street/Demolition Girl, THE SAINTS. Harvest HAR 5137 (E)

2.4.6.8. MOTORWAY, I Shall Be Released, TOM ROBINSON. EMI 2715 (E)

P

PRAWNS IN THE GAME, Mrs. Harris, JEREMY TAYLOR. Bronze BRO 45 (E)

PRIVATE CLOWN, Nouveau Riche, BILLY VERA. Polydor 2058 933 (F)

R

REGGAE BUMP, Bye Bye Love, PAUL PALJATT. Pye 7N 25753 (A)

ROMANCE (JE SUIS), Blue Echoes, BERT WEEDON. Polydor 2058 874 (F)

RUM AND COLA, Safari Hat, KITES. Polydor 2058 935 (F)

S

SEAGULL, The Last Song, ROGER WHITTAKER. EMI 2712 (E)

SEASONS IN YOUR EYES, Lovely Lubina, LONE STAR. CBS 5707 (C)

SEE YOU WHEN I GIT THERE, Spring Again, LOU RAWLS. Philadelphia PIR 5244 (C)

SHE'LL BREAK YOUR HEART, Don't Stall, LEE FARDON. Arista 141 (F)

SHOPPING BABY, Shopping Baby (Long Version), D. D. SOUND. Mercury 6007 155 (F)

SILLY GIRL, Happy In The Skoolyard, NO RICE. EMI 2709 (E)

STAR WARS DISCO, Funky Hat, THE FORCE. Splash CP 15 (E)

U

UNIVERSAL ENERGY, Christmas For Space, UNIVERSAL ENERGY. Harvest HAR 5138 (E)

V

VIRGINIA PLAIN, Pajamarama, ROXY MUSIC. Polydor 2001 739 (F)

W

WE ARE THE CHAMPIONS, We Will Rock You, QUEEN. EMI 2708 (E)

WILLOW, No Way Out, JOAN ARMATRADING. A&M AMS 7316 (C)

WHY DO LOVERS BREAK EACH OTHERS HEARTS, The Girl Who Used To Be, DARYL HALL & JOHN OATES. RCA PB 1123 (R)

Y

YOU CAN'T TURN ME OFF, Let Me Get Close To You, HIGH ENERGY. Motown TMG 1087 (E)

YOUR LOVE REFRESHES THE PARTS, Charlotte, THE LIBRA BROTHERS. President PT 471 (ZLHR)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 6th October 1977.

	This Week	This Month	This Year
EMI	9 (9)	9 (9)	396 (288)
EMI (LRD)	5 (-)	5 (5)	5 (-)
Decca	1 (1)	1 (1)	74 (110)
Pye	3 (7)	3 (3)	117 (183)
Polydor	7 (6)	7 (7)	188 (239)
CBS	6 (6)	6 (6)	217 (194)
Phonogram	4 (5)	4 (4)	137 (119)
RCA	1 (2)	1 (1)	137 (214)
WEA	2 (4)	2 (2)	175 (124)
Others	13 (18)	13 (13)	600 (809)
Total	51 (58)	272 (272)	2046 (2232)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING OCTOBER 8

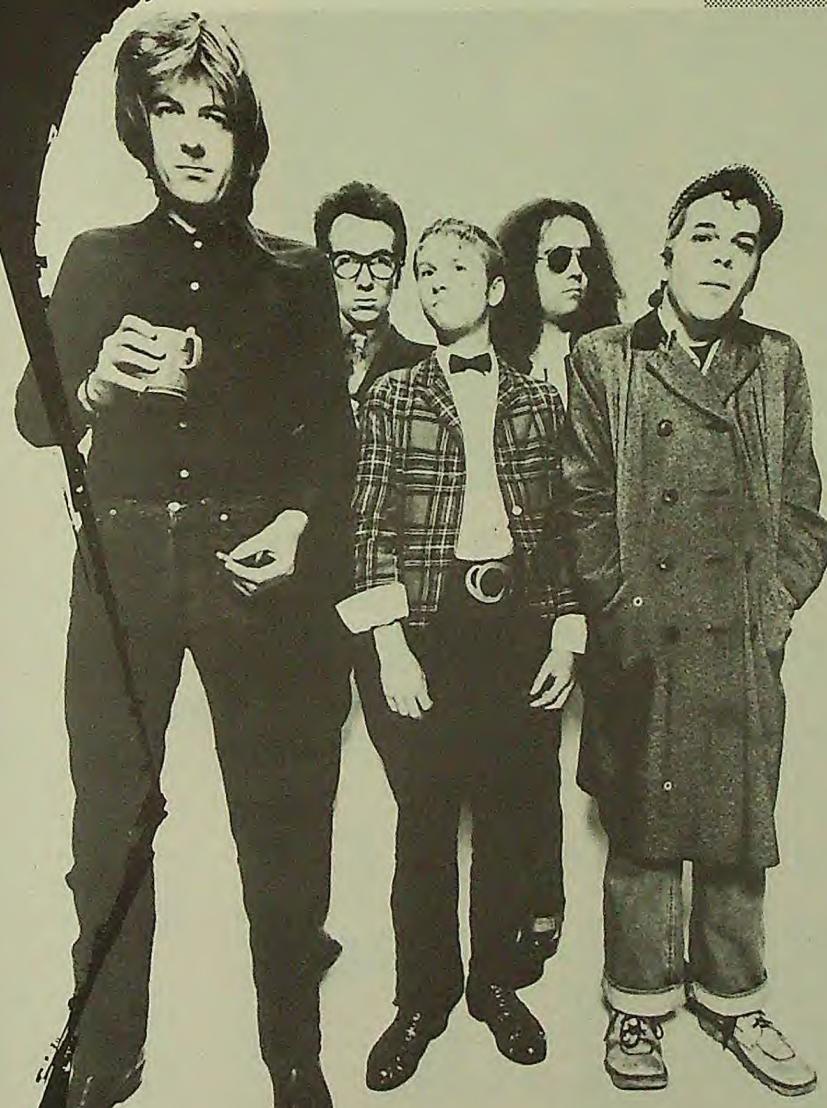
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E October 1)	PROMOTION	COMMENTS
CRANE Oh Dancer Capitol CL 15941 (EMI)	SEPT 17	None	None	Extensive Radio One and Commercial station play.	Crane led by Chuck Crane a noted US studio engineer who engineered Layla album for Clapton and LPs from the Allman Brothers, Delaney and Bonnie and others. Group album expected early 1978.
MARY MASON Angel Of The Morning (Any Way You Want Me) Epic 5552 (CBS)	AUG 26	None	None	Constant BBC One and Commercial station airplay.	A-side amalgamation of previous hits, Angel Of The Morning from P.P. Arnold (29, 1968), and when labelled Any Way You Want Me from The Troggs (8, 1966). Songs married on disc by Micki Anthony, hit-maker of It Wasn't For The Reason That I Love You (27, 1973). Mary Manson came second to Lynsey de Paul and Mike Moran in British heats for Eurovision, 1977.
CHRIS SPEDDING Get Out Of My Pagoda RAK 261 (EMI)	SEPT 2	Motor Biking (14, 1975).	None	British tour from September 29. Radio One — Paul Burnett's Record of the Week.	Cut is from the album Hurt (RAK 529) released October 2. The album contains new material. Spedding has almost charted several times since Motor Biking. Present 45 has the riff of a major hit. If playing in-store do not be deceived by fractional half near end, it continues!
PAUL DAVIS I Go Crazy Bang 011 (Phonodisc)	SEPT 30	45	None	Basic servicing of media.	Davis makes reliably good disco-party records. Deserved to chart on previous 45s, including very catchy Medicine Woman (Bang 009). Present single not from album Paul Davis (SHOT 002). A good rock ballad.
RICHARD HELL AND VOIDOIDS Blank Generation Sire 6078 608 (Phonodisc)	OCT 14	None	None	Tour with Clash from October 20. Special press and radio concentration.	Cult US new wave band with attention first triggered by Sounds front-page pic and story (April 13). Live version of single issued by Stiff year or so back. Hell once part of Television and then instrumental in forming Heartbreakers.
PHYLLIS HYMAN Loving You, Losing You Buddah BDS 457 (Pye)	Re-activated single Previous, April 29	None	None	Disco and radio concentration.	Cut from Buddah album, Phyllis Hyman (BDLP 4046). Pye re-activates in-view of album release and feeling of single's strength. Certainly the single deserves something other than obscurity and would benefit from in-store play.
GUY'S 'N' DOLLS Let's Make Love Magnet MAG 98 (CBS)	SEPT 16	There's A Whole Lot Of Loving (2, 1975), Here I Go Again (36, 1975) You Don't Have To Say You Love Me (5, 1976) Stoney Ground (38, 1976)	None	Headlining tour October-November.	First single from four-strong line-up. Track is from Together (MAG 5018). Record produced by Ben Findon, man responsible for Billy Ocean hit records. Pleasant record but basically seems to go nowhere. However attractive repetition of title words could well float into people's consciousness and give it chart possibilities.
CHAIN REACTION Gulf GUL 53 (Pye)	SEPT 16	None	None	400 records to key discos, 200 records to selected record dealers who specialise in disco sales. 10,000 leaflets for discos, 5000 to record dealers. Radio and press servicing.	Track is from album Indebted To You (GULP 1021). Group features Bruce Ruffin, his artist with Rain (19, 1971) and Mad About You (9, 1972). Very much in mould of Floozers — Billy Paul m-o-r Soul. Already finding disco popularity.
CLASH Complete Control CBS 5564 (CBS)	SEPT 23	None	None	Selected radio ads. Music press ads. British tour. Special bag.	Cut not from hit album The Clash (CBS 82000). Words may be for the most unintelligible but the beat is tremendous with a knock-out riff. A new wave hit.
PETER SKELLERN Soft Falling Rain Mercury 6008 600 (Phonodisc)	OCT 14	You're A Lady (3, 1972), Hold On To Love (14, 1975).	None	Artist records London concert with Carole Bayer Sager for Capital broadcasting at future date. Frequently heard on BBC Radio 4 show, Stop The Week.	Skellern always promises something special. First recording for two years, now on Phonogram roster, formerly with Decca — the label of his two hits. November album is Kissing In The Cactus.

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STIFFS



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- 3 Loughborough University
- 4 Middlesbrough Town Hall
- 5 Liverpool Empire
- 6 Glasgow Apollo
- 7 Sheffield Polytechnic
- 8 Leeds University
- 9 Fairfield Halls Croydon
- 10 University of East Anglia, Norwich
- 11 Brighton Top Rank
- 12 Salford University
- 13 Leicester University
- 14 Charnwood Hall Rochdale
- 15 Birmingham Town Hall
- 16 Cardiff Top Rank
- 17 Wolverhampton Civic Hall
- 18 Lyceum London
- 19 Guildford Civic
- 20 November
- 21 Friars Aylesbury
- 22 Essex University
- 23 Newcastle Polytechnic
- 24 Lancaster University

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	23rd	City Hall	Newcastle		3rd	Civic Hall	Wolverhampton
	27th	De Montfort Hall	Leicester		4th	Congress Theatre	Eastbourne
	28th	Victoria Hall	Hanley		5th	Winter Gardens	Bournemouth
	29th	ABC	Chester	7th-12th		Fagins Club	Manchester
	31st	Civic Centre	Halifax				

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MAGNET RECORDS

ALBUM REVIEWS

POPULAR

THE CARPENTERS

THE CARPENTERS Passage, A&M AMLK 64703.
Producers: Richard and Karen Carpenter. The duo have kept their fans waiting for almost a year for a new album, and then their last LP release was a Live At The Palladium recording featuring old material. Passage is without a doubt their finest effort to date and while it should satisfy existing admirers of the group, it is also the type of album which will win them new fans. Certainly the LP is adventurous, featuring two songs from Evita, Don't Cry For Me Argentina (150 people participated in the recording apparently) and On The Balcony Of The Casa Rosada, and Calling Occupants Of Interplanetary Craft, which features everything from a pipe organ and a choir to marching bands. The more ambitious members like those are balanced with the traditional Carpenters type of ballad, including All You Get From Love Is A Love Song and I Just Fall In Love Again. Definitely a massive seller, and an album which should emulate the success of its predecessors.

6 GIORGIO MOROGERD

GIORGIO MORODER
From Here To Eternity. Oasis
OASLP 501. Producer: Giorgio
Moroder. The man behind Summer
delivers his second album (first for
his own and partner Pete Bellotte's
Oasis label) and enjoys the benefit of
a single smash at the same time.
From Here To Eternity sets the tune
and the tone here, with one non-stop
keyboards epic taking up the whole
of side one, and three separate
numbers, First Hand Experience In
Second Hand Love, I'm Left You're
Right She's Gone (not the Presley
title) and Too Hot To Handle, filling
out side two. Disco dross or dancin'
delight depends on your point of
view. Prospects: obviously strong
with a hit on board.

LEOSAVER

LEO SAYER
Thunder In My Heart. Chrysalis CDL 114. Producer: Richard Perry.
The new Sayer album continues in the direction taken by *Endless Flight* and is likely to be just as wildly successful. Richard Perry has found a full, soulful sound again while the songs, mostly written by Sayer in collaboration with his super-sidemen, or with Albert Hammond, are as commercial as ever. Truth be told, the title track is not the strongest on the LP. *Fool For Your Love* is more catchy and danceable, while *World Keeps On Turning* has more obvious soul and contains a majestic saxophone break, so more hit singles from 'Thunder' are on the cards. Chrysalis has a giant campaign built around the release, so it is not a question of whether it will make the chart, but how long it will stay there.

STEVE TAYLOR

SIEVE HILLAGE
Motivation Radio. Virgin V 2777
Producer: Malcolm Cecil. This is Hillage's third solo album for Virgin and certainly his best yet. Recorded in Los Angeles with the help of Malcolm Cecil of T.O.N.T.O. fame, it is an infectious and totally irresistible listening experience based around the concept that positive motivation is the key to life as it should be lived. The rhythm section of drummer Jo Blocker and Reggie McBride on bass gives Hillage's music a firmer kick than usual while the leader's crystal-clear vocals — slightly altered electronically more often than not — and sweeping guitar runs are as excellently conceived as usual. After all the nihilism of the new wave Motivation Radio is the stuff to give the fans, and with a national tour coming up, Hillage is going to be reaching a lot of people in the coming month.

© CHART CERTAINTY

Sales potential within
respective market

*** Good
** Fair
* Poor

IAN DURY

IANDURY
New Boots And Panties. Stiff SEEZ
4. Producers: Peter Jenner, Lauri
Latham and Rick Walton. East End
oddball and former leader of
Kilburn and the High Roads Ian
Dury crops up as a solo artist on
Stiff. Here he demonstrates his
ability to observe the man in the
street in his own idiom — wittily on
one side and savagely on the other —
maintaining his own deep
commitment to his roots and
making more sage comments about
the state of the deprived urban youth
than many a punk band. Side one
has the lascivious Wake Up and
Make Love To Me, an emotional
tribute to his up-bringing called My
Old Man and a song about an Essex
wideboy with plenty of humour in
Billericay Dickie. Side Two is
darker, with numbers like
Blockheads replete with violent
imagery. The album is strong,
direct, and with luck and tour
exposure, might even make the
lower reaches of the chart.

THE EMOTIONS

THE EMOTIONS
Rejoice. CBS 82065. Producer
Maurice White. Emotionally speaking, this is the hottest girl group on the scene! Their second CBS album is as soulful and sophisticated (the two are not necessarily mutually exclusive) as their first, and features punchy uptempo tunes like Love's What's Happenin' and How'd I Know That Love Would Slip Away, and melodic midtempo such as A Feeling Is and Don't Ask My Neighbours. Most important of all, the trio's vocals — Pamela, Wanda and Sheila alternate well on lead, and are dynamite in harmony — are distinctively identifiable. Prospects: solid pop and soul, with Best Of My Love included.

VANDERGRAAF

VANDER GRAAF
The Quiet Zone, The Pleasure Dome, Charisma CAS 1131.
Production: Peter Hammill **Van der Graaf Generator** has been going in one form or another for ten years. Peter Hammill has made odd, poetic solo LPs, there have been line-up changes, several tours here that earned the band good reviews but a cult tag and LPs that are welcomed but quickly forgotten. The band (now longer with the Generator) has now added a cellist, giving the sound even more of a neo-classical flavour than before. The result (**Van Der Graaf is anything but predictable**) is a sort of breathless cross between the old Sparks and Kevin Coyne, without the heavy rock. The band is big on the Continent, especially in Holland and is starting its European tour in Amsterdam, to be followed by British dates from mid-October. Charisma is supporting the tour and the album, so expect a rush of interest which will tail off as the winter wears on.

VARIOUS

VARIOUS
Golden Hour of Disco Soul. GH
648. The Golden Hour series rarely includes pop, so this LP will be a welcome addition — at the price — to any disco-goers shelf. It includes readily recognisable examples of Northern Soul, of which Pye was a pace-setter, such as Wayne Gibson's "Under My Thunb", and plenty of hits — Carl Douglas' "Dance The Kung Fu", and Johnny Wakelin's "Black Superman" among them. A part price, with tracks by Madelaine Beale and the Vagabonds, Jimmy James and Major Lance, even good old "Sweet Sensation".

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ALBUM REVIEWS

POPULAR

DENNIS WATERMAN

Waterman. DJM DJF 20513. Production: Brian Bennett. Dennis Waterman's is now a household name as a result of his TV success as a flying squaddie, though he has been acting for many years. His singing career, though well-promoted, has not been the expected instant hit, despite three singles and a promising first album. This, his second DJM, includes his own titles plus those by other writers such as Ray Davies, but mostly in collaboration with his producer. Though Waterman is perhaps a little too old to rock he can do it as well as the next man, and though his last set was Country-oriented, on Waterman he seems bent on proving his throat is made of leather and his lungs of iron. But there are reflective ballads, his hoarse vocals adding sincerity to what would otherwise be sentimentality, a non-saleable commodity with young buyers. His appeal should, therefore, be across-the-board, but somehow this album won't please enough of the right people. But there is definitely potential here, and Waterman needs only to make certain of his chosen style before flying off into the blue yonder of his second career.

SHIRLEY BASSEY

My Way. Sunset SLS 50403. With the exception of the title track My Way, all the numbers here have been culled from two previous Bassey full-price albums, Does Anybody Miss Me? and This Is My Life. My Way is obviously one of her big performance numbers, although better known by other recording artists; she adds I'll Never Fall In Love Again, Funny Girl, Hold Me Thrill Me Kiss Me, and Softly As I Leave You. As a ballad singer she proves she has few rivals, and You Are My Way Of Life is evidence of her powerhouse vocal skills.

PAUL WILLIAMS

Classics. Producers: Michael J. Jackson and Kenny Ascher. Most of the material here has appeared on previous albums, but Williams has added his own new versions of Evergreen and With One More Look At You, both songs of which are from the film A Star Is Born. The remaining eight tracks are a strong reminder of his immense talent, both as a performer and a songwriter — the LP includes such Williams classics as You And Me Against The World, We've Only Just Begun, Old Fashioned Love Song, and I Won't Last A Day Without You.

RINGO STARR

Ringo The 4th. Polydor Super 2310-556. Producer: Arif Mardin. Ringo Starr has taken a new direction in his new album. He has moved away from rock 'n' roll classics, rhythm 'n' blues, and songs with a taste of country into the lusher pastures of multi-tracked, percussive funk. Frankly, it does not come off. Even with the aid of such worthies as David Bromberg and David Spinoza on guitars, and voices such as those of Jim Gilstrap and Melissa Manchester to flesh out his admittedly weak voice, songs like Can She Do It Like She Dances and Allen Toussaint's Sneaking Sally Through The Alley just do not sound right. The most successful song is a Starkey composition, which sounds like something like a personal statement, Gave It All Up For You. It is restrained and within his capabilities. But otherwise it is back to the drawing board for Ringo.

**

INNER CIRCLE

Ready For The World. Capitol ST 11664. Producer: Robert Margouleff and Roger Lewis. With its second album for Capitol, Inner Circle have in a sense come full circle. It constitutes a self-confessed

return to the roots by this band of Jamaican hardy perennials. But not the roots that most people associate with reggae bands these days. The album is dominated by the sound and feel of American r'n'b and soul, with several tracks only having the slightest suspicion of the reggae beat. It is the sort of music that the members of Inner Circle would have heard in their youth from US radio stations. By attempting this the band has displayed an ability to transcend the limitations of the form in which they work, and should add to their already excellent reputation based on their first album, Reggae Thing. Best tracks: title, Oh Lord, Catch Me When I'm Coming, and their version of Marley's I'm A Rastaman.

**

BOB MARLEY AND THE WAILERS

Early Music. CBS Embassy 31584. Producer: Clement Dodd. There have been enough horrors carried out in the cause of making money out of superstar's early and often abortive efforts for any new LP of the type to be approached with caution. Happily this does Marley no injustice: in fact it is quite a delightful insight into how the Wailers' legend was built. The recordings, including Marley's first hit on New World Discs, It Hurts To Be Alone, were made at Clement Dodd's Jamaican Recording and Publishing Studio around 1964, and feature the current solo artist Peter Tosh. The big surprise is not the raw, roots aggression of undiluted Trenchtown rock, but the unmistakable influence of the late-Fifties American teenage dream. The last track, Ten Commandments Of Love, is as schmaltzy as any Jimmy Rogers ballad. Despite the fairly primitive recording conditions, excellent re-mixing has produced a budget-priced gem that is good music as well as history.

**

RAM JAM BAND

Ram Jam. Epic EPC 82219. Producer: not credited. Ram Jam's Epic debut album follows hard on the heels of their Black Betty Top 50 hit. The four members of the band all have long pedigrees as session men and recording artists who have never really made the big time. It is strange therefore that such a diversity of experience should produce an album that is slightly old fashioned at best, and in the nether realms of cliche at worst. The sound is hard, fast, and 12-bar guitar dominated throughout, with sledgehammer subtle tempo changes thrown in occasionally to vary the pace. The most accessible number is undoubtedly, Black Betty, which does have some fire, but titles like Boogie Woman and All For The Love of Rock 'n' Roll indicate the range of material attempted. On the strength of the single, the LP will price up sales — but hardly on musical merit.

**

PHILLIP GOODHAND-TAIT

Teaching An Old Dog New Tricks. Chrysalis CHR 1146. Producer: Muff Winwood. Phillip Goodhand-Tait's story is one of missed opportunities and unfulfilled potential. He is a talented artist and songwriter, and at one time seemed ready to break into real success. But it has never happened. The reason for this is apparent in his second Chrysalis album. The songs are clever, neatly put together and well performed. But his voice is not strong, and none of the songs have anything outstanding enough about them to make them into hits. Overall it's a very pleasant 40 minutes' listening, and Muff Winwood's production has beefed up the Tait sound somewhat. But in the end he just doesn't have the power or individuality to stand out among the crowd. Hard-core fans will buy and appreciate songs like Just A Dream and Private Lives. Very few new fans will be attracted.

**

ALBUM REVIEWS

NILSSON

Early Times DJM 22075. Harry Nilsson like everyone else, made some tapes long ago before he was famous. And as is usual in these cases, the songs have been dug out, remixed, overdubbed and more instruments added. Listening to this collection of pop, m-o-r, and country, it is hard to believe — by the vocal standard if nothing else — that the songs were recorded over 15 years ago. Behind the project was Scott Turner, one time guitarist for Tommy Sands. Turner and Nilsson wrote together at that time, but the material here is mainly Turner's, co-written with various names such as Audie Murphy, John Marascalo and Diane Lampert. Though the songs are in the standard mould of Sixties US pop, it's easy to see why Nilsson didn't take long to break. The accompanying musicians are certainly impressive — Herb Alpert, Leon Russell, and Hal Blaine among them (though Alpert plays harmonica). An interesting set, if only for collectors, and at midprice well worth stocking.

**

DAVE WALTERS

Comes Sailing In. Fellside FE 004. Producer: Paul Adams. Walters is a singer and guitarist who has built something of a reputation around traditional-flavoured folk clubs. Despite its simple production, using only guitars, dulcimer and fiddle, this album succeeds in bridging the gap between live performance and record that many club performers fail to cross. Walters' intricate guitar style and use of traditional material creates an unusual blend of Sixties' folk guitar in the Bert Jansch/John Renbourn style with melodies that at least seem to be hundreds of years older. Judicious double-tracking of vocals adds to this fresh, haunting collection.

**

BO HANSSON

Watership Down. Charisma CAS 1132. Production: Bo Hansson/Pontus Oldson. Bo Hansson's music is best described as charming. He will be remembered by his interpretation of Lord Of The Rings. Which aroused ripples of sales interest but not a great deal of acclaim. So many rock/folk musicians do interpretations of stories of fairy tales, a particularly difficult field to be successful in regardless of the popularity of the artists concerned. It's impossible not to be a little precious and quite often the music would be better received if it laid no claim to being an interpretation of someone else's work, especially when rock buyers' and book buyers' tastes rarely coincide. The music has to appeal to the child in every adult or vice-versa and it usually falls between the two area with a dull thud. It's either too complex for kids, or too twee for rock lovers. It is a pity, because concept albums by their very descriptions require at all, unfortunately falls into the category of Saturday afternoon background music. Charisma posters will draw attention to it, but not strongly enough.

**

SPARKS

Introducing Sparks. CBS 82284. Producers: Ron and Russel Mael. Strange title for what is actually the Mael brothers' sixth album, although their first for CBS, and their fourth as Sparks. Basically the formula has changed little since Sparks success both here and in America a couple of years back. Ron Mael's songs are still as clever as ever, although a little more down to earth these days, and Russel, the pin-up of the pair still sings in a weird semi-castrato with perhaps a bit more power than before. The brothers have this one and used session men in place of a regular band to get the sound they want. A Big Surprise is the track to be pulled off for single and may well strike a few chords, although there is no tour planned right now.

BRITISH ROCK ORCHESTRA

The Music Of The Bay City Rollers. Cat Records 1218. Producer: Sean O'Mahony. It is difficult to see the point behind this record which includes 12 of the best compositions — albeit not the familiar chart material — by Rollers Eric Faulkner and Stuart Wood. The LP retails at £3.49, and maybe if it was a budget or midprice release, then there would be some consumer interest. However, those who are fans of the BCR's are likely to already have the original versions, and the fact that the songs included here are not too well-known to the general public will not help too much so far as general sales are concerned. However Cat Records is putting a lot of earnest promotion into this release, including full-colour advertising.

**

BARRY BLUE

Dancing' On A Saturday Night. Pickwick SHM 922. The former teeny-bop performer is now a successful record producer, but this budget album reminds listeners of his own recording successes. The title track was a Top Ten hit of course — other tracks include Do You Wanna Dance? School Love, and Rosetta Stone.

**

LYNSEY DE PAUL

No Honestly. Pickwick SHM 923. Ten recordings by the singer-songwriter, headed by the TV theme she wrote about four years ago. Also includes Love Bomb, Crystal Ball, and Rainbow. This album originally appeared on the Jet label.

**

GEORGE BENSON

Summertime. CBS Embassy 31566. Producer: John Hammond. The crossover success of guitarist George Benson is graduating from jazz to m-o-r vocalist and instrumentalist has caused his previous record companies to dig back into the archives for material to repackaging. This £1.99 LP comes from the period, 10 years ago, when Benson first emerged as a bandleader. These quartet recordings are engaging examples of unpretentious small group jazz, Benson sparkling as a soloist but playing his part rather than dominating in company with organ, baritone sax and drums, an unusual combination but one which works effectively. A worthwhile reissue — but definitely a jazz album rather than easy-listening.

**

ELVIN BISHOP

Raisin' Hell. Capricorn 2637 104. Producer: Allan Blazek. The latest double live set to emanate from Capricorn headquarters in Macon, Georgia comes from singer-guitarist Elvin Bishop, backed by a ten-piece band plus the Tower Of Power Horns. Bishop has evolved a lively sound, placed somewhere in the territory between Southern boogie and big band funk and has made good use of the space available on the double format. Raisin' Hell includes his biggest hit — Fooled Around And Fell In Love — as well as plenty of colourful up-tempo numbers that have been transferred well from the concert stage to vinyl. Sales potential is difficult to gauge as Bishop has not visited these shores and promotion plans are limited, but if sampled by fans of the Capricorn sound, it ought to find a fair amount of customers.

**

MELLISSA MANCHESTER

Help Is On The Way. Arista ARTY 147. Producer: Vini Poncia. Melissa Manchester is one of those performers who is always good without ever being remarkable, and sadly this album only confirms that. There is no reason that her talent both as songwriter and singer should not one day bring her much wider success. In the meantime she has put out an interesting, professional but ultimately unexciting collection of songs, many self-penned and two (including the title track, one of the strongest) co-written with Carole

Bayer Sager. Use of back-up musicians, including a hefty horn section, is heavy but not overdone. The whole album is in fact very tasteful; it will do her no harm but as the picture on the album cover suggests, Melissa Manchester's train has not come in just yet.

**

JERRY JEFF WALKER

A Man Must Carry On MCA MCSP 281. Producer: Michael Brovsky. The pity of it is that this is a double album, for the reputation of Walker in this country is virtually nonexistent, and consequently demand will be limited to a few country music aficionados and those who might be modestly curious to know what else the composer of Mr. Bojangles is capable of. The answer is quite a lot in that growingly popular softrock country mix which takes note of Nashville roots, but incorporates a contemporary rhythmic pulse. Walker's world-weary voice is most appealing and the band backing him is marvellous (such good music coming from the Texas musicians these days), although towards the end of the live recording on side four the whole thing becomes a trifle incoherent. In fact a rather fine single album could have been edited from the 24 or so tracks.

*

FELA KUTI & THE AFRIKA 70

Up Side Down. Decca PFS 4411. Despite two easier and rather good albums, the name of Fela Kuti remains little known in this country. He's a Nigerian and leads a fine little band which delivers a form of jazz rock as sophisticated and potent as anything to come out of America or the UK. The album consists of but two tracks, but the ever-changing rhythmic patterns, neat arrangements and solid solos combine into a solid funkiness that sustains interest throughout.

*

COUNTRY**SLIM WHITMAN**

Home On The Range. UA UATV 30102. Production: Alan Warner/Scotty Turner. Timed to coincide with the artist's UK concert tour, this is UA's third Whitman TV LP. The previous two reached number one, and UA is obviously hoping for a hat trick, as the release is backed by point-of-sale displays and posters to remind passersby that this was seen on the small screen. Whitman's return to across-the-board fame three years ago after a long career in country was a surprise. His style is not the usual deep-throated Nashville growl, nor the sob-in-the-throat tales of wayward wives or neglected cornfields. His vibrato vocals, which threaten to break into yodels at every other bar are oddly haunting; when he does jump an octave or two, it blends well with the otherwise smooth, fireside warble. Numbers here include solid oldies such as the title track, Pearly Shells, I'll Be Home and a nod at pop with Top Of The World, and Say You'll Stay Until Tomorrow plus Dear Heart for nostalgia. Should do well — but with the glut of TV LPs about, will it make — and hold — that number one spot?

○

DOLLY PARTON

The Dolly Parton Story. CBS Embassy 31582. Producers: Not credited. Another hefty 16-track compilation on the CBS budget label. Strictly speaking it is not the Dolly Parton story, lacking her big UK hits Jolene and The Bargain Store among others, but compilation titles often take forgivable liberties. It shows her as an accomplished writer around standard country themes (Daddy Won't Be Home Anymore, Too Lonely Too Long) with a voice that just avoids becoming cloying when it delves into

the more slushy realms. There is even a hint of self-mockery in the first track of side two, Dumb Blonde. Good hands of Parton's many fans.

MISCELLANEOUS**CLEO LAINE**

Return To Carnegie. RCA PL 12407. Producer: John Dankworth. Recorded in New York more than 18 months ago, but listening to this album it is difficult to believe that it is a live record, such is the quality of the recording. Miss Laine's legend in the US is enormous and her fifth appearance at the world-famous Carnegie Hall was obviously a great success judging by the audience response. All but two of the tracks are new to the record fan — she includes such performance favourites as Blues In The Night, Streets Of London, Noel Coward's London Pride, I've Got The Music In Me, and It Don't Mean A Thing (If It Ain't Got That Swing). An essential album for any Cleo Laine fan.

ACKER BILK

Meanwhile. Pye NSPLX 41055. Producer: Terry Brown. Superb easy listening from Bilk who has enjoyed a resurgence in record sales during the last 12 months. His follow-up to the Aria LP includes familiar tunes such as Don't Cry For Me Argentina, You Are The Sunshine Of My Life, When I Need You and the Sinatra classic, Nancy (With The Laughing Face) — they are all given the familiar haunting treatment which is Acker Bilk's trademark. Should be a strong seller, and maybe — given the promotion — a chart album.

BILLY CONNOLLY

Billy Connolly. Pickwick SHM 927. Prior to signing with Polydor, the company which has seen him achieve international success, Connolly recorded for Transatlantic Records. This budget album features early examples of his recorded work, licensed from that company, and Connolly's public may well want to add this LP to their collections. The titles include Stainless Steel Wellies, The Crucifixion, and Give Me A Little Of Your Time.

LAL AND NORMA WATERSON

A True-Hearted Girl. Topic 12TS331. Waterson remains a name to conjure with in dedicated folk circles. Even without the male members of the original group the sound is as strong and distinctive as ever, and the songs are still uncompromising, mostly unaccompanied, ethnic British, delivered in traditional undecorated style, beautiful but slightly hard going for any but the true enthusiast. In folk terms could be a very big seller.

INSTANT SUNSHINE

Funny Name For A Band. One-Up OU 2187. Producer: Bob Barratt. Recorded live at Tiddy Dol's Eating House in Mayfair, this album supplies a good insight into the humour of Instant Sunshine, who have made frequent TV appearances. The overall effect of this LP is much more realistic than their first album for EMI which was studio recorded. Their humour brings back memories of Donald Swann and Michael Flanders, but exposure is obviously going to be vital.

**

CLAUDE FRANCOIS

Claude Francois. EMI EMC 3189. Producer: Norman Newell. The French singer wrote the original French melodies for both My Way (originally Comme D'Habitude) and My Boy, which was a major hit for Elvis Presley. On his first EMI album, produced by Norman Newell whose past credits have included Shirley Bassey, Judy Garland and Malcolm Roberts, he includes both as well as 10 other numbers, all of which have been written in partnership with Newell. Francois had a minor hit last year with Tears On The Telephone, and he has been doing several guest spots lately, so maybe there will be some interest in this album.

**

SYD LIPTON

Syd Lipton and His Grosvenor House Band. World Records SH 257. Latest addition to WR's golden age of the dance bands series, and the 16 tracks here are a good representation of what was happening musically in London during the early Thirties. Limited sales.

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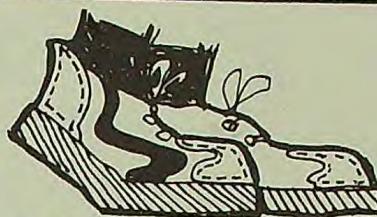
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CHART
FOR PERIOD
SEPT. 17-23

TOP 60 ALBUMS

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	4	• 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
2	2	8	□ OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
3	—	—	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)
4	22	2	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)
5	3	7	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)
6	—	—	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)
7	5	33	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
8	—	—	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)
9	4	27	• A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
10	8	10	• GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
11	7	3	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032 (M)
12	9	17	• 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
13	11	4	MAGIC FLY Space (Jean Philippe Iliesco)	Pye NSPL 28232 (A)
14	12	4	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
15	6	2	□ SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
16	19	6	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
17	16	15	• I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
18	14	6	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
19	10	17	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
20	23	15	• THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
21	21	13	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
22	29	4	RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
23	18	4	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)
24	24	21	□ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
25	13	41	• HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
26	17	6	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12 (D)
27	15	2	SIMPLE DREAMS Linda Ronstadt (Peter Asher)	Asylum K 53065 (W)
28	37	5	BLUE HAWAII Elvis Presley	RCA SF 8145 (R)
29	—	—	GOLD & IVORY Davie Essex (Davie Essex)	CBS 86038 (C)
30	30	2	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Roth)	Polydor 2442 148 (F)

ABBA.....37, 42 DR. FEELGOOD55 MARLEY, Bob & The Wailers19 SMOKIE.....59
ARMATRADING, Joan6 EAGLES25, 34 MATHIS, Johnny20 SOUL, David14
BARCLAY JAMES HARVEST30 ELECTRIC LIGHT ORCHESTRA44 NEWWAVE.....32 SPACE.....13
BENSON, George52 ESSEX, David29 PINK FLOYD50 STAR IS BORN9
BOOMTOWN RATS16 FLEETWOOD MAC7 PRESLEY, Elvis5, 18, 26, 28, 31, 35, 41 STEELY DAN6
BROOKS, Elkie22 FLOATERS39 ROLLING STONES51, 56, 57, 58 STEWART, Rod21
CAMEL38 FRANCIS, Connie12 RONSTADT, Linda3 STRANGERS8, 24
COOLIDGE, Rita36 HERMANS HERMITS49 RUSH54 SUMMER, Donna17
COSTELLO, Elvis36 JARRE, Jean Michel2 SAYERS, Leo33 THIN LIZZY4
DIAMOND, Neil40 LAINE, Frankie11 SHADOWS45 WONDER, Stevie48
DOOBIE BROTHERS46 LONE STAR43 SIMON & GARFUNKEL60 YES10

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IN FULL BLOOM Rose Royce	K56394 Whitfield	Whitfield (CW)	RALPH ALBERT & SYDNEY Ralph McTell	K56399 Warners	Warners (CW)

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ON THE WAY UP

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Thursday 27th Oct MANCHESTER Rafter's
Friday 28th Oct EDINBURGH Clouds
Saturday 29th Oct ABERDEEN Aberdeen University
Monday 31st Oct LONDON Marquee
Tuesday 1st Nov LONDON Marquee

THE SAINTS



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 = ¼ MILLION (SILVER)
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 £ OVER LAST WEEK
 MUSIC WEEK, OCTOBER 8

TOP 50 SINGLES

DISTRIBUTORS CODE
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
● 1	2	7	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay	STAR DANCE, John Ford, EMI 2656
2	1	9	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley	RIGHT ON TIME, Brothers Johnson, A&M AMS 7313
● 3	8	5	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea	HIGHER & HIGHER, Rita Coolidge, A&M AMS 7315
£ 4	7	5	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White	SUNSHINE OF YOUR LOVE, Rosetta Stone, Private Stock PVT 118
● 5	3	9	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Ilesco	SEARCH & DESTROY, Dictators, Asylum K 13091
£ 6	9	5	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White, 20th Century BTC 2350
● 7	16	4	WONDROUS STORIES	Yes	Atlantic K 10999	Topographic/Warner Bros.	Yes	I BELIEVE YOU, Dorothy Moore, Epic EPC 5573
£ 8	11	4	I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofson/Louvigny Marquee/FDH	E. Ouwens	THEME FROM THE BIG TIME, Smokey Robinson, Motown TMG 1085
£ 9	6	7	TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connolly, B. Castleman/J. Rutledge		YOU MAKE LOVIN' FUN, Fleetwood Mac, Warner Brothers K 17013
10	5	8	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry	SHE'S NOT THERE, Santana, CBS 5671
11	4	7	OXYGENE	Jean Michel Jarre	Polydor 2001721	Black Neon	Jean Michel Jarre	
12	10	8	SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller	
£ 13	20	3	NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent	
● 14	24	4	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja	
£ 15	14	7	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Fair Hits	Robert John Lange	
£ 16	18	5	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenetz/Katz	
£ 17	21	3	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107	Heath Levy	Say Yes Prod.	
£ 18	15	9	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis	
19	13	9	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon	
20	12	10	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry	
21	17	9	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090251	ATV Music	Freddie Perren	
£ 22	25	5	THUNDER IN MY HEART	Leo Sayer	Chrysalis CHS 2163	Long Manor/Chrysalis/Rondor	Richard Perry	
£ 23	27	4	COOL OUT TONIGHT	David Essex	CBS 5495	April/Rock On	David Essex	
● 24	44	2	STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi	
● 25	30	3	FROM HERE TO ETERNITY	Giorgio	Oasis 1	Heath Levy	Moroder	
26	23	7	GARY GILMORE'S EYES	The Adverts	Anchor ANC 1043	Anchor	Adverts/L. Wallis	
27	28	5	WAITING IN VAIN	Bob Marley & The Wailers	Island WIP 6402	Rondor	Bob Marley & The Wailers	
28	NEW ENTRY	COMPLETE CONTROL	Clash	CBS 5664	Copyright Control	Lee Perry/Mickey Foote		
● 29	34	3	GREATEST LOVE OF ALL	George Benson	Arista 133	Screen Gems/EMI	Michael Masser	
● 30	35	3	DO YOUR DANCE	Rose Royce	Warner Brothers K 17006	Warner Bros.	Norman Whittfield	
● 31	37	3	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton	
32	NEW ENTRY	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059184	Intersong	Pip Williams		
33	32	5	ANOTHER STAR	Stevie Wonder	Motown TMG 1083	Jobete	Stevie Wonder	
● 34	43	3	SHE'S A WINDUP	Dr. Feelgood	United Artists UP 36304	UA/Message Choice	Nick Lowe	
£ 35	41	2	HOME IS WHERE THE HEART IS	Gladys Knight & The Pips	Buddah BDS 460	Warner Bros	McCoy/Kipps	
36	19	12	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro	
37	26	9	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff	
● 38	49	2	HAPPY DAYS	Pratt & McLain	Reprise K 14435	Chappells	S. Barri/M. O'Martian	
39	31	11	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	Logo	M. White/C. Stepney/Kalimba	
40	40	4	DAYTIME FRIENDS	Kenny Rogers	United Artists UP 36289	Heath Levy	Larry Butler	
41	NEW ENTRY	BRICKHOUSE/SWEET LOVE	Commodores	Motown TMG 1086	Jobete London	Carmichael/Commodores		
42	45	3	DANCING THE NIGHT AWAY	Motors	Virgin VS 18612	Virgin/Island	Robert John Lange	
43	29	10	TULANE	Steve Gibbons Band	Polydor 2058889	Carlin	Kenny Laguna/Gold Hawk	
44	38	4	YOUR GENERATION/DAY BY DAY	Generation X	Chrysalis CHS 2165	Copyright Control	Phil Wainman	
45	NEW ENTRY	ARIANA	Stardust	Satril SAT 120	Satril	H. Hadaway/P. Jenkins		
46	NEW ENTRY	LIPSMACKIN' ROCK & ROLLIN'	Peter Blake	Pepper UP 36295	B.U. Music	Jonathan Hodge		
47	NEW ENTRY	RADAR LOVE	Golden Earring	Polydor 2121335	Louvigny Marquee	J. Krieg/Red Bullet		
48	NEW ENTRY	ANGEL OF THE MORNING/ANYWAY YOU WANT ME	Mary Mason	Epic EPC 5552	April	Mickey Anthony		
49	NEW ENTRY	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter		
50	48	3	BEE STING	Camouflage	State STAT 58	State	Monardo/Bongiovi/Ellis	

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

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TOP WRITERS

1 Tony Macaulay/Geoff Stephens, 2 L. Martine Jnr, 3 Weday / Jayes / Grainger, 4 Maurice White, 5 Ecamo, 6 Vignault/Williams, 7 Anderson, 8 Ouwens / Baker / Ouwens, 9 Meri Wilson, 10 John Barry/Donna Summer, 11 Jean Michel Jarre, 12 Eli Greenwich, 13 Stranglers, 14 Rolf Soja/Frank Vostral, 15 Geldof, 16 Leadbetter, 17 Summer/Bellotte/Moroder, 18 G. Douglas/E. Hollis, 19 Ben Findon/M. Myers, 20 Carole Bayer Sager, 21 J. Verdi/C. Yarian, 22 Saver/Snow, 23 David Essex, 24 John Williams, 25 Moroder/Bellotte, 26 T.V. Smith, 27 Bob Marley, 28 Strummer/Jones, 29 M. Masser/L. Creed, 30 Whitfield/Turner, 31 B. Bryant, 32 Fogerty, 33 Stevie Wonder, 34 Brigitte/Mayo/Sparks / Figure, 35 Van McCoy/Joe Cobain, 36 Gibb Brothers, 37 Gamble/Huff, 38 N. Gimbel/C. Fox, 39 D. Williams/C. MacDonald, 40 B. Peters, 41 Commodores, 42 Garvey/Master, 43 Chuck Berry, 44 Bill Idol/Tony James, 45 J. Korjansuu, 46 J. Hodge/G. Sulsh/S. Trott, 47 G. Kooymans/B. Hay, 48 Chip Taylor, 49 Klaatu, 50 Ellis/Oriolo/Simon.

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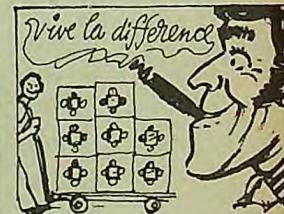
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PERFORMANCE

Bing Crosby

THE STANDING ovation given to Bing Crosby at the end of his opening-night performance at the London Palladium (26) was a spontaneous salute to a performer whose recording career has now spanned an incredible 51 years. It is to the 'Ol Groaner's credit that at the close of his two-hour performance, his voice was in as fine shape as it had been at the start of the evening, and after a programme of something like 30 or 40 songs.

It is difficult to find anything new to say about Crosby — on stage he remains an unassuming, modest man, endowed with an easy-going personality and a nice line in self-effacing humour. As for the voice — well after 51 years, it is still unmistakably Bing, although time has probably added a further richness to it. He is capable of taking a contemporary number like Carole King's You've Got A Friend and endowing it with his own unmistakable personality, while other songs like White Christmas (even in September!), Feels Good Feels Right, Gone Fishing (performed as a duet with comedian Ted Rogers) and True Love remain entirely his own property. A tribute to his own stamina and showmanship comes in the form of a 30-minute non-stop medley, with musical backing by the Joe Bushkin Quartet, embracing some 30 all-time Crosby favourites.

Rosemary Clooney made a welcome return to the Palladium stage, and proved that 25 years after her initial success, she still has the voice, glamorous looks and personality. She reminded everyone of her Fifties success with Come On A My House, did a moving version of Neil Sedaka's The Hungry Years, and added another golden oldie, Tea For Two. Maybe a few club bookings for Miss Clooney (how about a Talk Of The Town spot?) would consolidate her new-found success with British audiences.

CHRIS WHITE

Carole Bayer Sager

UNTIL AFTER the first couple of throwaway songs, it seemed as though Carole Bayer Sager's concert was going to be simply a showcase of her lyrics, rather than the world premiere of Carole Bayer Sager, singer.

But then she sang You're Moving Out Today, the hit that suits her quirky little voice so well, and the response to that gave her the confidence she needed. Immediately her personality and sense of the ridiculous bubbled over, her gauche movements became charmingly fresh and the experience of years in the hit business gelled into a truly professional show. The last person to claim vocal genius, Sager has written enough hits lyrics to merit a round of applause during each intro. However, it was her Elektra LP that she was here to promote, and promote it she did.

This was the first of the Capital radio-backed Sunday Night At The Lane concerts, so Capital duly got plugged as well in the form of muttered asides that had the audience in paroxysms.

The show was so well-constructed it read like a manual for concert beginners: two throwaways, a "good evening", a hit, a chat, a medley of hits written for others (Groovy Kind Of Love, When I Need You, Nobody Does It Better) some ballads from the new album, a couple of up-tempo numbers, a little soliloquy on a decade of writing love songs ("the feeling's the same, but the words have gotten longer") dedications to collaborators (Bette Midler, Melissa Manchester, Marvin Hamlisch) — cue for Sweet Alibis — a "production number"

with revolving mirrors courtesy of a chorus line and a rocking finale. Obviously bewildered by the audience's delight, she dedicated the encore to them — I'd Rather Leave While I'm In Love.

Backed by a slick 8-piece ("my first band") and two back-up girl singers, Carole Bayer Sager proved something on Sunday night; it's never too late to try and if you're talented and sincere, the audience will spot it and give you all the encouragement you need and applaud the talent that can't help but show.

It's simple really — all you need to be is an entertainer. And she is that, and has been for years. All that's happened now is that she's found a new outlet for her ability.

VAL FALLOON

Bubbling Brown Sugar

BUBBLING BROWN Sugar, which opened last week at the Royalty Theatre could well be the most joyously uplifting musical to hit London in years. It arrived with a solid long-running Broadway success behind it, opened to ecstatic national press reviews, and emphasises yet again that when it comes to staging this type of entertainment the Americans are unbeatable.

The show has enormous energy and scintillatingly good music distilled from the best of the golden era between two world wars. It is totally escapist and exists on the flimsiest of story lines — two wide-eyed whites being taken on a guided tour of Harlem nightspots by a pair of crafty, lovable old blacks, one of whom (Billy Daniels) meets up from time to time with his old flame (Elaine Delmar). It presents Harlem as a place of bright lights, hot music and happiness, where black and white mingle in complete harmony, happily coexisting via their love for music. It is a cosy, fairytale situation which chooses to ignore reality, but had there been any reference to the facts then the show's guileless charm would surely have been tarnished.

Quite properly in view of the material available, the show is concentrated on the music and the dancing, and there can be no reservations. Supported by an unseen but tidily swinging band, the singers go through their routines with style, while the dance sequences have vitality and grace particularly the stunning tape dance finale. Nominally the star, Billy Daniels coasts through the show with a dignity befitting his years, sings a little and combines on a couple of good comedy routines with the under-appreciated Lon Satton, while Elaine Delmar performs creditably throughout, notably on a sinuous Honeysuckle Rose and a brisk There'll Be Some Changes.

But the finest moments come from the unknowns of the supporting cast — Miquel Brown's torrid gospel medley, Clarke Peter's Eckstine-like Sophisticated Lady, Charles Augustin's jive talk — and the show-stopping performance of Helen Gelzer, from New York. She has an impressive range and power and tackled Solitude and God Bless The Child with such feeling and style as to suggest that she has a glittering future ahead of her. The British cast recording has been snapped up by Pye and will be released this week. Like the show, the album will be in demand for a long time.

BRIAN MULLIGAN

Mink DeVille

THE RAINBOW was packed out for Mink DeVille's first headlining UK concert last Sunday (25), and the crowds were obvious expecting big things from Willy and his cohorts. Elvis Costello was there, as was

Wayne County and many other similar luminaries of the New Wave Scene. Expensive punk chic dominated the sartorial display. The front part of the house was a veritable forest of spiky multi-coloured hair and glittering zips. But the buzz of excitement that greeted the band when the curtain went up on their set, at 9.30 sharp, was transformed by the end of the evening into a respectful, if confused silence, and a gradual trickle towards the doors which grew to something of a flood well before the end.

The evening did not start well. The few who were unwise enough to take their seats for the support act, The Tyla Gang, were treated to an hour of incoherent noise in a style that most people thought had died long ago. Sean Tyla leapt and postured, losing his guitar lead several times, and the relentless, thundering boogie, gratuitous cursing of the audience and the appalling sound all conspired to make the bar seem a far more attractive place. Suspicions were aroused that Mink DeVille might inherit some sound problems; these were later confirmed.

The band's opening number, Gunslinger, was taken from the album as were almost all the numbers played during the evening. It was a fairly good start, Willy DeVille looking for all the world like a particularly bizarre extra from West Side Story, and giving the title all he could. He has an excellent voice, raw and gutsy when it needs to be, and slipping into a more gentle, husky sound seemingly without pause or problem. The band is tight, and the sound overall is powerful and varied. But after the second song, One Way Street, the audience was beginning to feel obviously uneasy. Some songs elicited a rather more than polite response, like the Barry/Greenwich/Spector number Little Girl also taken from the album, a song that is made for a singer like Willy DeVille. But for many of the audience, the Willy DeVille songs did not work, despite the posturing, the obvious involvement of the man with his music and the power of the band. Mixed Up, Shook Up Girl and Cadillac Walk were atmospheric and powerful respectively, but the wag in the auditorium who cried out after every song "Hey! Where's Rosita?" summed up the feeling of most people there. The punters had been attracted by that single, and the rest of the band's repertoire did not come up to that excellent mark. As it was, Willy DeVille seemed to want to get that one out of the way, and when it arrived towards the end of the set the Spanish Stroll developed into a very fast Chicano gallop. The same wag in the auditorium was heard to cry out "Do it again slower, Rosita!", and managed to sum up the feelings of the crowd once again.

Perhaps it was nerves that produced the long gaps between songs, and it must be said that the band was struggling with very poor sound all the way through the evening. But the concert was a disappointment. One can only hope that Mink DeVille will find its way in the end.

TONY BRADMAN

Elkie Brooks

NOBODY WHO has found overnight success will ever get the satisfaction from it that Elkie Brooks clearly found in her sell-out Albert Hall concert last Monday (26). Apart from being a big musical event itself, for her it must have been the highspot in a year that has seen her long-running career at last get the kind of recognition it was always promised.

As often happens, of course, it has been hit singles — Pearl's A Singer and the current Sunshine After The Rain — that have made the difference, but so wide is Elkie Brooks' range of musical interest that this almost became several separate concerts rolled into one, an illusion that was helped by three costume changes.

With a full line-up of horns, percussion, keyboards and guitars and her own costume and flamboyant gestures there was more than a hint of Shirley Bassey about a girl who is just as much at home in front of a rock or jazz band as in a big-stage show.

Some of her material was drawn from her second A&M album, Two Days Away, including the singles and her slow, jazzy version of Love Potion Number Nine, but it is her handling of tricky bits of decadence like Sophisticated Lady and infectious gospel numbers like Saved that mark her out as something special. Her three back-up singers were magnificent, and not overused.

Elkie Brooks comes from Salford, and it shows. Her downbeat stage manner added a nice touch of irreverence to the whole occasion, confirming the suspicion that perhaps she did not quite believe it was all really happening. Her mood was so buoyant that a couple of times she amused herself at the electric piano simply improvising on whatever ran through her mind.

In time they will probably gain the same kind of following as Alberto y Lost Trios Paranoias. In the meantime wherever they play they can be sure of adding a few more fans to the cult that follows the band that represents rock music happily picking its nose in public.

GODFREY RUST

Peter Skellern

PETER SKELLERN and his day-old band were unprepared for the first concert of their autumn tour, warming up at the Drury Lane Theatre Royal. There were wrong notes, duff intros, lights that didn't hit the right spot, black looks exchanged in the band and one moment when the lead guitarist was silent, totally lost.

But fortunately Peter Skellern is a natural-born musician. He has an appealing personality and plays the piano with a carefree ease and grace, in a style that indicates he was born 30 years too late. His first hit, You're A Lady has won him the commission for the score of a film set in the Forties — perfect Skellern territory. Many of the titles he performed on Sunday were familiar from his Decca days — romantic ballads in which, though there was only minimal accompaniment, you could still hear singing strings and warm brass.

For his new Island LP, out next month, he played one or two titles that indicate he is having another stab at the syncopated rock style which made Hold On To Love such a hit. But Skellern is a romantic at heart and reverts time and time again to the world of smooch. He has the personality to carry it off which makes up for his boy-next-door image, far removed from the grand romantic hero of his songs. But like many such musicians, rock must be his bread and butter and he must adapt to today's style. He can of course do this, but again, his new single is a whimsical ballad. This short tour is aimed at renewing his acquaintance with rock audiences (he has done plenty of work for tv and clubs, but these are really for the m.o.r. fraternity).

He gives the impression that he doesn't really mind if things go wrong, as long as he can play the piano and sing his lump-in-the-throat tunes. If the band tightens up he'll win a few more rock fans and sell some Island albums. If not, there'll always be room for his talents as a composer and arranger in the movie or tv world.

VAL FALLOON

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WEA NEW ZEALAND

At the very edge of international music's bravest shore, in New Zealand's growing record market... success is a thing called WEA International. The new zealousness of the citizenry has heaped gold and platinum on Rod Stewart (monthly gold we're told), Fleetwood Mac, Queen, The Doobie Brothers, Led Zeppelin and Alice Cooper with almost regular frequency.

Bringing musical success to new markets is what makes WEA work. Finding men like Tim Murdoch, WEA New Zealand's Managing Director, attests both to the company's shrewdness and Tim's enormous capability. Having sampled everything from surfing to journalism, hunting to filmmaking,

Tim first settled into the record business running Allied International's New Zealand record operation (including the catalogues of Pye, MCA and RCA). In 1975 he set up WEA New Zealand; a year later the company had its own distribution, and this year Tim Murdoch was elected President of the Record Foundation of New Zealand.

A market that's growing at a phenomenal pace is also becoming a major venue for globe-trotting concert artists... ever since Tim Murdoch and WEA joined forces way down under. WEA... Your International Ear Line.

