



MUSIC WEEK

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Factories at full capacity for autumn sales lift off

by TERRI ANDERSON

THE PURSUIT of pressing capacity is rapidly becoming better as the Christmas selling-in period approaches, and in the opinion of several factory chiefs will grow even greater than last year.

While the greatest pressure on the plants is for 12-inch capacity, those most likely to suffer in the scramble to obtain pressings are the smaller independents wanting medium-sized runs of singles. As was the case with all the majors, CBS reported "we are looking after ourselves and our regular customers", but Phil Race, executive assistant to the managing

director, commented: "If I was in the position of being a small label looking for singles pressing capacity now, I would be getting rather worried".

The industry was, he said, in the same position as last year and again the autumn has brought the realisation that, when stocks are needed in big quantities by everyone at the same time "there is simply not enough capacity to go round".

The apparent inability of the record industry to learn from past panics where pressing is concerned was accepted by factory managers, although in some cases under

protest. Ian Miles, managing director of Multiple Sound Distributors, one of the smaller independent custom pressers, commented that he had been turning away work from large and small record companies — "which could have kept my factory busy 48 hours a day". He appreciated that the economic situation had probably caused most of the majors to shy away from building big stocks of catalogue items which would tie up capital for months before they were sold. But he revealed that he had offered on several occasions to hold such stocks himself, invoicing only when the record companies wanted the pressings, in order to use his factory's capacity during the dead summer months. "Not one of them has taken me up on it", he concluded.

One major which has used those summer months in which to press stocks of catalogue is EMI. After the uncomfortable lesson of Christmas stock problems last year, managing director Leslie Hill promised that early pressing of catalogue would be carried out, and this has been done.

Gordon Collins, general manager of distribution at EMI agreed that there was already no spare capacity anywhere in the country, and that the major — with huge advance orders on the Cliff Richard pack, a chart-topping Supremes album and now EMTV 6 to start the string of Autumn major sellers — was pressing only for itself and its licensees. However, catalogue expected to sell in this season has been steadily pressed up through the



Pictured above: The Contempo staff celebrate their new licensing deal with WEA in the traditional manner. (Left to right) John Abbey — Contempo managing director; Tamiko Jones — Contempo joint managing director and recording artist; Dave Dee — WEA director; Fred Dove — disco promotion manager; Roger Holt — Atlantic general manager and Peter Harding — Contempo sales and marketing manager. Front: Richard Robinson — deputy managing director.

EMI TV-LP spending tops £1 million mark

by BRIAN MULLIGAN

EMI'S MEDIA spending on tv-promoted albums since May will pass the £1 million mark with the release, on October 28 of a collaboration between the Joe Loss Orchestra and the Black and White Minstrels on 30 Golden Greats.

The album will be backed with a £250,000 promotion campaign, of which £203,000 will be spent on smallscreen advertising. EMI's other tv-albums released since May have been the Beatles At The Hollywood Bowl (£300,000), 20 Golden Greats by Diana Ross and The Supremes (£170,000) and 40 Golden Greats by Cliff Richard (£335,000), which puts the total outlay, at rate-card prices, at £1,055,000.

Although by the standards, which were set on the strength of the first three tv-LPs, by the Beach Boys, Shadows and Glen Campbell, the Beatles album was a disappointing seller, subsequent releases by Diana Ross and Cliff Richard have done much to restore trade confidence in EMI's initiative. The Diana Ross collection this week holds the number one album position for the fifth consecutive time and dealer response to the Cliff Richard 2LP has been sufficiently encouraging to suggest that it has strong sales potential.

Although somewhat offbeat by comparison with the superstar status

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Contempo deal points to WEA soul action

by JOHN HAYWARD

WEA HAS finalised a licence deal with specialist UK black music and disco label Contempo effective from Friday (7).

The company, formed by Blues and Soul publisher John Abbey in 1973 was first licenced to Decca, and was pressed and distributed by Pye from 1975.

Now WEA has taken Contempo for the UK, France, Australia, New Zealand and South Africa and will look after pressing, distribution marketing, promotion, advertising and press. A deal for North America is currently under-negotiation.

The American major is hoping to capitalise on Contempo's long-standing disco and retail contacts in the black music sector and has three

singles and four albums lined up for October release with new label and sleeve designs.

WEA is anxious to keep a very close liaison with Contempo, to the extent that a new joint oldies company — Contempo/Atlantic will be formed to re-promote and package cuts from the extensive Atlantic back catalogue.

The idea is to follow in the footsteps of the Contempo Raries series which has met with considerable sales interest in the past few years as the market for re-issues has expanded.

In addition, there are plans to re-promote ten singles from the existing Contempo back catalogue along

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US Chelsea label to sue Pye

ALLEGATIONS OF failure to pay advances or to manufacture recordings according to agreements are included in a suit being brought against Pye by its US licensee Chelsea Records.

Following reports that Chelsea had filed a 2.5 million dollar suit for damages in the New York Supreme Court, alleging that Pye had breached the licensing agreement, the official reaction from head office in London was "No comment".

In its complaint Chelsea is claiming that Pye failed and refused to pay an advance of 50,000 dollars, due on June 1; failed and refused to manufacture, release, distribute, promote, advertise or sell master recordings included in the deal; and has not yet paid some royalties due. Damages are being asked on these counts and to cover Chelsea's alleged loss of revenues, loss of business opportunities and injury to its reputation.

The Chelsea/Pye deal confers exclusive rights for the UK and Ireland for three-and-one-half years.

Blackburn, Hamilton, Bates in radio moves

by GODFREY RUST

PROVING THAT nothing is sacred, the BBC last week announced the impending move of Radio 1 dj Tony Blackburn to the afternoon show, making way for weekend presenter Simon Bates to take over the coveted weekday morning slot.

Luxembourg dj Peter Powell will

become at 26 the network's youngest dj taking on Bates' Sunday morning show when the reshuffle takes effect, probably sometime in November.

The changes were due following the announcement recently of the afternoon split of Radios 1 and 2.

The new Radio 1 weekday lineup will be: 7am — Noel Edmonds, 9am — Simon Bates, 11.30am — Paul Burnett, 2pm — Tony Blackburn,

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MW Country seminar plan

IN CO-OPERATION with the Country Music Association and Mervyn Conn Promotions, Music Week will be staging the UK's first country music seminar at Wembley next Easter. It will form part of the International Country Music Festival which next year celebrates its tenth anniversary. An announcement regarding the seminar programme will be made at a later date.

NILS LOFGREN "NIGHT AFTER NIGHT"

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GOIN' BACK
BACK IT UP

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NEWS

RCA takes Charly to High Court

ALLEGING INFRINGEMENT of its copyright in Elvis Presley product (*Music Week*, October 8), RCA has started High Court proceedings against Charly Records in an attempt to obtain a ban on any further manufacture or distribution of the Elvis Presley: The Sun Years album.

On Tuesday last week Richard Scott, QC for RCA told Mr Justice Oliver that it had been agreed that Charly should be given seven days in which to prepare evidence in its own defence. RCA's application for an injunction preventing Charly from manufacturing or selling, or authorising the manufacture or sale of, the record in the UK was therefore due to be heard on October 11.

**MUSICAL CHAIRS
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Island keeps prices down for autumn LPs

ISLAND RECORDS' autumn campaign introduces the new selling scheme: "More Notes To The Pound".

The slogan will be used on all advertising for the rest of the year, emphasising the company's decision not to increase prices this autumn, and applies to both singles and albums.

The move comes in the wake of a recent flood of price rises, and means that Island's retail price for LPs remains at £3.50 compared to an average of around £3.80 and

MOVES

MICHAEL MONTGOMERY Management, the company run by Clive Stanhope and Tony Satchell have had new telephone lines installed into their Hammersmith office. MMM can now be contacted on 01-741 0975.

some deluxe product that has breached the £4 mark.

The dealer price remains at £2,025 plus VAT with the dealer mark-up staying at 37½ percent. There are no plans to increase these prices this year. Double albums with the ICD prefix remain at an RRP of £3.99 — dealer price £2.31 plus VAT — while the ISLD prefix series stays at £4.50 with dealers paying £2.60 plus VAT.

Meanwhile singles will continue to retail at 70p, as opposed to the now average 75p for most labels, and the dealer price remains at 40.5p plus VAT.

The announcement coincides with a heavy October release schedule. Albums are due from George Faith, Jess Roden, War, Ian Gillan Band, Bunny Wailer, Ultravox, MX-80 Sound, Dwight Twilley Band, Third World and Klaus Schulze.

There is also a follow-up single from The Rods, as well as 45 product from Dillinger, Kim Fowley, Skatalites, Third World, and Robin Tyner.

Rubettes return to Polydor

IN A spate of signings and resignings, Polydor has regained the Rubettes for a three-year contract, worldwide excluding North America. Their first hit, Sugar Baby Love, was on Polydor, to which they return after a three-year spell on State. The first single under the new deal, Come On Over, will be released on October 14, and a self-produced and self-written album will follow in January.

Polydor has increased its new wave involvement with the re-signing of the Jam — whose new world-wide deal comes on the eve of their departure for their first American visit — and the acquisition of Sham '69, whose first single I Don't Wanna/Red London/Ulster already has advance orders of 11,000 copies through Step Forward's distribution system. Step Forward has an agreement with Polydor to press and distribute the first 15,000 copies on 12-inch in a special bag. Phonodisc will press all further stocks as a 7-inch though retaining the sleeve.

Trash, a four-piece from Reading, is the first act to sign to Sarabee Music, the company owned by Clive and Shurley Selwood which has recently completed a production deal with Polydor. The band, described as '1977 pop', has its debut single released later this month.

PAUL HEATHCOTE has formed a new operation embracing artist management, publishing and production under the name, Starbright Music. London offices will open soon.

The first management signing is The End, a London-based punk band with a sizeable quantity of original material, which Heathcote has assigned for publishing. A series of London gigs is due soon, when Starbright will be looking for agency representation.

Heathcote is currently working on nine singles and several albums from various bands under his production banner. Another company, Cedar Management, has also been formed, offering a complete business administration service to individual and smaller companies in the industry.

Heathcote's other major project at present is the promotion of a charity concert on October 31, in aid of the Silver Jubilee Appeal Fund at the Farnham Maltings. This will headline Gordon Giltrap.

MUSIC DEALS

ANDY DESMOND, London singer-songwriter, has signed to Ariola and is due to record his debut album with American producer, Bones Howe, this December. A single is planned for early in the new year.

DJM RECORDS has announced three new artist signings, part of the company's newly-directed a&r policy under Les Tomlin. Two punk bands join the roster, the Rats, a quartet from Evesham, and Rikki & The Last Days Of Earth, a London-based quintet. The former go into the studios soon for product due later in the year; the latter debut on November 4 with a single, City Of The Damned.

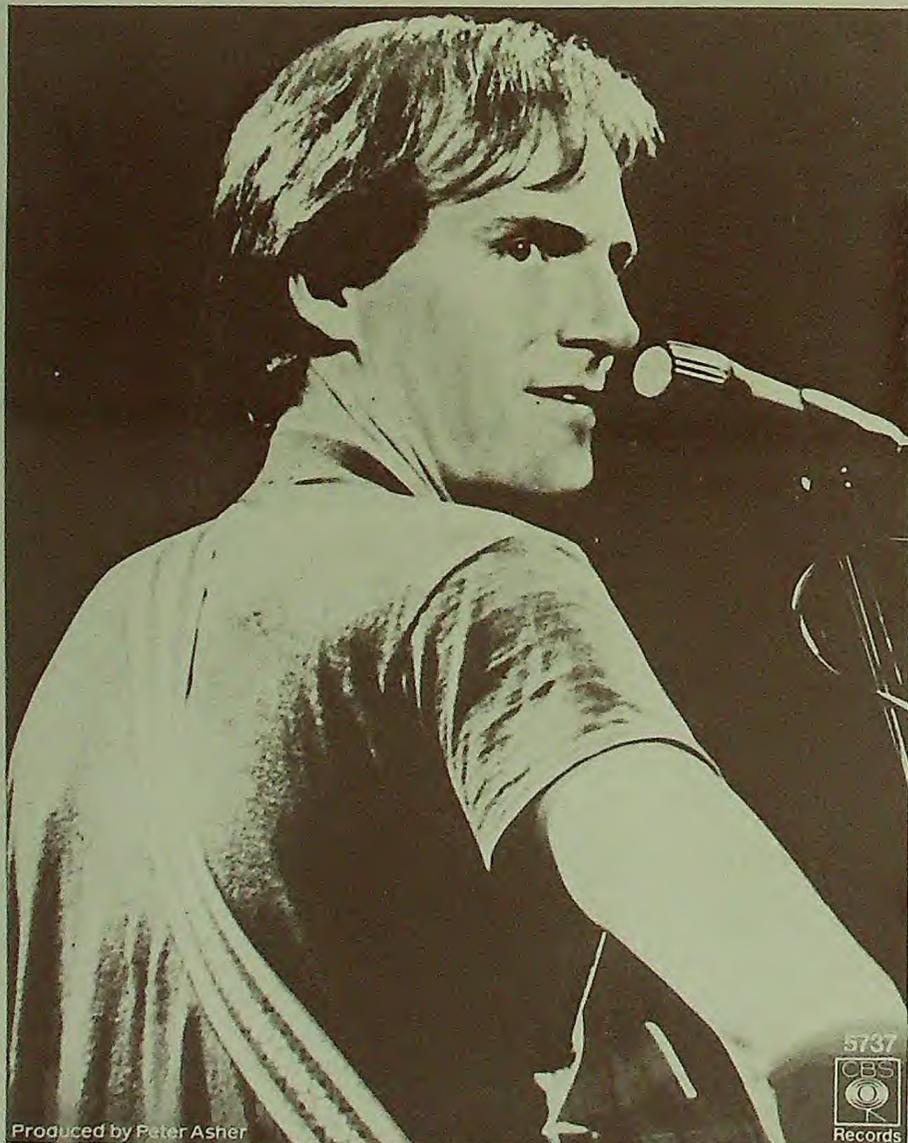
DJM's third acquisition is soul singer Grace Kennedy, who has recently wrapped up a Southern TV series with Frankie Vaughan for future transmission. Her first recordings are imminent.

TREVOR CHURCHILL of Chiswick Records has negotiated a series of European licence deals for the independent label. In France, the agreement is with Barclay Records, via Ball Records, a new company formed by Asaard Debs. In Scandinavia, releases have been secured through Sonet, while the Benelux countries and Spain will be handled by Ariola. In all these deals the Chiswick logo will be featured on all product. In Germany, selected releases have been obtained on Teldec, CBS, Phonogram and Sky Records, while further agreements throughout the world are currently under negotiation.

RAL LOFTING has signed punk band, The Unwanted, for English World Entertainments, the company he operates with James Bradley. The deal involves management and publishing, and Lofting has set up a recording deal with Cambridge-based Raw Records, whereby The Unwanted will make their debut on a three track maxi-single released on October 14. Release of the disc ties with a 65-date nationwide tour. EWE has also signed new wave band Airloom and set an early November release date for the single Everybody's Singing My Record, an EWE/Everblue production, issued by MAM. Another EWE act, England, which are signed to Arista, are currently preparing a second album. The company's publishing catalogue, EWE Music, is now administered by Alex Everett of Everblue Music.

James Taylor's new single is 'Your Smiling Face'

From the 'JT' album on CBS Records & Tapes.



Produced by Peter Asher



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YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(October 11, 1967)

IN RR's chart analysis for July-September, Decca number one singles label with nine hits and 12.9 percent of the action and number two albums label behind RCA, also number one albums company with 35 percent compared to EMI's 25.4 percent and number two singles company behind EMI ... Ember moves to new h.q. at Carlton Tower Place ... following GRRC protests, change of heart by EMI on plan to destroy returns sent in error to Hayes depot — dealers will be informed they are available for collection ... managing director Rudi Slezak hosts party to mark launch of Abigail Music ... Clive Davis appointed president of Columbia Records ... Polydor scores first number one with Bee Gees Massachusetts single ... Midlands Records acquires 250,000 deletions from Philips, CBS, Polydor and Atlantic.

(October 15, 1972)

EMI CANCELS November-December album supplements to deal with backlog of orders which have piled up since move to Uxbridge Road ... CBS produces Andy Williams 12-track compilation LP for exclusive sale through Woolworths ... DTI figures show that manufacturers' sales for the first six months up by 18 percent to £22 million ... Motown unveils its Mowest label with singles by Thelma Houston and Frankie Valli and the Seasons ... at Pye sales conference managing director Louis Benjamin calls for formation of one united record industry association ... RCA schedules first UK releases of discrete quadrasonic discs ... Melody Maker announces biggest yet circulation figure of 195,410 copies for January-June period and claims lead of 20,000 copies over nearest competitor.

Worldwide IFPI anti-piracy link

by TERRI ANDERSON

IFPI has set up a new international committee to co-ordinate action against piracy following official Interpol recognition of the need for police forces around the world to help in the battle.

Joy Goldsmith, head of international anti-piracy agreements, told *MUSIC WEEK* that she had set up the new Euro Anti-Piracy Committee so that "our industry chiefs of police", can meet regularly and decide how best to follow up on the long-sought promise of aid from Interpol. Committee members will include Geoffrey Bridge, director general of the British Phonographic Industry and his anti-piracy investigator Bill Hood, and their equivalents in other national organisations.

At its 46th annual assembly in Stockholm in September Interpol

passed a resolution urging co-operation with other enforcement agencies with a view to campaigning against record, tape and film pirates. The resolution was approved by 125 nations' police forces, following several years of lobbying by the IFPI and during the past year the Motion Picture Association of America also.

"Now we have got to work out the best way of exploiting this new action," said Mrs Goldsmith. "We already co-operate with the police in several countries including America, where the FBI has done a great deal to get the problem under some control, and Britain. Piracy has tended to be treated under the general heading of fraud, but it is quite simply theft. We have our rights in this, and what we really hope is that now police forces won't say they have no time to look into it

when, for instance, we earn a particular country that a shipment of pirated material is on its way."

Describing the Interpol decision as "international recognition of an international problem" she went on to outline the enormous proportions of that problem; from her own calculations piracy last year accounted for some 500 million dollars-worth of product worldwide. This is very unevenly distributed between different countries. In the US national efforts with help from the police have halved the previous year's total and the estimate now stand at around 1.25 billion dollars, but at the other end of the scale almost all the product in Far Eastern countries like Singapore is pirated.

Pirated is confined almost entirely to tape, and to film, although there are pirate discs (and a much larger number of counterfeit records). The IFPI has 40 national groups around the world, excluding the Iron Curtain countries — where there are a few individual members but no organised groups.

Bowie first

AN IMPORTANT first for RCA is the release of a single in three languages. The new David Bowie 45, *Heroes*, has been recorded in French and German as well as in English.

RCA is acknowledging the importance of the two biggest continental markets by having Bowie make the recordings, although the English version will also be on sale in those countries — as through the rest of Europe. These cuts will appear as title tracks on the special French and German versions of the new Bowie album — the rest of the LP being in English.

CAMPAIGNS

Additional promotional items include T-shirts and gig hand-outs.

Press support embraces advertisements in *Record Mirror*, *Sounds*, *Melody Maker* and *New Musical Express*. A special press kit is being mailed out, comprising an eight-page brochure on the band, live and studio photos and stickers.

TRANSATLANTIC RECORDS is offering dealer incentives as part of a re-servicing campaign around John Renbourn's *A Maid In Bedlam* album (TRA 348), the first record he has made with Jacqui McShee since Pentangle broke up. The campaign is built around the new LP and Transatlantic's seven-album Renbourn back catalogue which includes Pentangle, solo and duet material with Bert Jansch, and begins at the end of October. Any dealer ordering at least one of each album will receive a free copy of the *Maid In Bedlam* LP, equivalent to a discount of around 15 percent.

Shadow deals

INDEPENDENT PROMOTION company Red Shadow has fulfilled its contracts with Capricorn and Island Records, and has negotiated fresh deals with Stiff, Virgin and United Artists Records.

The Stiff agreement includes the total catalogue with product from Elvis Costello, Wreckless Eric, Nick Lowe, The Damned, Ian Dury and new signing The Yachts.

The deal with Virgin is to promote new signing The Motors, whose *Dancing The Night Away* single and album *Motors 1* have just been released. Under the UA agreement, Red Shadow represents Dr. Feelgood with new single *She's A Wind-Up* and LP *Bee Seeing You* are just out.



THE RUBETTES return to Polydor (story, opposite page) and company managing director Fred Haayen (first right), group manager Roy Farrant (first left) and members Alan Williams, John Richardson, Mick Clarke and Tony Thorpe celebrate the occasion.

Riva push for £4.50 Rod Stewart album

RIVA RECORDS is mounting a substantial push in support of Rod Stewart's new album, *Footloose 'N' Fancy Free* (RVLP 5), released October 28. The disc carries a new deluxe £4.50 price tag, and features a gatefold sleeve and 12-page booklet. It is being trailed by Stewart's new single, *You're In My Heart*.

Consumer press promotion for the LP includes advertising in *Melody Maker*, *New Musical Express*, *Record Mirror* and *Sounds*, plus bookings in the *Daily Mirror* and the *Glasgow Daily Record*. These last two link up with a telephone promotional service, airing tracks from the album.

The trade will be mailed 20in. by 30in. colour posters, plus four-colour streamers and door posters, while approximately 1,000 window displays will be installed. Posters (quad size) will also be taken on London Transport Underground for one month from the end of October.

For disco promotion, a special 12in. single is being produced, featuring *You're Insane*. This will tie in with the LP release date, and the discs will be individually-numbered.

Stewart himself has just embarked upon a major tour of the US, running to December and will not be available for in-person promotion, but video material will be made available to television stations.

Footloose 'N' Fancy Free, also available on cassette and cartridge as well as disc, was recorded in America, and produced by Tom Dowd. It contains six Stewart songs or co-compositions, plus interpretations of the Supremes' *You Keep Me Hanging On* and Luther Ingram's *If Loving You Is Wrong*.

BRONZE RECORDS is mounting a £20,000 promotion campaign behind forthcoming album releases from Uriah Heep and Osibisa, both set for November 4 release.

Heep's 13th album *Innocent Victim* will have all its advertising and merchandising based around the focal point of the album sleeve — a horrifying snakes head with human eyes. Spearheaded by a two-week series of 30-second radio spots in four towns starting in the second week in November, the push includes 500 London Underground poster sites, a seven week advertisement campaign in the consumer rock press, stickers and personalised jackets for the media.

In addition the band release a single *Free Me* on October 21, the first 10,000 of which carry a colour bag, while 550 prime shop windows around the country have booked a large display containing both Heep and Osibisa material.

Black Magic Night — Osibisa Live is the title of the Osibisa LP — a live double set. A four-week advertising campaign in the rock and Black music press has been set up together with a series of radio spots to support a selection of November tour dates.

MAGNET IS planning an extensive marketing campaign tagged *Catch Darts* for the launch of the group's first album on October 28. Their debut single, *Daddy Cool*, was issued on October 7.

The effort will include an advance sticker mailout to the trade, followed by in-store material such as showcards, posters and window displays. The first 10,000 copies of *Darts*, as the LP is titled, will contain one of four colour posters.

DOOLEY

NOT GENERALLY known that RCA hasn't been paying royalties on early Elvis Presley material for four years — in 1973, company made a cash settlement, reputedly of six million dollars, for the singer's back catalogue eventual destination of Elvis Costello and Nick Lowe recording contracts looks increasingly like CBS now that Jake Riviera has left Stiff to concentrate on management trouble at mill? — after Alec Byrne's departure from Phonogram, last week's defector was Lisa Denton, pop product manager, after five years' service despite Noel Edmonds' disclosures in national press last week, Derek Chinnery not anticipating having to find a new d-j for the Radio 1 breakfast show.

LONGTIME NO see — Aretha Franklin back in UK for concerts at London Palladium on November 14-15 for promoter Jeff Kruger — her first visit since 1968, he says at farewell party prior to his departure for April Music, Len Beadle presented with a silver ashtray by ATV Music chairman Jack Gill songwriter Bill Martin intrigued to receive letter from Elton John inviting him to pay £1,000 for a page advertisement in brochure for industry's dinner and ball on behalf of Variety Club and MU Benevolent Fund on December 13 — he's so far been unable to obtain a ticket RCA promotion chief Ken Bruce had beginners' luck on a visit to Lingfield races with some radio producers — £10 on first race made him £50 and further bets raised winnings total to £400 — nobody else won anything.

IT IS beginning to look like Searchers' revival time — after Smokie's *Needles And Pins* revamp, Tina Charles includes *Sweets For My Sweet* (with Love Bug) on her new single EMI will be looking to 1978 launch of new Capitol label to develop its access to American talent to help in fight against CBS and WEA for UK market leadership Spanish duo Baccara was discovered during a holiday in the Canaries by RCA Germany promotion head Leon Deane — who is a Yorkshireman although participation by Morgan Grampian denied, rumours continue that NME soon to be subject of a takeover bid Campaign supplement on record industry last week ignored WEA, Polydor and Phonogram in mentioning UK majors.

AMONG PURCHASERS of Reed International shares which resulted in ATV becoming a closed company — voting control held by five or fewer people — was Pye chairman Louis Benjamin who boosted his stake by 8,500 shares noting the presence of Black Gorilla and Steve Gibbons in MW chart, manager Don Read has named new boy-girl duo Chimp and Zee at reception to celebrate Pery Como's Best of British album, RCA will serve English wine from Lord Montague's estate no doubt that Opknocks masked man was P. J. Proby a Phonogram press office slip resulted in Val Doonican's manager being reported last week as Phyllis Rounce instead of Eve Taylor new BBC Records boss Alan Bilyard could be on a hit with theme for *Water Margin* TV series — a 10,000 seller last week.

PXE 101

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PXE 101

NEWS

Music makes 51 per cent of EMI profits

DESPITE THE continuing focus of attention on EMI's activities in medical science with the body scanner and its increasing participating in films, the conglomerate continues to derive the

biggest slice of its profits from its record and publishing interests.

Details of the group results for the year ended June 30, published last week, reveal that on sales of £851.1 million against £671.4 million in 1975-76, music turnover accounted for £430.3 million (£344.7 million), or 51 per cent, the same as in the previous year. But contribution to profits, before tax and interest, of £74.9 million actually improved by one point to 43 per cent, worth £32.7 million (£27.3 million). EMI's music side could obviously have done better, for the results make the point that while profits were up by 20 per cent, the second-half earnings rate was not maintained due to less buoyant trading in America and Australia and lower margins in Europe. American sales of £198.4 million (£128.8 million) produced profits, before tax and interest, of £16.3 million (£13.1 million), while in Europe the figures were — turnover £223.4 (£170.4 million), profit £16.6 million (£14.5 million). In Britain, sales of £291 million (£242 million) generated profits of £25.3 million (£21.8 million).

Extraordinary items, net of taxation and minority interests, cost the company £3.5 million, mainly due to the termination of "onerous" contracts and closing down of the French subsidiary Sonopresse.

Contempo signs to WEA

FROM PAGE 1

with a combination of both Atlantic and Contempo product on November-scheduled albums.

First releases under the new deal will be singles Creepin' by Tamiko Jones (CS 2130), Disco Dancing by Rice And Beans Orchestra (CS 2125) and J.J. Barnes' How Long (CS 2123).

The first four albums will be Meat Heat by Ultrafunk (CLP 601), Cloudy by Tamiko Jones (CLP 602), Rice and Beans Orchestra (CLP 603) and Sara Smile by JJ Barnes (CLP 604).

Top djs in Radio 1 reshuffle

FROM PAGE 1

4.30pm-7pm — Dave Lee Travis, 10pm-midnight John Peel.

An announcement is expected today (12) about current afternoon dj David Hamilton's future with Radio 2. Hamilton has hosted the joint network programme since financial cuts were enforced by the BBC in January 1975. News of Radio 2 future plans is expected within a week.

The changes, which pending Hamilton's agreement with Radio 2 will bring into competition two of Radio 1's most popular djs, have raised a few eyebrows in the industry. Only a few weeks ago in *The Sun* newspaper Blackburn was quoted as being strongly opposed to such a move.

Last week Blackburn explained: "Quite honestly, I think David and I were both browned off with the rumours and we couldn't see an element of truth in it. I'm happy with it now, but it did seem strange to put two people with basically the same audience together."

"If this was commercial radio I don't know if we would have made these changes. If I was in charge I don't think I would have."

Powell follows in the footsteps of Paul Burnett, Radio 1's lunchtime dj whom he replaced at Luxembourg three and one-half years ago. He leaves Luxembourg tomorrow (13), and is replaced temporarily by Mark Wesley while Luxembourg negotiates with "a big broadcasting name's" replacement.



CELEBRATING the signing of the Arista/Urgent deal on Tuesday are: (left to right) Chips Chipperfield, Pete Hawkins, Arista managing director Bob Buziak and a&r chief Andrew Bailey.

CBS back to normal after pressing strike

THE INDUSTRIAL dispute which affected production at the CBS pressing plant last week was settled by Monday, when the factory went once again into full production. As reported in this issue the factory, like all other plants of any size in the country, was already working to capacity and the stoppage affected regular pressing agreements. Ian Ralfini, managing director of Anchor, said that he had been able to secure the pressings elsewhere, but only with difficulty had managed to find some LP capacity in England. Tony Muxlow, managing director, WEA Distribution, said that he too had been warned in time to find pressing capacity elsewhere, some in Britain and some abroad. In the case of WEA, he added, the sheer volume of product required regularly meant that there was always some proportion of it being pressed outside CBS, and for the latter half of last week that proportion had to be higher than usual. Due to its comparatively small catalogue A&M was unaffected by the temporary disruption at CBS. John Deacon, general manager at A&M, said that an ability to predict what would be needed more easily than most other companies had allowed his company to stockpile catalogue during the summer months, with CBS' co-operation.

Maurice Oberstein, CBS managing director, pointed out that output had been reduced for three or four days, but not stopped, and that

by Monday the situation had returned to normal. "Basically it was a matter of pay and productivity, but there are various reasons; there is uncertainty in all British industry as everyone is having to go through the hard and gradual process of returning to collective bargaining. Our relations with all our employees have always been good, and this is not any symptom of a great change in that."

EMI's TV LPs top £1m

FROM PAGE 1

of artists on earlier releases, the Minstrels-Joe Loss pairing has plenty of broad-based consumer appeal. It is, in fact, being tipped by EMI as a likely contender for the annual m-o-r hit album which traditionally emerges in the Christmas season. On past track-record, the Minstrels alone should guarantee sales, for their following is clearly defined and in the period 1960-66 they scored three number one albums and seven top ten entries. Loss, too, as EMI's longest-serving artist and the nation's most durable bandleader has a strong sales record, although latterly his releases have tended to be on the budget MFP label. The album was originally envisaged for release last Christmas, but particularly hectic activity involving EMI's top

Urgent signed to Arista

URGENT RECORDS, a new independent label which forms part of an unusual management, agency and recording consultancy, has been licensed to Arista Records on a long-term deal.

Based at 29 James Street, WC2, the new label was formed by Chips Chipperfield and Pete Hawkins, and is designed as a recording outlet for acts found by the director. Arista has first option on any product originated by Urgent, but any tapes turned down by the licensee will be privately pressed and distributed from James Street.

Chipperfield and Hawkins already manager Arista band Burlesque, and have lined up The Thamesbeat EP from new London group The Pleasers as first release on Urgent.

Said Hawkins: "Our aim is to concentrate management, agency and recording under one roof. The agency is planned to do development work on an artist who will be handed over to a big agent once the groundwork has been done."

"If we come across an act that already has a manager, we are prepared to act in a consultative capacity." Both directors have considerable industry experience, with Chipperfield having worked for Ronnie Scott's organisation for a long time as well as *Record Mirror*, while Hawkins became a leading new wave agent at the Albion Management company.

contemporary acts caused it to be postponed.

Not only is 30 Golden Greats EMI's first tv entry using newly recorded material, it will also mark a change in the company's tv commercials. This time the accent will be on a mainly black and white animated clip, which complements the black and white sleeve design. Commercials will be either 60 seconds or 15 seconds long, and in-store back-up will include 3D displays and matching track-listing posters for window and in-store use.

The LP will have a recommended retail price of £3.89 (discs) and £4.10 (tapes) — dealer prices £2.70 and £2.85 — and will be on full s-o-r until January 31. Orders placed in October will not be invoiced until November. Minimum initial order is 25 for discs, 10 for cassettes and five for cartridges.

Factories' capacity stretched

FROM PAGE 1

March to August period, and it is hoped that the three-quarter million a week 12-inch capacity can cope with demand for new releases from EMI's big name artists as Christmas approaches.

Vin Gowland, manager of the Phonodisc plant, said that the factory has been kept more or less fully occupied all year, but has recently had to turn away work in order to fulfil orders from its associate record companies and regular custom clients.

RCA, which has been living with the problem of how to obtain enough pressings since the death of Elvis Presley, is now using Teldec in Germany for some of its work, and continues to press all classical product in Italy. In order to cope with current demand for Presley catalogue and the expected high orders for the new Elvis In Concert double LP (to be rush released this

month). November releases have been put back to November 18 and merged with the December release list; six albums have been taken off the pre-Christmas schedule altogether.

At one time RCA UK was facing the prospect of having to import the Elvis 2LP from America, despite the expense involved, but it has now been decided that the RCA plant here can cope with it.

Decca director Bill Townsley said that both factories were working at full stretch, and enquiries for third party pressing were being turned away. With large orders to fulfil on Decca classical and Phase 4 albums for the US, and pressings needed for Decca West Africa, the situation was busy, but not, Townsley felt, exceptionally so for the time of year. An unexpected large seller might, however, find Decca itself looking for capacity elsewhere.

Monty Presky, managing director

of Damont Records, another custom presser, said that he had had to turn away about £750,000 worth of business within the past few weeks, despite the fact that for him, as for others, the summer months had meant "some scratching around for work". The sudden Presley demand was "where the panic all started", he remarked, adding that where singles were concerned he was having to offer facilities only to three small labels with which he had already built up a good business relationship. "It is notoriously difficult to plan in this industry," he commented, "but I do wish the record companies would do it more than they do."

From the dealers' point of view the supplies at present are normal, although many have taken the precaution to think out Christmas catalogue orders early, and the EMI offer of delaying invoicing into the New Year for orders sent in early is one of several popular schemes.

This apology and correction appeared in the Evening News on 19th Sept 1977

MONDAY, SEPTEMBER 19, 1977

EVENING NEWS 19

WAITING

Bus Stop Records

On August 29 we said that Bustop Records were going bust. We now know, however, that though the offices of Bus Stop Records Ltd are closing down, there is no question of insolvency.

The sale of Intune Ltd and of Intune Productions Ltd (the former owner of the Bus Stop label) was completed towards the end of July.

We are informed that the closing-down of the Bus Stop offices is partly a result of the sale, since there is now a greatly diminished need for staff and offices, and partly a result of the company's decision to trade in future principally through licensees.

Our apologies for any misunderstanding and for any embarrassment caused to the company and to its owners Mitch Murray and Peter Callander.

CLASSIC

CHINA WILL APPEAL TO THE CAPITALIST IN ALL OF YOU.



China play Rock 'n' Roll.

The kind of quality Rock 'n' Roll you'd expect from a fusion of talents like Davey Johnstone, elite guitarist from the Elton John band and from that same distinguished company, James Newton Howard, master keyboard player renowned for his work with Carly Simon, Ringo Starr, Olivia Newton John and Art Garfunkel.

China's rhythm section combines the talents of superb session bass player Cooker Lo

Presti and drummer Dennis Conway, who previously laid it down for Aretha Franklin, Loggins and Messina and Ray Charles.

Davey Johnstone, James Newton Howard, Cooker Lo Presti and Dennis Conway are China, a pedigree band with an exquisite debut album "China."

So get into "China," it's easier than you think.



THE ROCKET RECORD COMPANY

CHINA'S NEW ALBUM, "CHINA" ROLL 9. CHINA'S NEW SINGLE "ON THE SLIDE" ROKN 532.

Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel: (01) 759 4532/4611 & 848 9811

NEWS

JUKE BOX 20

- 1 (6) STAR WARS THEME, Meco
- 2 (9) YES SIR I CAN BOOGIE, Baccara
- 3 (8) ROCKING ALL OVER THE WORLD, Status Quo
- 4 (-) YOU'RE MY HEART, Rod Stewart
- 5 (7) CALLING OCCUPANTS OF INTERPLANETARY CRAFT, Carpenters
- 6 (1) I REMEMBER YESTERDAY, Donna Summer
- 7 (2) HOME IS WHERE THE HEART IS, Gladys Knight & The Pips
- 8 (4) FROM HERE TO ETERNITY, Giorgio
- 9 (10) BLACK IS BLACK, La Belle Epoque
- 10 (-) BRICK HOUSE, Commodores
- 11 (-) ANGEL OF THE MORNING, Mary Mason
- 12 (14) NO MORE HEROES, Stranglers
- 13 (12) THE GREATEST LOVE OF ALL, George Benson
- 14 (11) WONDROUS STORIES, Yes
- 15 (5) FROM NEW YORK TO LA, Patsy Gallant
- 16 (15) BEST OF MY LOVE, Emotions
- 17 (13) DO YOUR DANCE, Rose Royce
- 18 (19) BLACK BETTY, Ram Jam
- 19 (-) THE DANGER OF A STRANGER, Stella Parton
- 20 (3) I REMEMBER ELVIS PRESLEY, Danny Mirror

Courtesy of Laren for Music

Buckleigh new appointment at EMI

PETER BUCKLEIGH has been appointed general manager, marketing, of EMI's group pop repertoire division. Previously he was general manager of Capitol UK, since joining the company in May 1976 from EMI New Zealand. He will be responsible for all aspects of marketing of the EMI and Harvest labels, in addition to Capitol.

Nick Mobbs is appointed general manager, a&r and artist development, after being a&r manager for three years. David Munns becomes general manager of company repertoire, after being marketing manager for Harvest and the Parlophone labels for the past 18 months, while Ian Groves takes over as marketing manager; he was previously senior EMI label manager. Moving into Groves' position is Brian Southall, formerly with artist development.

Geoff Atherton moves to tv promotion manager within the group pop repertoire division, replacing Eric Hall, who has left for ATV. Atherton was previously promotion manager for Capitol.

BOB FISHER has been named label manager at EMI's Licensed Repertoire Division, responsible for Fantasy, Stax, EMI International (US product) and Ariola America. Previously press officer for Motown at EMI, he will report to LRD general manager, Colin Burn.

Fisher, who will be handling the labels' marketing and overseeing their promotion activity, is initially working on the complete relaunch in Britain of the Stax label, now licensed to EMI via Fantasy. First

MUSICAL CHAIRS

product will be available in November.

TONY ROBERTS has been appointed to the board of directors of Chappell. He joined the company as general manager of the music division in September last year. Roberts is currently visiting Chappell offices in the US.

DERRICK VICKERS, formerly distribution controller at Transatlantic, has joined Lightning Records in the same capacity.

GILL MASSEY has been named creative affairs co-ordinator for April Music UK. She will be involved in the company's regular creative and promotion activities, with special responsibility for day-to-day liaison between April, record companies and the media. She was previously personal assistant to April's ex-managing director, Brian Oliver.

KEITH ASPDEN has joined Rocket Records as head of promotion. He was formerly with Virgin, and replaces Arthur Sheriff, now at Arista.

GARY FARROW, formerly promotions manager at Riva Records, has been made a director of Paul Murphy's Honeybee Records, with responsibilities in a&r, press and promotions.

CHRIS MARSHALL has joined Island Records promotion department, as replacement for John Williams, who has left the company to concentrate on freelance writing. Marshall was formerly involved with presentation work at Thames TV and will be responsible for London Radio promotion.



DECCA HAS signed Opportunity Knocks stalwarts, the Weltons, and will release their first single for the company in November. Pictured here are (left to right, standing) Julie and Steve Welton, Decca's Mick McDonagh and Peter Goodchild, Derrick Sherwin of AZ Productions, Paul and Mark Welton, (seated) Decca's Hugh Mendl and group manager Bob Britten.

The new wave catalogue

IT WAS good to see your catalogue for new wave labels in last week's Music Week, and I was obviously delighted to see my own label, Zoom Records mentioned. However, some of the information you have is slightly incorrect, in that Zoom Records and NRG Records are two separate companies. Zoom Records is based at 45 Shandwick Place, Edinburgh, telephone 031 229 3533,

LETTERS

and any enquiries should be put through myself at the above address. NRG Records is an independent label, put together by the band Drive, and can be contacted through Gus McFarlane, 17 Union Place, Dundee. The association between Drive and ourselves, is that Bruce's Record Shops were doing the distribution for their single and supplied Rough Trade in London with a few copies for their customers.

Back to Zoom again — the distributors for Zoom Records are Scotia Records, 33 Jeffrey Street, Edinburgh, telephone 031 557 0029 for Scotland and Rough Trade in England. I would be grateful if you would put this information just to set the record straight. — BRUCE R. FINDLAY, Zoom Records, 45 Shandwick Place, Edinburgh EH2 4RG.

MOVES

DECCA'S PRESS and promotion department has returned to 18 Great Marlborough Street, London W.1, after a six-week stay in temporary premises while the offices were refurbished. The new telephone number is 01-439 9521.

You know the song
'Jesse'
 (Single) AHA 504
 You're going to know
 the lady
**Vicky
 Payton**



A major new talent from Ariola/Hansa

Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT, Telephone 01 640 3344



A hot October from Pye

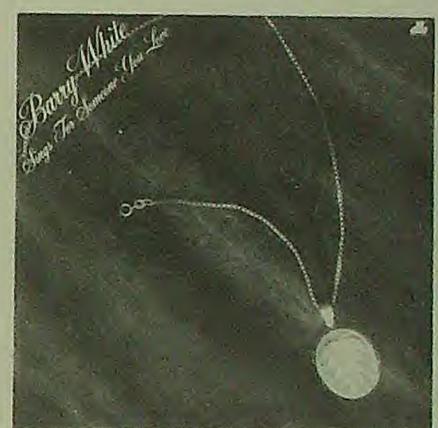
Stoke up with these



Images
A.T.P.L18537 ZC.P18537 Y8.P18537



If Love is Real
B.T542 ZC.B.T542



Barry White
Things to someone you love
B.T1800 ZC.B.T800 Y8.B.T800



Phyllis Hyman
B.T.L.P4046



Flashman
A.T.P.L18516



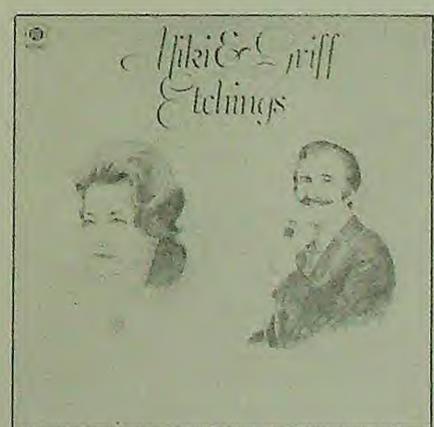
Address Brothers
B.T.L.P4047



Reid all about it!
Mike Reid
A.T.P.L18528 ZC.P18528



An evening with Louis Armstrong
Y.Y17538 ZC.Y17538



Etchings
A.T.P.L18533 ZC.P18533



ZC=Cassettes Y8=Cartridges

Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344



EUROPE

Polydor International puts out 'history' book

HAMBURG — Polydor International here has published a booklet pinpointing the milestones in its own history set against the background of the century of recorded sound celebrations.

It covers important events from Edison's construction of his first phonograph in 1877, to the founding of Deutsche Grammophon Gesellschaft, forerunner of Polydor International, in 1898, to latest company developments.

The booklet unfolds the story of the world's oldest record

manufacturer from the early days when it made discs in a small Hanover factory. Inevitably it spotlights big recording names which have appeared on the artist rosters. Herbert von Karajan, for instance, who first recorded for DGG in 1937, has been associated with the company for more than half of its 79-year history.

First displayed at a special exhibition at Harrods, the London department store at a centenary-linked event, the booklet is available from Polydor International.

Swiss press helps talent

ZURICH — While Swiss radio and television under the present programming structure does nothing to encourage show-business newcomers, the press has taken on responsibility for helping new talent.

A talent contest staged by independent Swiss journalists is now in its third year. While nobody

working on the project gets paid, not even expenses, the contest is rapidly becoming a major local event.

This year's final is arranged for Zurich (November 25) after a string of ten local contests in various major centres.

In all, 48 single acts and groups will face the audience jury.

Consumer goods draw Russians

MOSCOW — Promsvjaz 77, an exhibition dedicated to the Russian national communications industry, was held here at the VDNKh Exhibition site, with the consumer electronics division a big draw for thousands of visitors.

Earlier this year a specialised consumer electronics show was organized in Rigawith, with some 200 exhibits on show. Now according to statistics from the publications Novye Tovary (New Products) and the Sovetskaya Kultura bi-weekly, yearly output of tape hardware in Russia has reached the two million mark.

In 1976, national companies manufactured 28 models of tape-recorders. Now there are distinct signs that the quantity of stereo product made is increasing.

In record-player equipment areas, more than 300,000 music centres were produced last year, along with 400,000 stereo players.

France

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

- 1 MA BAKER, Boney M, Carrere
- 2 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips
- 3 IL A NEIGE SUR YESTERDAY, Marie Laforet, Polydor
- 4 LETTRE A FRANCE, Michel Polnareff, WEA
- 5 IO ANS PLUS TOT, Michel Sardou, RCA/Trema
- 6 ROCKCOLLECTION, Laurent Voulzy, RCA
- 7 LOVE ME BABY, Sheila B. Devotion, Carrere
- 8 OU SONT LES FEMMES?, Patrick Juvet, Barclay
- 9 J'AIME, Michele Torr, Discodis/AZ
- 10 L'OISEAU ET L'ENFANT, Marie Yriam, Polydor
- 11 ET TU FERMES LES YEUX, Alain Barriere, Discodis/Albatros
- 12 MAGIC FLY, Space, Vogue
- 13 NOBODY BUT YOU, Ecstasy, Carrere/Formule 1
- 14 YES SIR I CAN BOOGIE, Baccara, RCA
- 15 UN AMI, Gerard Lenorman, Carrere

Spain

(Courtesy El Gran Musical)

- 1 ROCKCOLLECTION, Laurent Voulzy, RCA
- 2 SON TUS PERJUMENES, MUJER, Carlos Mejia Godoy y los de Palacaguina, CBS
- 3 MA BAKER, Boney M, Ariola
- 4 HOTEL CALIFORNIA, Eagles, Hispavox/WEA
- 5 CUENTAME, Manhattan Transfer, Hispavox
- 6 THE YEAR OF THE CAT, Al Stewart, RCA
- 7 CISNE CUELLO NEGRO, Basilio, Zafiro
- 8 MORE THAN A FEELING, Boston, Epic
- 9 ROCKY, Banda Original Pelicula, Ariola
- 10 FIESTA, Raffaella Carra, CBS

LPs

- 1 LOVE FOR SALE, Boney M, Ariola
- 2 EL SON NUESTRO DE CADA DIA, Carlos Mejia Godoy y los de Palacaguina, CBS
- 3 HOTEL CALIFORNIA, Eagles, Hispavox/WEA
- 4 ROCKCOLLECTION, Laurent Voulzy, RCA
- 5 THE YEAR OF THE CAT, Al Stewart, RCA
- 6 COMING OUT, Manhattan Transfer, Hispavox
- 7 ANIMALS, Pink Floyd, EMI
- 8 FIESTA, Raffaella Carra, CBS
- 9 EVITA, Varios Intérpretes, Phonogram
- 10 RASGOS, Camilo Sesto, Ariola

Italy

(Courtesy Germano Ruscitto)

- 1 TI AMO, Umberto Tozzi, CGD-MM
- 2 I FEEL LOVE, Donna Summer, Durium
- 3 MA BAKER, Boney M, Durium
- 4 L'ANGELO AZZURRO, Umberto Balsamo, Phonogram
- 5 ZODIACS, Roberta Kelly, Durium
- 6 ROCKCOLLECTION, Laurent Voulzy, RCA
- 7 A' CANZUNCELLA, Alunni Del Sole, Produttori Associati-Ricordi
- 8 TOMORROW, Amanda Lear, Phonogram
- 9 IO CANTO E TU, Gianni Bella, CGD-MM
- 10 BIMBA, Sandro Giacobbe, CGD-MM
- 11 MI VENDO, Renato Zero, RCA
- 12 GIORNI, Mina, PDU-EMI
- 13 MAGIC FLY, Space, Vogue-Fonit/Cetra
- 14 DOMANI, Il Guardiano Del Faro, Cetra-Fonit/Cetra
- 15 YEAR OF THE CAT, Al Stewart, RCA

LPs

- 1 I REMEMBER YESTERDAY, Donna Summer, Durium
- 2 BURATTINO SENZA FILI, Edoardo Bennato, Ricordi
- 3 LOVE FOR SALE, Boney M., Durium
- 4 E' NELL'ARIA ... TI AMO, Umberto Tozzi, CGD-MM
- 5 ZODIAC LADY, Roberta Kelly, Durium
- 6 XXIVA RACCOLTA, Fausto Papetti, Durium
- 7 CERRONE'S PARADISE, Cerrone, WEA-MM
- 8 ZEROFOBIA, Renato Zero, RCA
- 9 I'M A PHOTOGRAPH, Amanda Lear, Polydor-Phonogram
- 10 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips
- 11 FROM HERE TO ETERNITY, Giorgio Moroder, Durium
- 12 AFRICAN QUEENS, The Ritchie Family, CGD-MM
- 13 MALGRADO TUTTO ... L'ANGELO AZZURRO, Umberto Balsamo, Polydor-Phonogram
- 14 IO TU NOI TUTTI, Lucio Battisti, Numero Uno-RCA
- 15 YEAR OF THE CAT, Al Stewart, RCA

Switzerland

(Courtesy Musikmarkt)

- 1 TI AMO, Umberto Tozzi, CBS
- 2 MAGIC FLY, Space, Vogue
- 3 SORRY I'M A LADY, Baccara, RCA
- 4 YES SIR I CAN BOOGIE, Baccara, RCA
- 5 I FEEL LOVE, Donna Summer, GMG/Atlantic
- 6 ROCKCOLLECTION, Laurent Voulzy, RCA
- 7 HOTEL CALIFORNIA, Eagles, Asylum
- 8 LUCILLE, Kenny Rogers, United Artists/Ariola
- 9 MA BAKER, Boney M, Hansa/Ariola
- 10 LAILOLA, Donatella, Produttori Associati/Metro-nome
- 11 IT'S YOUR LIFE, Smokie, RAK/EMI
- 12 BALLADE POUR ADELINE, Richard Clayderman, Telefunken
- 13 BEAUTIFUL ROSE, George Baker Selection, Warners
- 14 NIMM DEN NACHSTEN ZUG, Howard Carpendale, EMI
- 15 SIR DUKE, Stevie Wonder, Motown/EMI

LPs

- 1 DISCO FEVER, Various Artists, K-Tel
- 2 HOTEL CALIFORNIA, Eagles, Asylum
- 3 LOVE FOR SALE, Boney M, Hansa/Ariola
- 4 LA DOLCE VITA, Rumpelstilz, Schnoutz/Phonogram
- 5 HIT TORNADO, Various Artists, Arcade
- 6 40 GREATEST HITS, Elvis Presley, Arcade
- 7 I REMEMBER YESTERDAY, Donna Summer, GMG/Atlantic
- 8 CHE AND RAY LIVE, Che and Ray, EMI
- 9 GREATEST HITS, Smokie, RAK/EMI
- 10 IT'S A GAME, Bay City Rollers, Arista/EMI

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Don't Take Away The Music · One Step Away · Mighty Power Of Love

Plus

Their amazing new hit single featuring Freda Payne

I Wanna See You Soon

CL15945

Plus

6 other great tracks



The Best of Tavares EST 11701 available on tape



EUROPE



DURING THEIR European tour, Dr. Hook stopped off in Copenhagen to collect a silver disc for the sale of their Capitol LP, *A Little Bit More*, and promote their new release *Makin' Love And Music* in advance of a five-concert tour. The group is pictured here with EMI executives Jerry Ritz, manager international a&r, Brian Shepherd, Capitol's resident director Europe and Kurt Hviid Mikkelsen, m. d. EMI Denmark.

Instrument exhibition draws 60,000 in Paris

PARIS — Around 60,000 people attended the Salon de la Musique here, an event organized not only with an eye on commercial business but also to bring the general public closer to the world of music making.

Held in the old Bastille railway station overlooking the monument erected to the memory of the revolution, the show presented just about every kind of musical instruments, some 4,000 of them in all shapes and sizes.

The sale of musical instruments in France increases at a rate of some 20 percent a year, a statistic which underlines the fact that the country

is becoming more and more interested in playing music rather than just listening.

Some 27 different countries were represented. The displays included huge collections of how-to-play systems. Next year it is felt the exhibition will have to be staged in a larger hall, so great is the interest.

It seems modern French parents no longer take the view that music is an unlikely profession for their children. One spark of talent and they want to know more and be given the best facilities for advancement.

Country with a Gallic flavour

PARIS — A new association, set up to bring music to the rural communities in France, is operating under the name Art Et Chansons Different. It started in 1975 and the movement has grown rapidly.

One aim is to give birth to a kind of French "country" music, a style which in no way resembles the usual U.S. product in this field. The idea stemmed from Guy Delage, a student and farmer's son, who organized the first 'Happiness In The Fields' Festival in the 600-population village of Marthon.

This event created interest and was patronized by Claude de Bihan, of French Telerama. At first it was of amateur status, but later enlisted professional help. From this stemmed a new "school" of rural music which led to the new association.

Now the organization publishes a magazine 'Chansons' with the aim of further promoting what could be a new musical outlet in France.

'Concrete' and pop in concert

PARIS — For the first time in France, "musique concrète" is to be combined with a pop-style musical act. As part of a contemporary music programme Passage Of The 20th. Century, a work by Luciano Berio, Sinfonia, includes a vocal passage to be sung by the Swingle Singers.

The concert will be given by the Orchestra de Paris at the Pompidou Cultural Centre.

Another innovation will be the first performance of a pop symphony composed by Janos Comives, to be presented in two versions. First it will be played as a traditional symphonic work, then in a sonorised version, using 44 microphones and groups of 16 amplifiers. The whole will be mixed through a console to give a completely different and contemporary sound to the work.

EUROPEAN NEWS
EVERY WEEK IN
MUSIC WEEK

ORGAN SPECTACULAR

CARLO CURLEY at
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ROYALE ROY 2015 £2.75
to co-incide with BBC Two Broadcast
on OCTOBER 16th
and six packed out recitals

REDIFFUSION



Memoria buys up Cramps

MILAN — A new joint-stock company here, Memoria, has taken over the logo, entire catalogue and recording artist contracts of Cramps, the progressive label set up in 1973.

Cramps brought to national fame rock group Area and singer-songwriter Eugenio Finardi among others and produced a unique line of contemporary-classical recordings and a collection of solo albums by instrumentalists from various countries.

Memoria is planning to create an international branch with headquarters in New York City, while the Cramps artist roster is being enlarged through a series of new signings. Gigi Noia, formerly with Cramps, has been appointed executive manager and the company headquarters is at Via Leopardi 14, 20123 Milano (tel: 02-876689/865871).

Gianni Sassi, previously managing director of Cramps and now vice-president of Memoria, says: "Cramps had little expansion prospect and the fact that the logo name was the same as the company name generated some problems."

"Memoria, with capital of £38,000 as opposed to Cramps' capital of just £3,500 is able to operate Cramps record product while being active with its own publications dealing with information about the press and publishing industry. We are also starting issue of books of poetry, plus novels."

In Memoria, a new partner has joined Sassi and Albergoni, owners of Cramps. "Now we control 70 per cent of the stock. The new partner

hold the remainder and the new capital will allow us to speed up our expansion, especially as regards the experimental record lines. These are Nova Musicha, dedicated to contemporary-classical music; Diverso, made up of albums by instrumentalists in the classical, jazz and avant-garde fields; and Futura, entirely devoted to modern poetry.

"After four years, Cramps had passed its survival test as an independent company. The establishment of Memoria gives us the opportunity to develop long-term plans and to enter new areas of the business."

Sassi says international operation will be a prime concern. "We shall open a Memoria Internazionale foothold in New York City, which will represent Cramps worldwide and take care of relations with foreign companies. Our US branch will deal with product from the Zoo label and other independent record companies we are linked with in Italy through the Consorzio di Comunicazione Sonora, a publicity and sales promotion outfit set up by Cramps, Divergo, L'Orchestra, Ultima Spiaggia and Zoo, five Milan-based independent labels."

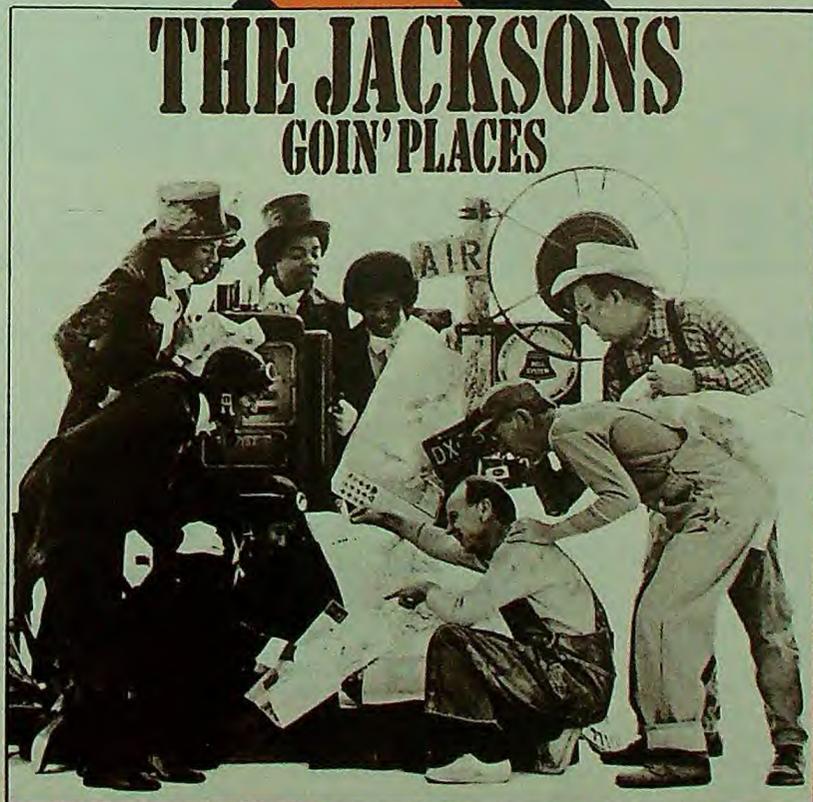
He adds: "We believe there is greater emphasis on Italian music within the US market and our New York office will feed back information so we can cover gaps in the market there."

Memoria's first release in Italy is a wide-ranged product batch, including a catalogue album by Area; the second album of singer-songwriter Alberto Camerini; albums by new signing folk-rock group Canzoniere Del Lazio.

THE JACKSONS

really are

GOIN' PLACES



Their debut Epic album produced the No.1 single 'Show You The Way To Go' and the smash hit 'Dreamer.'

produced by Gamble & Huff

Now their new album 'Goin' Places - featuring the new single of the same name - is backed by Posters, Point-of-Sale and full marketing support to keep them right on top...

Go with them!

86035



Records & Tapes

RADIO/TV

Findlay: taking a leaf from Radio Clyde's book

RICHARD FINDLAY, Forth's 33-year-old programme controller, has been confirmed as the Edinburgh's station's managing director.

Findlay, who joined Forth from Capital Radio in August 1974, becomes one of the youngest m.d.'s in the network. He has filled the post in an 'acting' capacity since the resignation of Christopher Lucas earlier this year.

The appointment now opens the way for Forth to be reshaped along the lines of its ILR neighbour Radio Clyde. Over the summer Findlay has been doing two jobs. Now he will loosen his hold on programming and the station plans to appoint a head of entertainment with similar broad responsibilities to Clyde's Andy Park.

Forth's music will remain largely in the hands of presenter Tom Bell. As programme controller, Findlay has already handed over much of the responsibility for speech content to head of news Tom Steele.

The new m.d. stresses that there will be no drastic changes, but is clearly hoping that the new head of entertainment, for whom he has already been 'shopping around', will bring some fresh ideas into programming. The new winter schedules are to be released next week and include no major moves except that Forth's four-hour strip shows are cut back to fit in a new daily lunchtime slot.

Hosking made head of IBA information

BARBARA HOSKING, 50, has been appointed head of information at the Independent Broadcasting Authority. She takes up her duties at the beginning of December.

She was previously Chief Information Officer at the Department of the Environment, an assistant Press Secretary at 10 Downing Street and has served as private secretary to two Ministers in the Cabinet Office.

Findlay takes on his new job at a time when Forth's fortunes seem to be on the up. The company has been trading profitably since March this year and will be announcing a modest profit, for the first time, for the financial year ending September 30, 1977.

Forth's accumulated deficit of £370,000, Findlay claims, is no longer an embarrassment now that it can comfortably meet the interest repayments on loan stock which may, in the early 1980's, be converted into normal capital shares.

Findlay will now take a closer interest in Forth's sales, which took on a new approach last month with the publication of the first joint Forth/Clyde rate card. The stations are being sold by Broadcasting Marketing Services as Scottish Radio, with buyers getting a ten percent discount for taking time on both stations together.

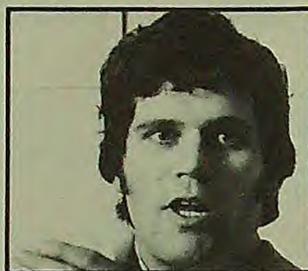
"It's difficult to tell whether Scottish Radio has had any effect yet," Findlay comments, "though there is a feeling that it has. Forward bookings for both stations are very good, but we didn't know if the joint card has helped or whether it would have happened anyway. Certainly it's been well received by the agencies.

"It is something that record companies should be very interested in. They tend to book on Clyde, Capital, City, Piccadilly and BRMB and then if there's any money left the medium-sized stations get it.

"But I think that the record industry is taking radio much more seriously now and examining each station on its merits. We are only a medium-sized station but with Clyde we now cover most of the population of Scotland. I would have thought that made the joint rate card something special."

Radio Forth now has a weekly audience approaching half a million adults, according to the recent JICRAR independent audience research survey.

GODFREY RUST reports on the promotion last week of two ILR personalities whose new appointments open up the way for changes in their own particular corners of the radio scene.



Richard Findlay: (top) making room for new entertainment head. Bob Kennedy: (centre) unique qualifications. Mike Vanderkar: (bottom) new BMS managing director.

Kennedy—hoping to spend Canadian cash

A MAJOR management reshuffle at Broadcast Marketing Services — rep house for seven of the ILR stations — has shown that the celebrated 'Canadian connection' in British radio is likely to remain strong when the bids start coming in for the next batch of commercial stations, possibly sometime next year.

BMS is a subsidiary of the Standard Broadcasting Corporation (UK), the British branch of one of the two large Canadian broadcasting organisations whose stakes in the UK commercial scene attracted so much publicity recently.

Last week Bob Kennedy, formerly BMS managing director, was made m.d. of Standard UK operation. BMS sales director Mike Vanderkar has been promoted into Kennedy's old position.

Kennedy will retain his seat on the BMS board and look after Standard's present interests in six ILR stations, including over 29 percent of the voting shares in Capital Radio.

But there is no doubt, following the disclosure of the proposed 15 sites for the next ILR stations (*Music Week* October 1), that high on Kennedy's brief is the job of looking around the many interested groups for consortia that Standard could back in bidding for new franchises — if and when the Government lets the IBA go ahead and advertise them.

Kennedy's qualifications to act as consultant to such groups are unique. Before his brief eight-month spell with BMS he was a senior official at the IBA for four years and was closely involved on the setting up and running of the ILR network.

He does not feel that Canadian

money will necessarily jeopardise a group's chances of winning an ILR contract, despite recent public and Parliamentary rumblings that local radio should be locally backed.

Of his new job he says: "Hopefully we will be examining the possibilities of new investment in radio, but we're not in this business to run it. We're in it to help those who do. We've no ambitions to have 100 percent control."

Kennedy's success or failure to secure new holdings for Standard have important repercussions for BMS. Five of the six stations where Standard currently has an interest are represented by BMS and Kennedy would clearly be offering not only Standard money and expertise, but the rep house's service as well.

The new BMS head Vanderkar, 30, was right-hand man to both Kennedy and his predecessor Terry Bate. He joined BMS at its foundation after working with ABC and Thames TV.

His old job of sales director has been split between two BMS executives, Daid Goode, who becomes sales controller after two years with the company and 11 in all in media selling, and Dave Robson, who also began with Thames TV and becomes sales manager after four years as a senior salesman.

BMS will be watching how this set-up works before deciding whether a new senior appointment is necessary.

Bob Kennedy replaces Bill Hall, who has returned to Toronto to head Standard's new consultancy division after two years in the UK (*Music Week* October 1).

Can you tell radio from TV?

A RESEARCH programme mounted by a major radio advertiser following a two-week national campaign has produced some remarkable results about listeners' awareness — or confusion — of the media.

For 76 per cent of those responding to a radio-advertised promotion claimed that they had heard about it through television, yet tv had not been used. Only three percent of those recalling the advertisement attributed it to radio.

The campaign was spread over two weeks in 70 30-second spots throughout the ILR network. It was backed by strong point-of-sale promotion at the advertisers' 2000 outlets. (The advertiser is not within the music industry.)

Fears that the campaign would only be subsidising existing users were unfounded, as awareness of the product increased by 22 percent in the radio test areas and sales showed a substantial increase.

Yet the numbers who attributed the campaign to radio were virtually insignificant. Godfrey Morrow, managing director of Marden Kane Radio, who handled the campaign for the advertiser, commented: "Why was awareness for radio so low? This is not an isolated example but one of several I have come up against.

"Is it because the claimed source of exposure tends to be greatly distorted in people's memory by the overwhelming impact of tv? Is it because the average respondent has had 20-odd years of indoctrination of being sold to be tv and very few years of radio?

"Whatever it is I think that radio stations should look at ways in redressing this apparent imbalance and mount qualitative research soon to look closely at this phenomenon."



SIR HAROLD Wilson, cleverly disguised as satirist John Bird, is pictured here celebrating ten years of Radio 1 with assorted station djs. As one of a number of presentations at a reception hosted by Radio & Record News, Wilson gave Radio 1 a microphone on behalf of Polydor Records. Seen here are (left to right) Alan Freeman, Dave Lee Travis, Paul Gambaccini, Wilson, Paul Burnett, Kid Jensen and Tony Blackburn, about to cut a mammoth birthday cake bearing the words: "Congratulations on 10 Glorious Years from The Music Industry and EMI".



MICKEY MOUSE, 50 years old this year, at Capital Radio with friends Goofy and Donald to present dj Graham Dene with a copy of the Anchor Records' Mickey Mouse, Donald Duck, Goofy and the Gang release. Pictured (left to right, humans only) Anchor PR man Ken Evans, Dene, Anchor promotions' Ray Still and dj Simon Booker.

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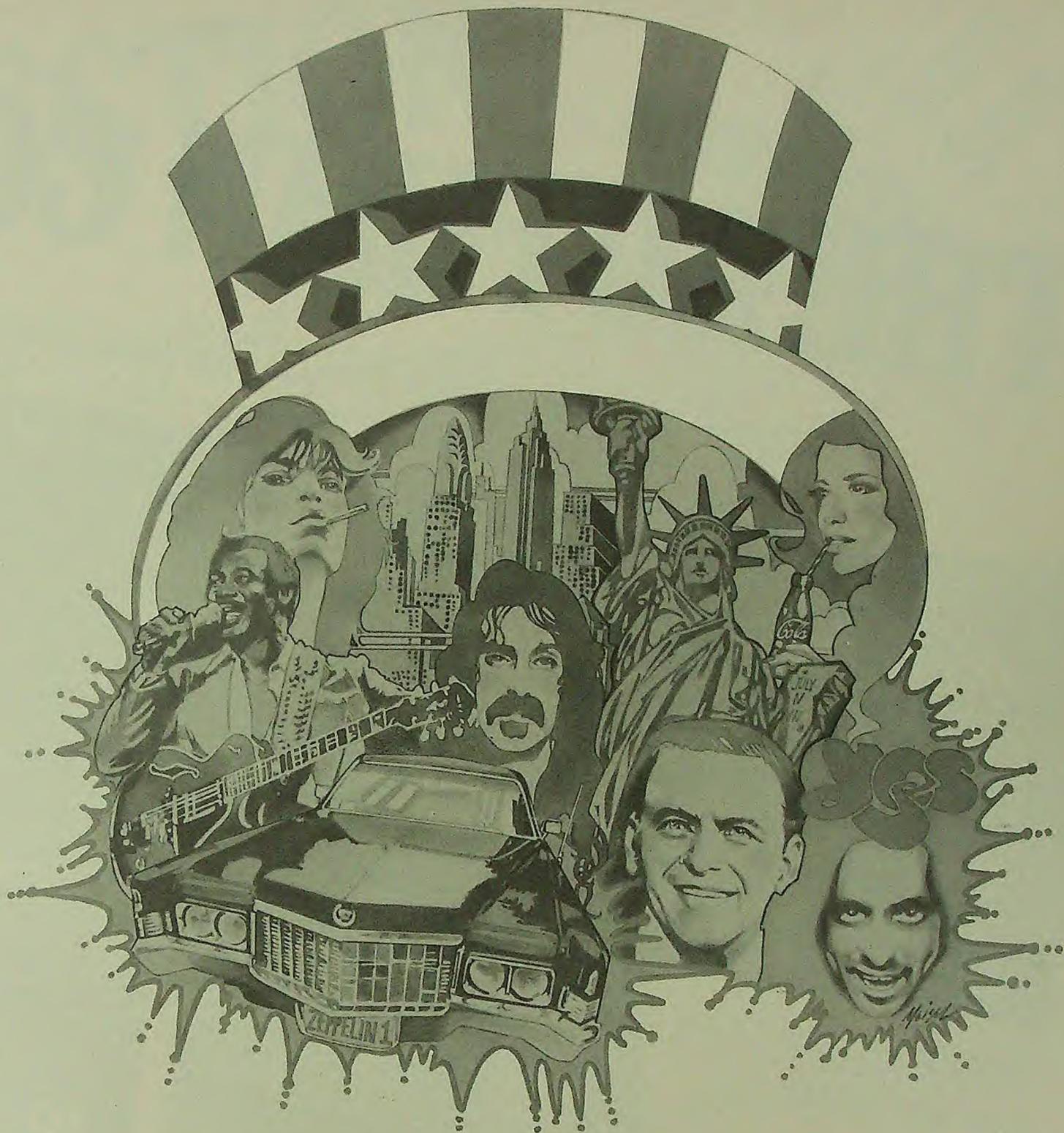
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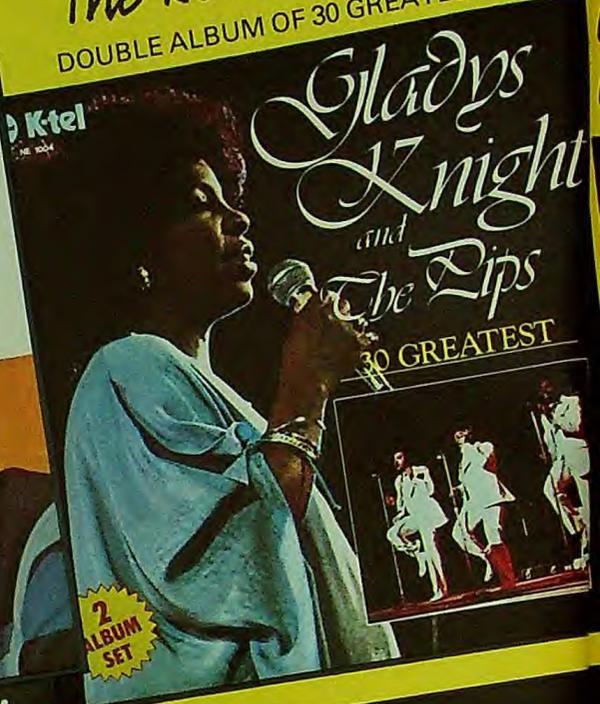
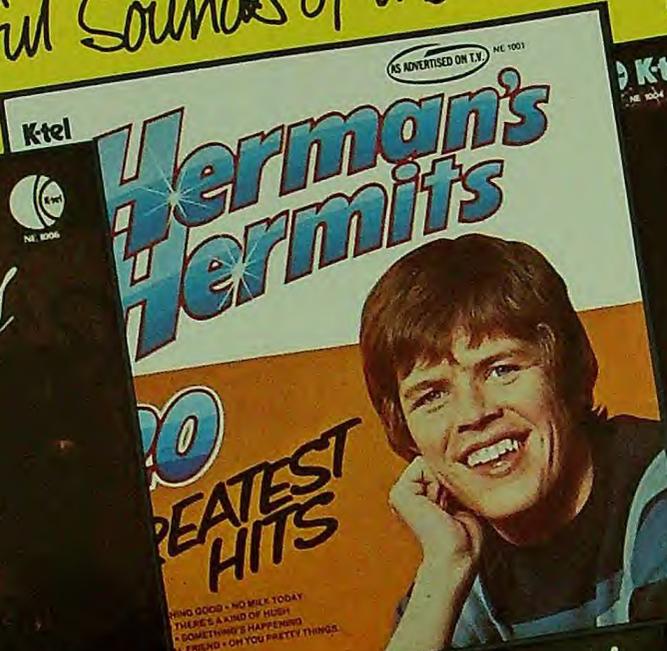
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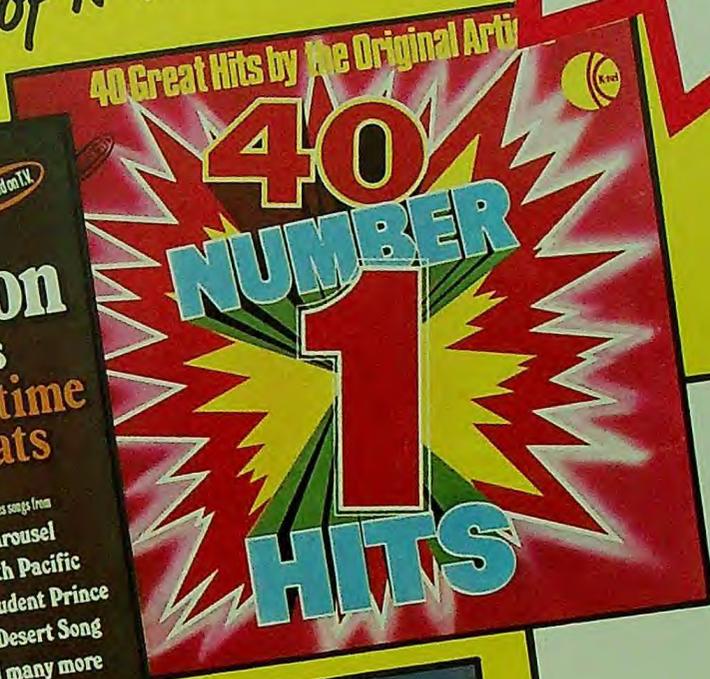
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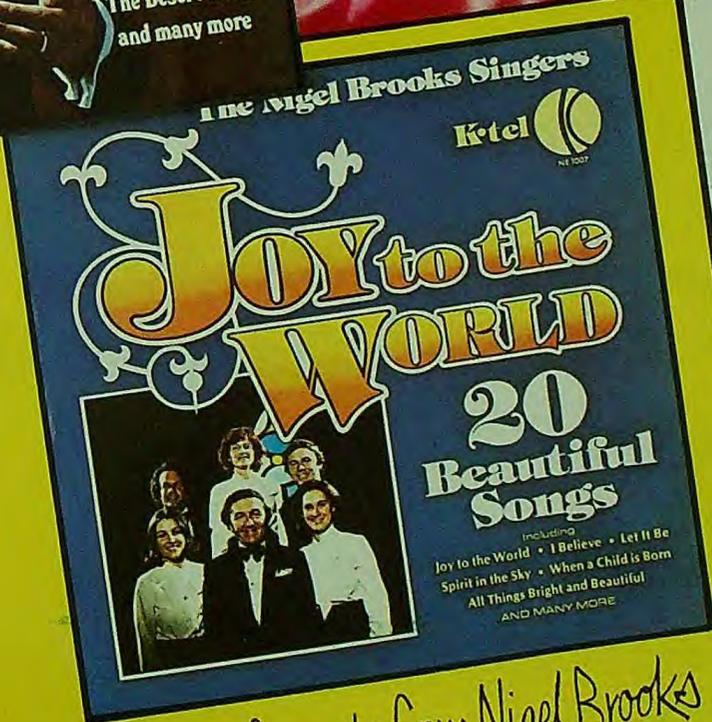
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SCOTLAND

Scots punk band barred

THE JOLT, the punk rock group, who have just had their first single released by Polydor, have been refused permission to play in one of Scotland's two major punk rock

Albinoni on Scots Baroque new album

THE SCOTTISH Baroque Ensemble have recorded a new album for release in November on CRD Records.

The record which features the popular Albinoni Adagio featured in the film Don't Look Now, and Pachelbel's Canon will also include lesser known works, the suite Le Bourgeois Gentilhomme by Lully, a Fantasia by William Byrd and an overture by Scottish-Italian composer Francesco Barsanti.

The album is being sponsored by the Duke of Buccleuch, at three of whose estates the Ensemble played last year, in their Music In The Stately Homes series. It is the SBE's second record, and material from it will be played during concerts in Edinburgh, Dundee and Glasgow as well as places as far south as Newton Stewart and north as Elgin.

The Ensemble will also be featuring as soloists the winner and third-placed musicians in the Shell/London Symphony Orchestra competition for young musicians — Julia Girdwood (16) and Rosemary Eliot (17).

Five concerts in the winter season are being sponsored by the Bank of Scotland.

venues, the Silver Thread Hotel in Paisley.

The band have been in the Vanguard of the Scottish punk scene, although they have now moved to London. Manager Dougie Lockhart told *Music Week*:

"On the evening of the gig we turned up for a sound check and were told by a woman — who later turned out to be the manageress — that we were too loud, although we were using hired disco equipment and were certainly no louder than the normal disco there.

"The only thing we were unhappy about was that Harry Stuart, the promoter, was charging £1.50 for admission, which we thought was a bit steep. But apparently the manageress told him we were shouting and swearing at her.

"Then Harry told us he had 'had enough of this cheek' and that he was not going to have anything to do with us. There must have been at least 200 people turned away, and it was a foul, wet night."

The only other Scottish venue catering from punk with dancing on a regular basis is in Wishaw, the band's home town.

On the afternoon of the gig, the Jolt had been talking with *Music Week* for a profile in this column, and they certainly struck this writer as unlikely to be shouting and swearing. If anything they are the intellectual side of punk.

Iain Shedden is an ex-journalist, while Jim Doak and Robert Collins are ex-civil servants who left university to join the band.

This unlikely combination has led to the three of them having a fairly articulate approach to their work. Says Robert Collins: "We had to go

out and start playing the music we wanted to play, and we found that a lot of people wanted to hear it. We don't wear earrings or uniforms, we just play what we want to, the way we want to, and have been fortunate enough to find an audience."

In London, so far, their success is limited, but they are delighted at the London rock pubs, with custom built facilities for groups, and the clubs, none of which have any equal in Scotland. Even the scruffiest London club, it seems, is an improvement on facilities here.

Although they are rumoured to be support act on the Jam tour later this year — they deny all knowledge of it — they are not too keen on playing big halls. Not because of fear of numbers, but simply because they relish the intimacy and contact club and pub playing affords them.

Musically they are as rough as any of the other punk combos, having no predilection for intellectualising their music and scorning the "rubbish" of Genesis and Yes. This is where their articulacy falls down, although they do not like it, they cannot say exactly what is bad about it, or at least they did not.

At the time of writing they were heading back to their new home — "A youth hostel somewhere in London" after suffering somewhat at the hands of the Scottish punk scene. With only one West Coast gig left for them to play in, it may be some time before they return.

Elaine Simmons new single

ELAINE SIMMONS, currently starring in her own Scottish Television series, has a new single released on Polydor: Never Together

Clyde Factors trade show success

CLYDE FACTORS' trade show, held at the Normandy Hotel near Glasgow at the end of September has been voted an immense success.

In the two days of the show more than 1,000 retailers in records and electrical goods passed through with dealers coming from as far as Lerwick in Orkney to Manchester in England.

It was the second trade show organised by the wholesalers and Clyde Factors chairman, Eddie Woolfson said afterwards: "In spite of wicked weather we had a tremendous turnout. We more than doubled business over the last show."

Clyde Factors publicity officer Archie McCulloch said, "The comments of the visitors were embarrassing, everyone was telling us how good it was. We had large orders from everywhere, especially Newcastle, and it was amazing when we got everyone singing along that they wanted to sing Blayden Races and Ilkley Moor as well as the Scottish songs."

The record companies were fairly well represented, with management level executives from Ronco, Arcade, Pickwick, K-Tel, CBS, EMI, Emerald and Nevis in attendance. Over £500 in prizes was distributed to buyers, and a further £500 holiday is still in the offing with a competition currently running.

EDITED
by
IAN MCFADDEN

In brief . . .

GERRY RAFFERTY, Renfrew singer-songwriter, has come out of his self-imposed retirement with a new single released on United Artists (City To City UP 36278). Rafferty was first noticed when with Billy Connolly, he performed in the Humblebums. Apparent disagreements over ratio of comedy to music led to split and solo album, Can I Have My Money Back. Then came international success with Stealers Wheel, and disillusion with the business ... welcome back, Gerry.

Second release from Bruce Findlay's Zoom label is by a "mystery" group PVC2. Written by Silk, the three titles are Deranged, Demented and Free, Pain, and Gonna Put You In The Picture (ZUM 2). Since Slik appear to have broken up following a half-hearted attempt to play to punk audiences, could PVC2 be ex-members?

Andy Desmond, one of Ariola's first UK signings has broken a record by appearing three times this year at the Apollo. There is a possibility that he may make it four this year, by which time it is hoped he can get an Apollo award ... The place itself bears an enormous poster: Raw Meat For The Balcony — one assures, a teaser for Billy Connolly's next album — but it first read "Mr The Beat, Rawalcoremomy." That guy Bill Posters drunk again?

Five members of Rod Stewart's entourage who travelled half the world to face charges arising from a drug raid while in Glasgow, had their trial postponed till January, a police witness was on honeymoon.

Rumour has it that the new head of entertainment at Scottish Television, Brian Izzard, has started as he intends to go on. He has had his office/corridor door sealed so that all visitors must see his secretary.

Each one has something different to say for itself

Agfa PEM Series
The professional tape with a matt black coating for firm, even winding and a ferric oxide layer which gives a better high-frequency performance, lower HF distortion and 40% less tape hiss than conventional low-noise tape.

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The new high-quality cassette based on dual-layer technology that gives an unsurpassed performance: an upper chromium layer with optimum properties for recording high and highest frequencies and a lower layer of iron oxide for first-rate reproduction of low frequencies.

Agfa Stereo-Chrom
The chromium dioxide cassette that offers faithful reproduction, greater purity of acoustic overtones, clear rendering of orchestral sound and unadulterated reproduction of speech — altogether a superior high-frequency performance.

Agfa Super Ferro Dynamic
Improved output at the right price — the SFD Cassette brings out new levels of performance from your machine. Its highly refined high-density iron oxide records with lower noise and better results; and the special built-in tape guidance mechanism means SFD Cassettes have the reliability to match their performance.

New Agfa Super Color
High dynamics at low cost — a higher density of iron oxide gives recording level control and frequency response that are better than ever before, even on the simplest machines. With exclusive color coding for easy reference in your cassette library and a thumbslot for easier opening.

There's a lot to be said for Agfa



Findley to Bruces

BRIAN FINDLAY of Falkirk switched its 19-21 CowWynd unit from that name to Bruces in line with the rest of the company shops throughout Scotland. To meet this switch the premises were facelifted, restyled carpeted, repainted and given a new stock.

This change is of interest in that Bruces all began at Falkirk in the small Brian Findlay shop at what is now the central bus station, trading there for some years before Brian and Bruce began to expand. In that period they coined the "I found it at Bruces" slogan which appeared on their carrier bags, creating a completely new image in the Scottish trade and starting a whole chain of rivals who used the practices established — successfully — by the brothers.

Scottish trade openings of the period include a new Contrast Discount unit at 9/11 Maxwell Drive, East Kilbride a 5,000 square feet unit supplementing existing units at Grangemouth and at 15 Bath Street, Glasgow. Managing director is Brian Palmer and the operation is privately owned. Webster (Grampian), Limited have opened at 27 North Street, Bishopmill, Elgin and 91 High Street Forres, an extension on their existing operations with emphasis on music centres, stereo cassette units, cassettes, and with emphasis on discount trading. George Purvis has opened at 80 High Street, Coldstream doing domestic electrics and entertainment lines.

House of Fraser in the process of rationalising and reorganising its Scottish stores and McLachlan and Brown have been renamed Frasers. The space has been doubled and the merchandise upgraded in keeping with the policy of having two types of stores, Arnotts stores serving the popular trade and Frasers stores serving the upmarket trade. Gloria's Record Bar Limited one of the oldest and best known Glasgow units at Cathcart is on offer on the pending retirement of the directors; there are three branches of the business which has grown steadily over the years.

The trade is now facing the obligations arising from recent legislation involving questions of unfair dismissal. One such was heard in Edinburgh when Elizabeth Bates was awarded £70 compensation for unfair dismissal from JRG Records as a telephone saleswoman. On April 15 this year the applicant gave the wholesale firm one week's notice of intention to leave but claimed to have been told that she must give two week's notice or lose her holiday pay. Following disagreement she walked out and claimed unfair dismissal. The respondents did not answer or appear. The Industrial Tribunal found the dismissal unfair but because of a limited period of employment and the applicant's intention to leave the firm in any event the tribunal considered that £70 compensation was adequate coverage of her loss.

SO YOU THOUGHT YOU KNEW CLIFFORD T. WARD?

Clifford T. Ward's new album "New England Days" establishes a remarkable change for a writer and performer who has always had the esteem of people throughout the industry.

"As the tunesmith of unforgettable melodies, and the writer of uncomplicated but powerful lyrics, I really hope Clifford will now get the attention he deserves." *Kid Jensen*

"I've been in love with Clifford's music since he recorded 'Gaye'. The thought that perhaps, one day, he might stop writing or recording leaves me horrified!" *Tony Prince*

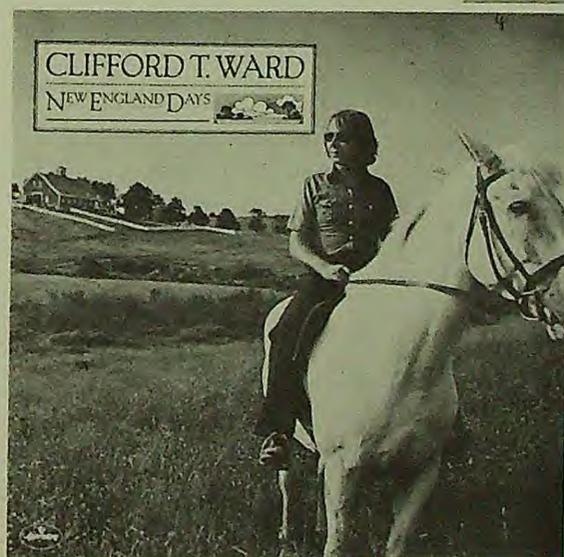
"I was in the bath the first time I heard Clifford T. Ward singing 'Gaye', and started gargling with the soap in my excitement. That Mr. Ward has continued to produce songs of comparable warmth and beauty is something to marvel at - this is obviously a man committed to his craft whatever pop world curiosities explode around him. Clifford is a songwriter of extraordinary sensitivity and understanding of the human condition..."

Colin Irwin, Melody Maker

"I like the humanity of his work... He's a thoughtful and understanding songwriter." *Judith Simons, Daily Express*

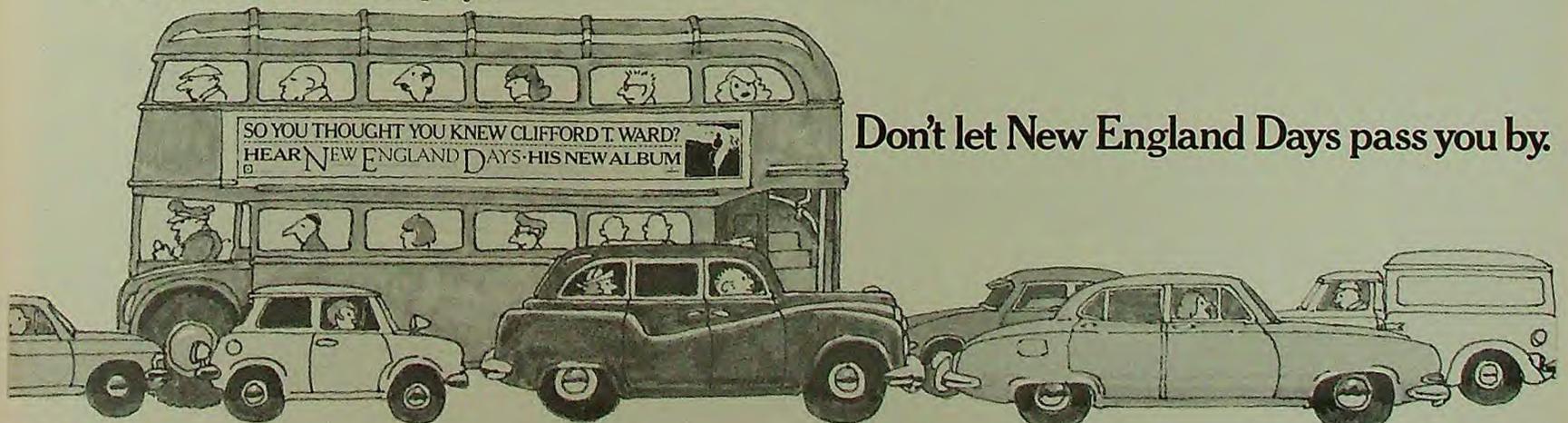
Phonogram share the confidence and excitement that this album engenders and are mounting a massive promotion and advertising campaign to back it up.

- * Bus advertising.
- * Consumer campaign in music press over a two-month period.
- * Colourful in-store displays.



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Cassette 7109 320

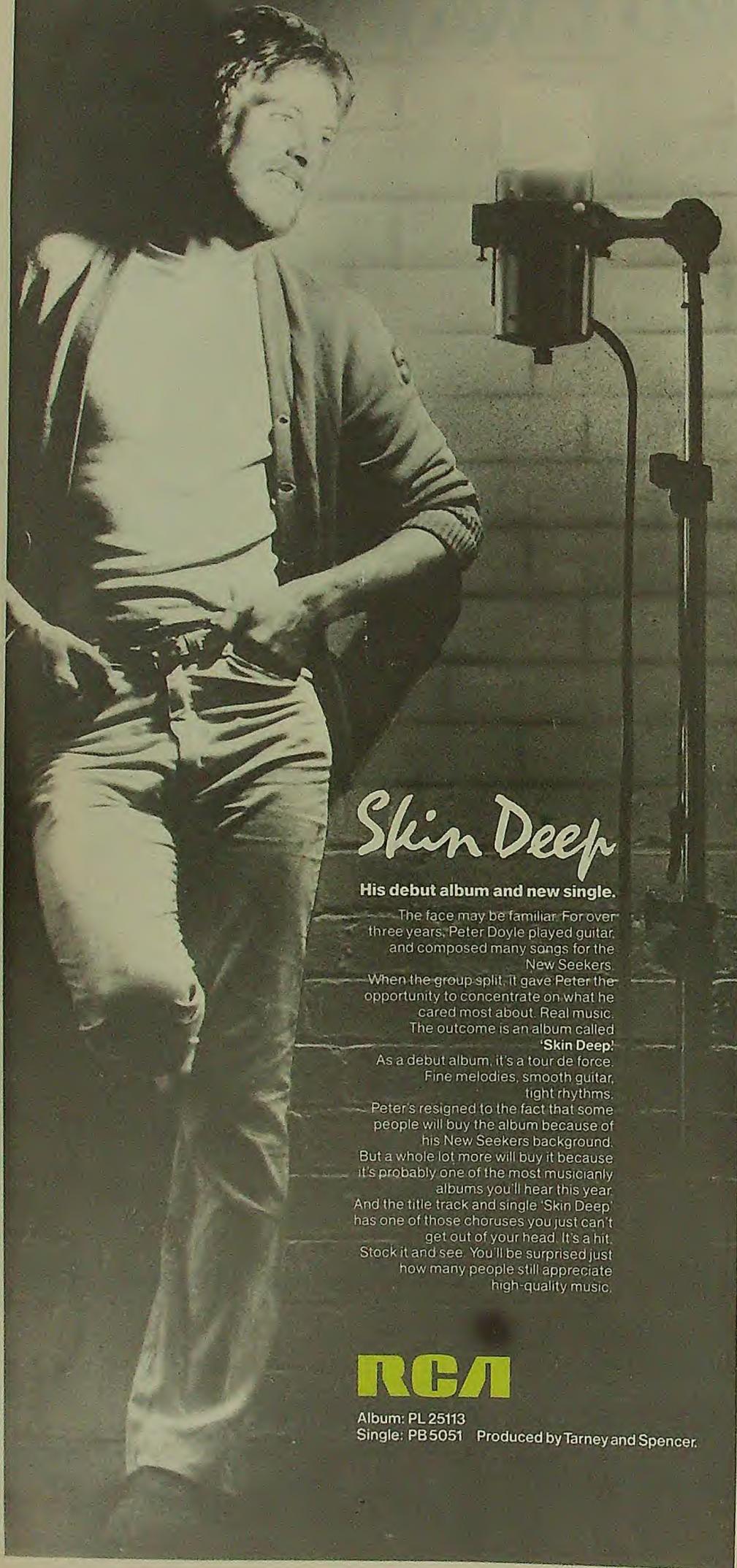


Don't let New England Days pass you by.



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Peter Doyle



Skin Deep

His debut album and new single.

The face may be familiar. For over three years, Peter Doyle played guitar and composed many songs for the New Seekers. When the group split, it gave Peter the opportunity to concentrate on what he cared most about. Real music. The outcome is an album called 'Skin Deep'. As a debut album, it's a tour de force. Fine melodies, smooth guitar, tight rhythms. Peter's resigned to the fact that some people will buy the album because of his New Seekers background. But a whole lot more will buy it because it's probably one of the most musicianly albums you'll hear this year. And the title track and single 'Skin Deep' has one of those choruses you just can't get out of your head. It's a hit. Stock it and see. You'll be surprised just how many people still appreciate high-quality music.



Album: PL 25113
Single: PB5051 Produced by Tarney and Spencer.

IRELAND
CBS 'in concert'
a Dublin success



REFORM REHEARSING for the CBS Ireland concert at Liberty Hall, Dublin.

CBS RECORDS recently presented three of its local acts in concert at Liberty Hall, Dublin. Reform, the Butler-Dempsey Band and the Great Saturday Night Swindle were on the show and reaction was such that more shows are planned.

CBS Ireland's Jackie Hayden said: "Reform is a band that seldom played Dublin. They have been going for nine years, playing mainly in the south, and there are not the venues in Dublin to make it worth their while."

Reform previously recorded for Youngblood and I'm Gonna Get You went to number four on the Irish chart and One For the Boys was number fourteen.

CBS worked on the premise that it was a useful promotion idea to get three of its bands from the same musical area and present them in concert. Tickets were sold and there were invitations to press, radio, television people and record retailers.

Reform's first single for CBS was Keep Music Live and a live EP is

planned. The Butler-Dempsey Band made their debut for the label with All Aboard, a song from the musical version of The Scatterin'. The Great Saturday Night Swindle's first album was issued recently.

CBS would also like to present concerts by, possibly, Geraldine/The Branagans/Cahir O'Doherty and The Radiators from Space/Reform.

"When we told people that we were going to do a rock concert in Liberty Hall, they told us we were crazy," recalled Jackie Hayden, who produced the show.

"But it can be done if seats are reasonably priced and there are good bands. It's a very comfortable venue with excellent sound. It's an easy venue to run a concert in and the CBS promotion started and finished on time. "The problem is that something like this takes time, but we've proved that it can be done. We've already heard rumours that a couple of other companies are going to do similar things. It's flattering to say the least."

Doyle includes new songs on latest album

DANNY DOYLE'S new album includes songs he has recorded before with new arrangements, in addition to material not issued on record by him before. The LP Danny Doyle, is on Galaxy 6014.

The tracks include The German Clockwinder, Mountains of Mourne, Down Our Street, Whisky on a Sunday, Suzanne Don't Leave Me, Jimmy Spoons, Seven Nights

Drunk, Nora Lee, Three Drunken Maidens, From Clare to Here, Lovers Never Wind Up Friends, Slievenamon. The album was produced by John Fiddy.

Danny Doyle is currently being seen in his own series, Doyle's Corner, on RTE Television, on Friday nights, and, on the same night, he appears most weeks on Pam Ayres' series on ITV.

'Salute to Presley' LP from Cahir O'Doherty

CBS IRELAND is to release a 12-inch single of Elvis Presley hits recorded by Cahir O'Doherty under the title, Salute to Elvis. O'Doherty

is also together with Donal McCann to share the title role in Noel Pearson's stage presentation of the life of Elvis Presley. This show will tour Ireland, playing a week at each venue.

Hot single from Radiators

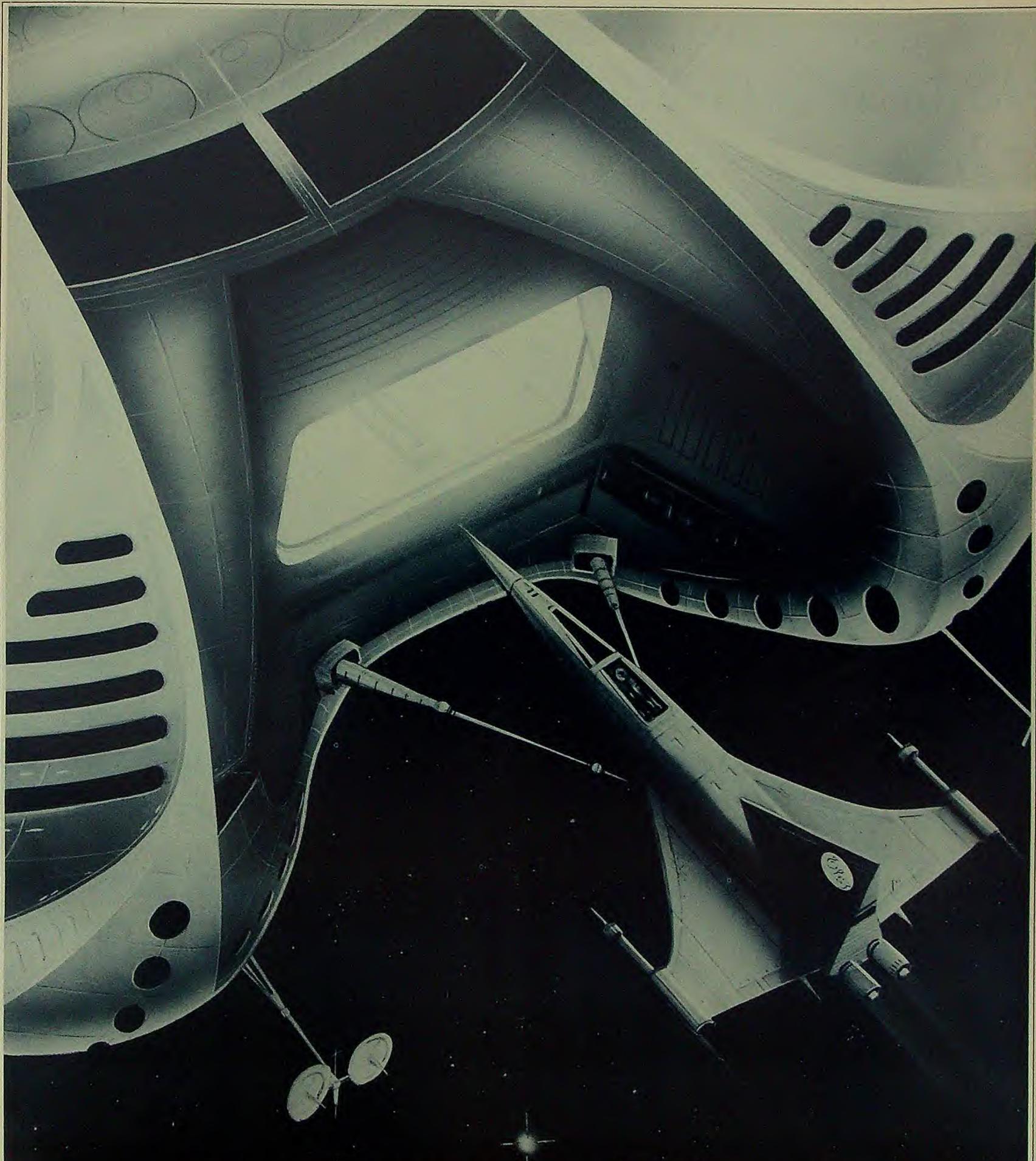
THE RADIATORS from Space, whose new single is Sunday World (CBS 5572), are on a tour of the UK and Germany.

London dates include the Marquee (October 15), Round House (16) and Dingwalls (17). They appear in Frankfurt on October 20 and in Berlin (23), Edinburgh (25), Dundee (26), Falkirk (27).

Dates so far are: Cork Opera House (October 17), Savoy, Limerick (24) Gaiety, Dublin (31), Galway (November 7), Waterford (14).

Cahir O'Doherty's record is a medley of Elvis Presley hits and includes 13 titles.

EDITED
by
KEN STEWART



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AMERICAN SCENE

US teenagers and music

A GALLUP Youth Poll of 1035 subjects between the ages of 13-18 revealed that they spent a median amount of 12 dollars on records during the month previous to the poll. However 64 per cent said they would buy more records and/or tapes if the cost was reduced.

Five percent of this total spent 30 dollars the previous month, eight percent over 20 dollars, nine percent over 15 dollars, but 34 percent said they did not buy any records or tapes.

Fifty three percent owned a stereo record player against 37 percent who had a stereo tape deck. Average cost of the subjects' sound equipment was 200 dollars. Over 50 percent of the youths polled owned more than 20 albums or tapes and a further break down revealed that seven percent owned more than 100, 13 percent between 50 and 100, ten percent between 41 and 50, nine percent 31 to 40, 13 percent over 20, 20 percent between 11 and 20 and 18 percent between one and 10.

Sixty three percent reported attending a live concert during the previous month, and 84 percent of the teenagers said they were "very interested" or "fairly interested" in music today. Only three percent said they were "not at all interested".

A local radio station, KMET is combining promotion activities with local promoters, Wolf-Rissmiller Concerts, in a one-year deal and a first for this area. The stations gets to broadcast to concert audiences between acts and during intermission (time that is usually dead or filled in with tapes or records).

Backstage interviews, plus commercials, will be included with

LITA ELISCU IN LOS ANGELES

the station being billed as co-promoters of the Wolf-Rissmiller concerts and the station call letters are included on the tickets. Disc jockeys will act as MCs where possible and KMET may also at times broadcast the entire concert.

None of the promoters' competitors has pulled their own adverts from the station so far and neither KMET nor Wolf-Rissmiller expect it to happen.

"Buried Alive," a book written some years ago by Myra Friedman, a biography of the late Janis Joplin, is the latest film industry project built around the rock world. Plans call for a film to go into production based on the book early next year.

Warner Bros. Records has just completed a film, "Powerhouse" a one-hour promotion featuring new product from Fleetwood Mac, Rod Stewart, George Benson among others.

Linda Ronstadt's straight 12-night record-breaking run at the Los Angeles Universal Amphitheatre grossed over 500,000 dollars. Wes Farrell is suing Pye Records for failure to pay 50,000 dollars due Farrell and his record label, Chelsea Records last June.

Don Arden is stating that he considers his label Jet Records will be "totally autonomous" of United Artists Records by January 1, 1978. Arden has also purchased the rights of US television's The Gong Show — which features exceptionally amateur talent, played for laughs, not seriousness — for the UK.

Pyramid power moves onwards — Record Plant, a record studio with

bases on both coasts, is building a new pyramid shaped studio in nearby Malibu, home to many prestigious rock stars. It is pyramid shaped because, they say to get the best possible sound recorded no two opposite walls should be the same.

Domestic receipts for ASCAP reached 60.5 million dollars — an all time high in the performing rights society's 63 year-old history. The figure covered an eight-month period, January through August, 1977 and was announced at a semi-annual meeting of the West Coast membership in Los Angeles. It was a 7.1 percent increase over last year's record breaking figure — 56.1 million dollars — for the same period.

Other ASCAP figures: 1975 — 49.1 million dollars; 1974 — 47.3 million dollars; 1973 — 47.2 million.

Distribution to foreign membership was up sharply with disbursement on July 22 totalling 6.6 million dollars due to members in five countries covering 1975.

The UK leads with 2.6 million million dollars, an increase from 1974's 1.3 million dollars, and then France with 1.5 million as against only 910,000 dollars for 1974.

ASCAP's foreign distribution schedule to go out in December should reach a total of 7.9 million dollars, creating 7.2 million dollar figure sent out in December.

Promotion devices: the elaborate jacket designed for Casablanca Records cost 140 dollars to make and only 100 were sent out to select industry tastemakers. It serves as a promotion item and company morale booster and shows that jackets have now replaced the t-shirt in this area.

U.S. Top 20

SINGLES

- 1 (3) YOU LIGHT UP MY LIFE, Debby Boone
- 2 (2) KEEP IT COMIN' LOVE, K.C. & The Sunshine Band
- 3 (4) NOBODY DOES IT BETTER, Carly Simon
- 4 (5) THAT'S ROCK 'N' ROLL, Shaun Cassidy
- 5 (1) STARS WAR THEME, Meco
- 6 (7) BOOGIE NIGHTS, Heatwave
- 7 (8) COLD AS ICE, Foreigner
- 8 (9) BRICKHOUSE, Commodores
- 9 (13) I FEEL LOVE, Donna Summer
- 10 (10) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 11 (12) SWAYIN' TO THE MUSIC, Johnny Rivers
- 12 (11) ON AND ON, Stephen Bishop
- 13 (20) DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle
- 14 (19) IT'S ECSTASY WHEN YOU LAY DOWN, Barry White
- 15 (17) THE KING IS GONE, Ronnie McDowell
- 16 (18) IT WAS ALMOST LIKE A SONG, Ronnie Milsap
- 17 (6) BEST OF MY LOVE, Emotions
- 18 (14) TELEPHONE LINE, Electric Light Orchestra
- 19 (22) HEAVEN ON THE 7th FLOOR, Paul Nicholas

20 (21) SIGNED SEALED AND DELIVERED, Peter Frampton

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) SIMPLE DREAMS, Linda Ronstadt
- 3 (3) SHAUN CASSIDY, Shaun Cassidy
- 4 (5) MOODY BLUE, Elvis Presley
- 5 (6) FOREIGNER, Foreigner
- 6 (7) ANYTIME ANYWHERE, Rita Coolidge
- 7 (4) STAR WARS, Sound-track
- 8 (9) JT, James Taylor
- 9 (10) I ROBOT, Alan Parsons Project
- 10 (11) LIVIN' ON THE FAULT LINE, Doobie Brothers
- 11 (42) LOVE YOU LIVE, Rolling Stones
- 12 (13) LITTLE QUEEN, Heart
- 13 (14) STAR WARS & OTHER GALACTIC FUNK, Meco
- 14 (15) LIVE, Foghat
- 15 (26) CHICAGO XI, Chicago
- 16 (16) COMMODORES, Commodores
- 17 (18) CSN, Crosby Stills & Nash
- 18 (20) IN FULL BLOOM, Rose Royce
- 19 (19) FLOWING RIVERS, Andy Gibb
- 20 (22) TOO HOT TO HANDLE, Heatwave

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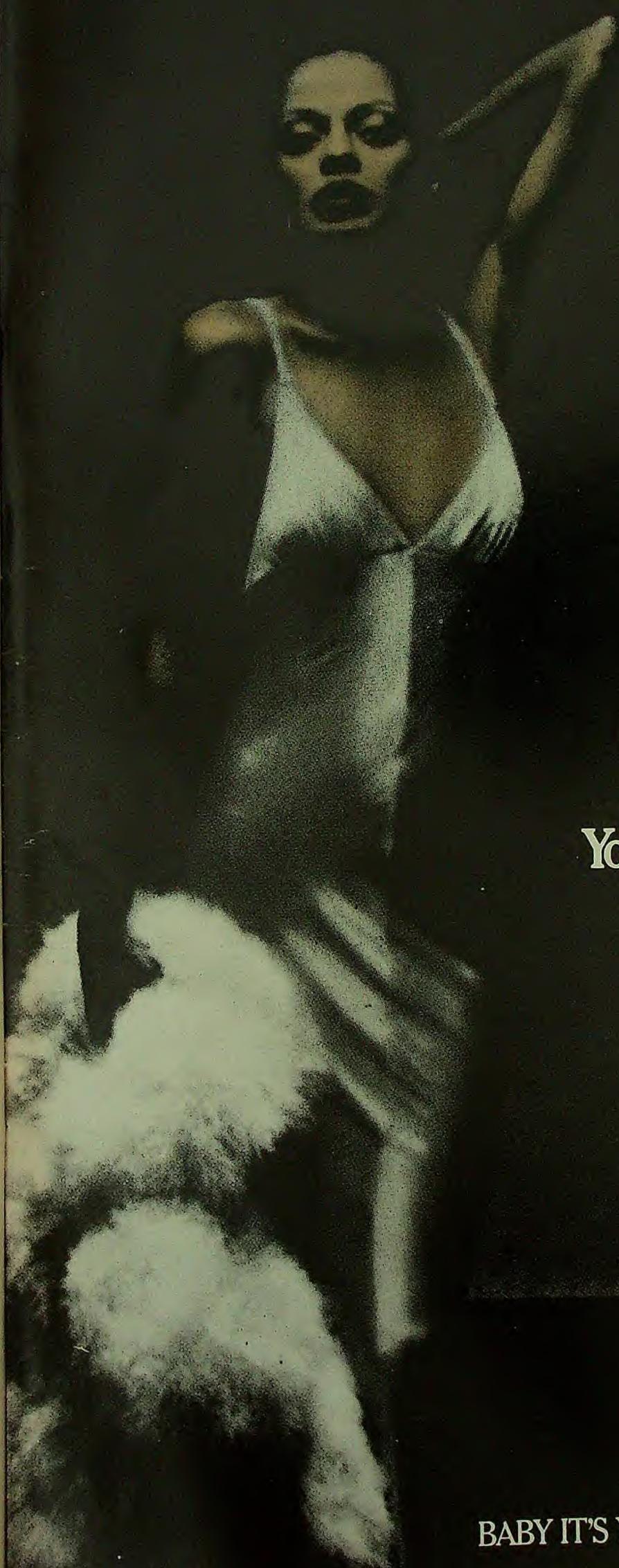
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TALENT

The blackbird with a finger in every pie

DENIECE WILLIAMS is much more than just a pretty voice. Although the sort of advance publicity that caused Russell Harty to use the borrowed tag of "every thinking man's Diana Ross" left her bewildered, her rapid rise to chart stardom, far from leaving her overawed and stage-struck, has been accepted with a serene approach which surprises. That is, until it becomes apparent that Ms. Williams is also a record producer, a songwriter, a publisher and a business woman as well as CBS's great black hope.

"Of course it's a compliment to be tagged the next Diana Ross," she said. "Diana Ross is great. But part of the reason for titling my album 'This Is Niecy' was to prevent people from calling me the next Minnie Riperton or whoever. With the second LP everyone should know what my own thing is, and forget about comparisons."

Deniece Williams is very much her own woman. The advance publicity details her sudden rise from suburban Chicago housewife and mother, training to be a nurse, to a Number One hit single artist via Stevie Wonder's Wonderlove backing group. She should, in true showbiz tradition, be stunned by all this. But she is a level-headed woman, and realistic about the music business: "It's my job, it's the thing I do best, but I never allow myself to forget that it is a

VAL FALLOON TALKS TO DENIECE WILLIAMS

business." A highly articulate lady, (not one phrase of soul slang passed her lips) she is willing and able to talk at length on most aspects of that business. In the UK for a short concert tour and tv spots, she faced the thought of eight interviews in one day with calm stoicism. She has done the Russell Harty spot, a Top Of The Pops, and the Basil Brush show. (Demands in the US prevent her from going into Europe.)

She is also trying to take life a little easier, having recently finished a seven-month tour of the US. (The LP is a year old, the single, Free was in the UK charts four or five months after the US discovered it). She now has to go back into the studios, and perhaps in the spring she will take up where she, left off producing a new band called The Lollies, whose members' ages range from 9 to 16. And there are her four publishing outlets to see to, songs to be written for herself and other people, and her two sons to take care of.

All this is a long way from being a student nurse in Chicago. The decision to change her settled life style entirely and join Wonderlove was a hard one.

The opportunity came through a

mutual friend, John Harris, Wonder's right-hand man. Ms. Williams had cut some singles a few years before, for the local Toddlin' Town and Lock labels, with the aim of singing to support herself through college. Her type of church-singing background and close-knit religious upbringing does not automatically lead to life on the road with the king of r&b. When in 1969 Harris played one of those old 45s, Love Is Tears, to Wonder, and she was called for audition, the decision to accept his offer meant, for her, a painful break with tradition.

"I couldn't possibly have foreseen the result of my decision to pack up and join Wonderlove," she said. "But at 20 I was adventurous. I had to give it a try."

Three years of recording and touring was not easy. At first she took her son on the road with her, but left the group to have her second child. She joined again, went back on the road and back into the studios. She left once more, rejoined and decided finally that the music business was where she was going to make her living.

During the last year with Wonderlove she had started writing songs with other members of the group. They decided that the thing to do was have their own publishing outlet. Gradually this built up, though not spectacularly, and it dawned on her that the only way she was going to get her songs across



Deniece Williams

was to sing them herself.

"I'd outgrown the situation I was in. I felt there was nothing more I could learn, and it was time to see if what I'd learned could be put to good use in the outside world." Working with a legend like Wonder must surely have provided a newcomer with an enormous amount of knowledge. "Yes, of course it did. When I joined I was very shy. I just sat tight, kept quiet and observed. Stevie Wonder is a great person to learn from because he does so many things. He opened me up to so many different kinds of music. I was brought up with r&b and gospel; he's into jazz, classical, Latin, reggae — everything. He broadened my scope enormously. But eventually it was time to go." By then she was much more than Deniece Williams, backing vocalist. Because of her voice on song demo discs for her publishing outlets, she had received several offers to go solo from producers and record companies.

"After about a year of concentrating on writing, I finally got together with Maurice White. His work is closest to what I wanted to do. We did the LP, leaving it to the public and the programmers to pick the single, and Free was the result."

Free was born in the studio, written with Susaye Green, Nathan Watts and Hank Redd, also in Wonderlove. "I like to leave room for the songs that just grow out of a studio jam," she added. Last year she had about 15 songs on her own and other people's records, and this year there are, so far, around ten titles on disc.

Lani Groves, also ex-Wonderlove, has written three of the titles on this is Niecy, and "Niecy" has written the other five. She also writes for The Emotions, and they write for her. Both acts, along with Earth, Wind and Fire and new act The Pockets, are produced by Maurice White's Kalimba Productions. White, leader of Earth, Wind and Fire is also one of the most in-demand producers in the US at the moment. Following her pattern of

watching and learning, Ms. Williams is quietly observing White in the studio.

"He's an excellent producer. I've been watching him quite a bit, learning basic techniques. Now I've produced three tracks of the Lollies' LP, and I'm pleased with the results. I know I can do it. Once I've completed that album, I hope to do more production."

Her four publishing outlets — Kee-Drick, which has Free and Elaine are her own, while New Bag (That's What Friends Are for) and Rosebud are with others — resulted, she said, from the writers being amateurs.

"We were just experimenting," she said. "Every time a different group of us wrote a song, we started another publishing company. That was trial and error, my growing period if you like. Now Kee-Drick makes the most money, and Rosebud is building, so I can't really change things."

Singing, she says, has opened so many doors to her. She has the next five years or so mapped out, then after that, when, perhaps, she'll have done enough of the recording/touring/writing/producing/publishing a hot act has to do, she'll go into the next phase.

"I've an ambition to act, do movies, musicals, comedies maybe, something like Liza Minelli or even Barbra Streisand," she mused.

She expressed an admiration for the UK's Marti Caine. "She's very much like Carol Burnett. That's the sort of thing I'd like to do. And of course write for movies and television."

Supposing the record business doesn't want to let go of its brightest soul hope? "I'll always sing," she said firmly. "What I don't intend to do is work as hard at it as I have been doing. Road life is tough and you have to take care of yourself. There's a lot I'd like to see changed."

Judging by the way things have worked out for Ms. Williams in the past year it seems unlikely that she will have to wait five years to do all the things she wants.



PHONOGRAM ARTIST Helen Day, described recently by New Musical Express as "one of Britain's most up and coming female vocalists" is to be the special guest star on the October-November tour with American stars the Four Tops. She also has a new single released to co-incide entitled Silly Boy, a Bugatti and Musker composition.

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RECORDS & TAPES



FEATURE

Music makes the band

GENERATION X's connection with Stewart Joseph and John Ingham — both 26 — began when Joseph found the band working constantly in the early frenetic days at Covent Garden's now famous Roxy Club.

Joseph had been in charge of The Saints' publicity during the group's early assault on the British market and had also been associated with small label distribution through Rough Trade in Notting Hill. At that time it seemed easy for anyone to launch their own record label and it was with this goal in mind that they first approached Generation X.

"At the end of last year there seemed to be unlimited possibilities for bands to take a short cut through the accepted music industry practices and do things their own way," recalled Joseph.

"We were very interested in starting with Generation X and finally signed them to a management deal in February this year. For a long time we were working towards a record company of our own, but eventually decided against it.

"We could see that by Christmas the majors were beginning to sign new wave bands on a rather hit or miss basis but were providing a good service to the acts, so we decided to aim for a major signing and drop the label idea."

Ingham, who has worked for Island and EMI as well as *Sounds*, remarked that although Generation X was a well enough known name by Christmas in London, the band had not worked around the country, so the next priority was to set them on the road.

"The road operation became paramount in our minds. We wanted to put on a good show, always using the best equipment and good roadies, so that although it was expensive, we were making good impressions wherever the band played."

Although they felt they were not ready to sign Generation X to any company, the managers had a clear picture of what they wanted.

"We were looking for a record company that knew what it was talking about," commented Ingham. "We could have signed with anybody, but we wanted insight. Some of them were looking for bands, but wanted us to show them the way."

Then two months later, in early June, the band was on the road again and ready to make a deal. According to Joseph, Generation X had become a strong unit writing good songs and with a well-honed stage presence.

"We wrote to everybody and virtually gave them 10 days to make a deal," he said. "By that time we had talked to just about everybody and the choice between offers had become a fairly easy and straightforward affair. Plus the fact that we were anxious to sign and get a record out before the end of the summer."

"The final choice of Chrysalis was made for several reasons. We wanted an English record company because we are involved in a basically English rock explosion, and Chrysalis has an excellent track record and a together image. They sold records and felt right for us. Chris Wright and Doug D'Arcy both came to the gigs and impressed as being very sharp with an intelligent approach to what we were trying to do."

There was no real promotional campaign leading up to the release of Generation X's debut hit *Your Generation*. The managers concentrated on projecting the image of the band through gigging and give full credit to the band for knowing which direction it wanted to go.

"They came out of the punk hardcore," explained Ingham. "But they have come to the same opinions about the punk movement that we have concluded and now they want to be known as a modern rock band — that's all."

STEWART JOSEPH and John Ingham have managed Generation X for getting on for six months. Geoff Dukes and Max Hole have been handling Camel for nearly six years. Both sets of managers have their own views on how their bands should be looked after and marketed and both have scored notable successes in the past month, with very different music but using surprisingly similar methods.

The new wave management represented by Joseph and Ingham is committed, cheeky and full of strong views about the music industry and what it sees as tired old methods of packaging instant rock.

What might be termed the 'old wave' management —

Dukes and Hole — have short-circuited many of the problems that arise between band and record company by forming its own record label and getting its own way by operating from the inside of a large corporation.

However they are reached, the goals are the same. Both agree that a strong record is useless without paying of dues on the live circuit. Both agree that cover graphics are of paramount importance in helping to create an image for an act.

And both agree that all their promotional and marketing efforts will come to nothing if the music is no good, and in the final analysis, it is only the music that really counts.



BY
JOHN HAYWARD

"It might have been different if the Sex Pistols and The Clash had been around to be figureheads for the punk movement and carried it through, but they have not gigged in the right way and have now become as far from the people in the street as any other rock stars.

"As it is, we are trying to project the band through gigging, interviews and tv and now we are finding our own audience that seems to be a cross-over into the teen market as well as the hard-core punks."

"There have been no gimmicks either," put in Joseph. "I felt we did not need to put out a 12-inch single. I feel that you can use all the marketing gimmicks you like, but the impact never lasts."

"We wanted to lay a foundation for future releases so we decided very early on not to do a 12-inch single. The single did go out in a colour bag with strong graphics, but I feel that records ought to be given colour bags as a matter of course."

"Anyway, despite its low-profile launch, the single sold 50,000 copies in the first three weeks of release. We will follow this up with another single as soon as this one drops out of the chart and we are aiming at an album for January."

"We are not in a hurry. We are not looking for a quick return. If that was true, we would be putting the album out before Christmas. In this I think our management attitude is different from some of the big time managers."

The pair also had strong opinions about the state of the market in late-1977 which has enabled Generation X to establish itself very quickly with both record buyers and the press.

"Things have changed drastically from the way the big album acts worked two or three years ago," said Joseph. "That was a very expensive market to operate in."

"Now the customers are going for singles again, buying three or four

45s for 65p apiece instead of one album. Our management attitude is attuned to that market and we hope to understand it further and grow with it. For instance we don't 'tour'; we are constantly gigging.

"The old style managers would work very closely with the record companies and fit in with their plans even if it was wrong for the band in their eyes. John and I have intense disrespect for those established ways."

"First and foremost we want a great time rather than a great fortune and we see the great danger in becoming part of the status quo."

"If Our Generation had come out ten months ago it would have been Top Ten, but six months ago, in the middle of all that punk hysteria, it might have been banned along with all the other new wave music."

"Now it has been accepted on its merits, but there is still a battle to be fought to make sure the band is allowed to achieve its full potential."

BETWEEN THEM Geoff Dukes and Max Hole have 15 years' experience in this music industry. Geoff was a booker with the early Chrysalis agency while Hole was social secretary at Kent University and used to sole book from him.

After Hole left college to manage the university band Spyrogyra the partners went to work for Ricky Farr in his embryonic Buffalo agency, and then left to set up their own firm — Gemini Artists.

With Gemini they crammed a lifetime's experiences into 18 short months, managing several acts and booking them all over the country, investing in expensive projects and finally being forced into liquidation

with debts of £35,000.

It is the kind of experience that never comes easily, but having made the mistakes, they are determined not to make them again.

Hole and Dukes have managed Camel since the band was formed five and a half years ago and have recorded it for their own GAMA Records — claimed to be one of the first logo deals in the UK — since the second album.

The first LP — *Camel* — came out on MCA and since then GAMA has released *Mirage*, *Snowgoose*, *Moonmadness* and *Raindances*, the latest album which went straight into the chart at 20.

The partners' management and promotional efforts for this latest Camel disc were crucial because the band had been away from the British scene for around 18 months, in which time the industry had been turned on its head by the new wave.

Camel's music — firmly based in the early-Seventies style of heavily arranged flash rock featuring long instrumental passages from both keyboards and guitars — might not have been commercial enough to still make an impact after so long away from the marketplace.

There had also been personnel changes with Richard Sinclair coming in on bass and well-respected session saxist Mel Collins becoming an honorary member of the band and a featured soloist.

"Actually, we weren't too worried about the lay-off," revealed Hole. "The band had added a couple of new members who had gelled really quickly. In fact we had the album finished in May and ready to go."

"Our only problems were financial, because we had to keep the band going while we waited for the right moment for release. It really came down to a question of when to put the record out. Once that decision was made, everything else slotted beautifully around it."

"The delay helped us in a way,"

put in Dukes. "It meant we were able to organise a very careful, and we think effective, campaign around the record."

"The cover artwork was something that occupied a lot of time. We saw over 20 roughs and had several of them made up into artwork form before deciding on the one we wanted. Then the cover artwork was used as a king of logo on everything mounted around the release, and especially on a very strong point-of-sale push."

"It went on streamers, window displays, t-shirts, stickers and all kinds of little gimmicks which all added up to a forceful, unified image. We also invested in a big advertising campaign including a double-page spread in the *Melody Maker* and full pages in the other consumer press which almost amounted to a re-launch for the band."

As former agents Hole and Dukes know the importance of live work to back up any recordings. Timing here is all important so a lot of preparation went into the tour, which is currently drawing to a close, just before the circuit is deluged with acts.

"We did four warm-up gigs unannounced in strange places around the UK to get the show working perfectly. The band are very visual as well as musically stirring, so it was important to rehearse everything well. We then took the band to the Continent before starting the British gigs," explained Hole.

"At first we were worried that the album had gone into the chart too high at 20 and would not keep going, but it maintained its rating. The tour was timed for three weeks after album release so that the interest surrounding the concerts would generate more sales momentum."

"Then we had a bit of good fortune when we were offered the first BBC Sight And Sound In Concert show of the new series which went out right at the start of the tour and helped ticket sales a lot."

Another important link in the virtual re-launch process is GAMA's good relationship with Decca, which licences the label.

"We are able to present our own product to the sales and distribution people at Decca and impress on them the significance of the release to the people who actually sell the album into the shops," affirmed Dukes.

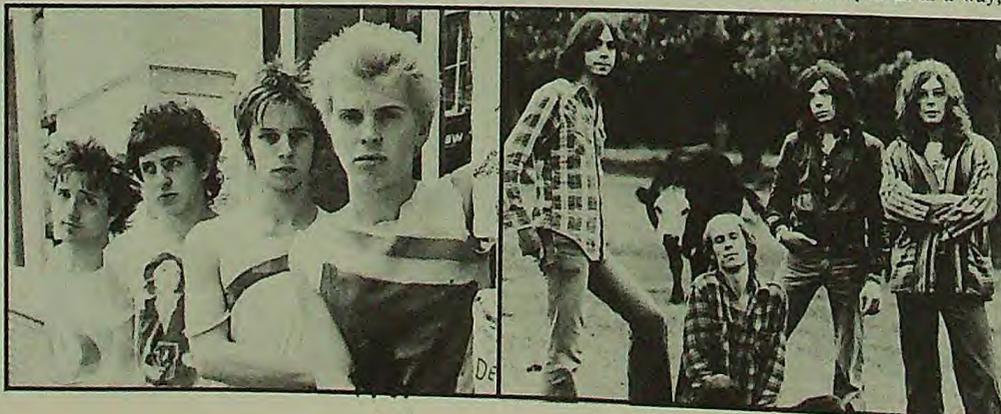
"We were able to completely unify the campaign because we are both managers and record company. We probably score over less experienced managements because we have been in the game long enough to know how to cover all the shots right through the system."

"People cannot give us excuses, because we are in contact with the top executives who actually handle the job."

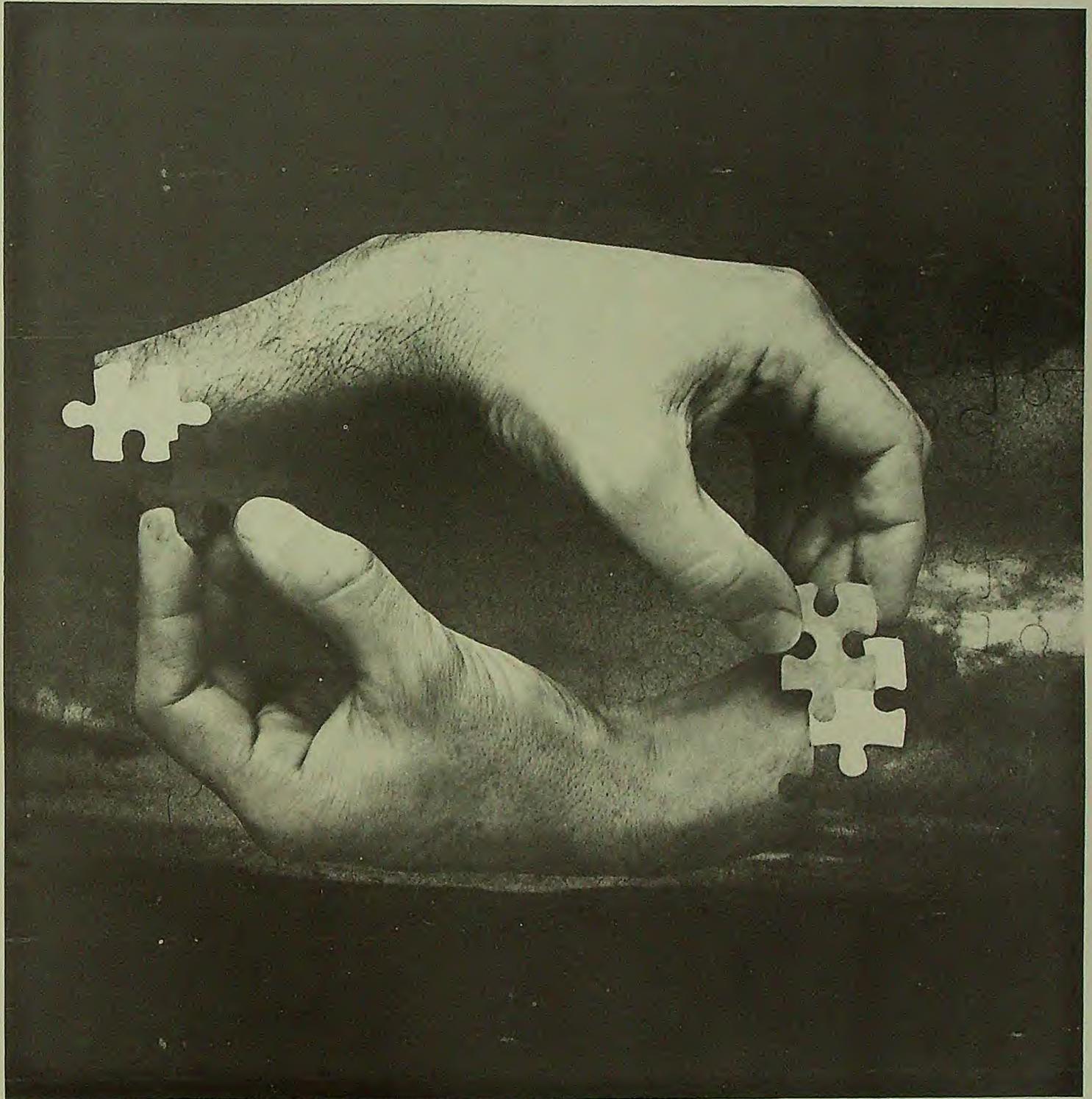
Unlike the Joseph-Ingham duo, who are intent on doing things their way and breaking established patterns to get originality and credibility from the new wave fans, Hole and Dukes believe that record marketing is becoming close to the American model.

"In most respects we follow the American way of doing things," said Hole. "We have carefully-timed album releases with a major tour to coincide, maybe a single if the band can pull a programmable track off its album and definitely a commercial radio interview in every tour town."

But as in the case of the new wave management, Messrs Hole and Dukes are anxious that most of the credit should go to Camel themselves. "They delivered a strong album and their concerts are great both musically and visually. They send the kids away buzzing, and have been doing two encores per night. With that kind of approach, anything we do is helped immeasurably."



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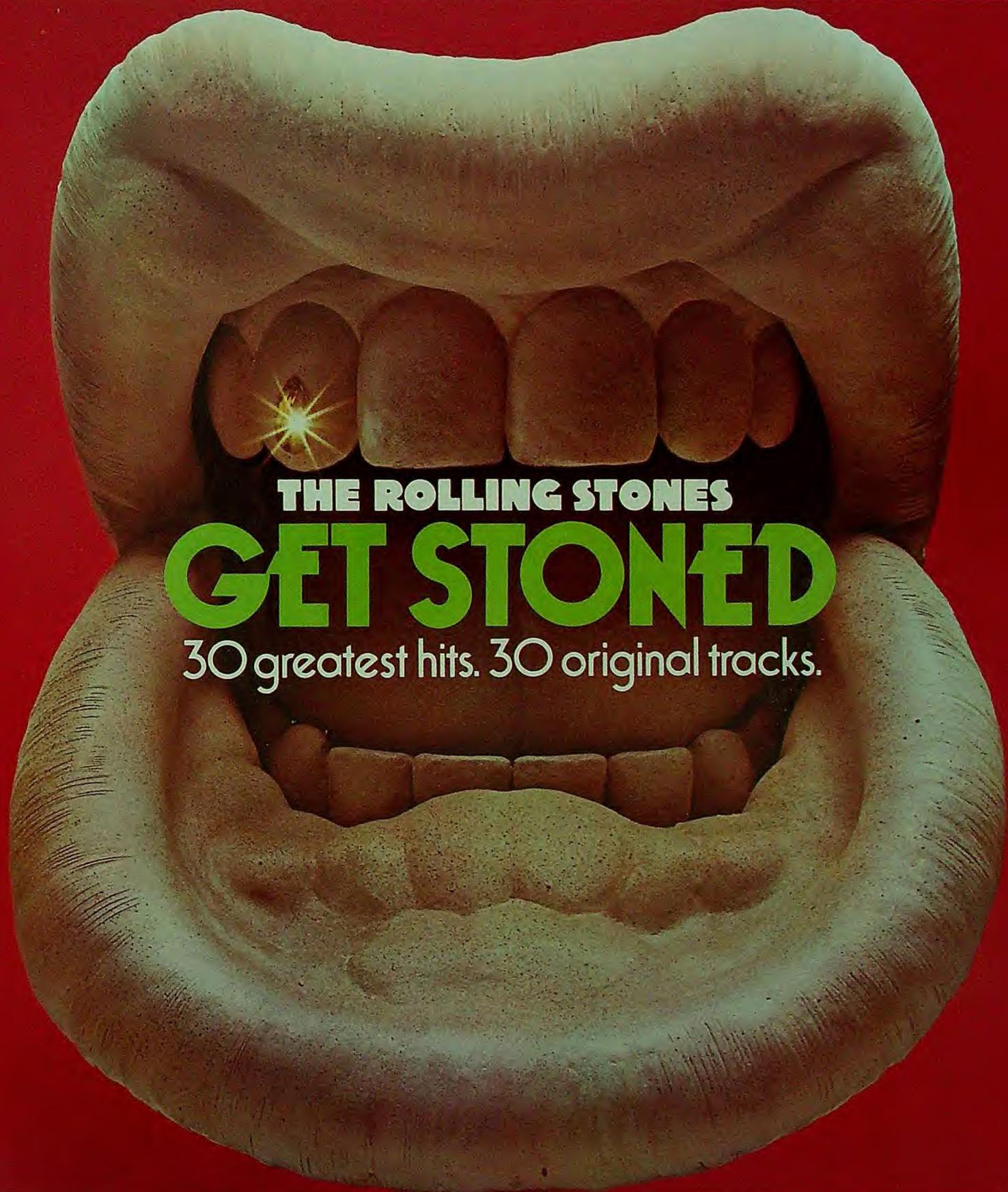
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FEATURE

A&R from hippies to punk

"WHEN THE new Heart single comes out on CBS, I'll be down the shop to buy it," says United Artists' head of a and r Andrew Lauder. He probably won't have to, in fact, because a feeling of mutual respect exists between him and CBS's a and r chief Dan Loggins, so doubtless Loggins will find it in his heart to furnish Lauder with a complimentary copy.

But the fact that Lauder still thinks in terms of walking into a record shop and buying a single is some indication of how little 12 years in the music industry has eroded the enthusiasm which first brought him into it. He still maintains a level of "naive idealism" (his words) about the music he likes to put out: people's bands playing socially aware music, "the kind of records I'd like to buy and take home and play".

For once the sentiments don't sound hard-boiled, well-used and certainly not in the least bit phoney. It is clear that Lauder lives the music with which he has created such a solid identity for United Artists, slowly progressing it from a distinctly unfashionable late '60s dinosaur to the point where in 1977 it is high on the list of any manager seeking an outlet for his protégés.

Late for this interview, he arrived breathlessly back from Leicester by the distinctly no-first class, non-luxury route of a motorway in a friend's car having gone up there the previous day in order to catch Dr Feelgood and Mink deVille in concert.

The friend was Richard Ogden, former press officer at United Artists, with whom Lauder has formed a lasting friendship. Such things are rare enough in a business where people tend to look most fondly upon those who can help them, so it says much for both men that Lauder's refusal to sign Ogden's long-nurtured band The Motors did nothing to damage things between them.

"I really liked the tapes Richard brought me," says Lauder, "but when I saw the band live I didn't enjoy them. I knew that they would probably break through, because I know how Richard works and I knew he would eventually iron out any problems."

Subjective

"But I don't like to sign anyone unless I'm really excited."

The Motors are one of four bands which Lauder has turned down this year — all bands which he feels will gain record success. The others are XTC from Swindon, X-Ray Specs and Boomtown Rats.

At the time the Boomtown Rats were brought to him he was very tied up in the Stranglers project. The tapes impressed him although the group was playing some Dr Feelgood material. "This is a small company and one group playing another's material on the label would have been silly."

XTC on the other hand lost out because he wanted very much to sign the Buzzcocks from Manchester and working on the principle that "you can't sign everything" he passed up XTC.

No-one would any longer criticise Lauder for passing up or signing an act. Over the years he has earned the right to follow his nose in these matters through consistent, if not always spectacular success.

But in the past he has taken flak, most notably about Curved Air. "I actively passed on that group", he says. It brought him a lot of criticism. "But late I watched them on The Old Grey Whistle Test or whatever it was called then, and I just thought they were rubbish." Similarly, Ten Years After were dismissed as "boring". To Lauder these purely subjective feelings are justification enough for not signing

TIME WAS when a&r men were the giants of the record industry. Men like Norrie Paramor, Dick Rowe, Norman Newell, George Martin and Johnny Franz had the power to make or break an artist and dictate to a large extent the musical policies of the companies that employed them. They found the artists, chose the songs, produced the records and acted as general career mentors. In their place a different breed of company a&r has grown up, still executives of influence but of

something even when it looks like taking off. "Who knows whether Ten Years After would have been successful with us anyway?"

There is an air of confidence about him, something which is notable in many who are the product of a boarding school education. It led him to quit at the early (for public school) age of 16, safe in the conviction that he would make his mark in the music business, the only future he ever seems to have considered.

Even in the hot-house, upper-crust atmosphere of boarding school his passions were for street level music. He moved from trad jazz to American music, thence to the earthiness of the British beat groups and later to American blues, Motown and anything to do with r'n'b. He played guitar — "badly. I wanted to be good too quickly, and didn't have the necessary patience."

He came to London in 1965 and headed straight for the Melody Maker offices. He couldn't get past the doorman so his next stop was Record Mirror, but, he feels, his terribly nice way of talking didn't seem to fit in with the grittiness required for reporting.

Undeterred, he soldiered on to the New Musical Express only to discover they had moved office. But nearby was Southern Music's habitat so he walked in and asked if there was any work going. He could add up better than most, he says, and after a few minutes conversation was put straight to work on invoices in the trade department for £7.50 a week.

"Southern had a really good production company in those days," he recalls, "and there were always people like the Ivy League and Donovan recording downstairs."

Despite the headiness of such close proximity to the stars of the day, Lauder quickly recognised that this work was not going to take him to further heights in the business, so in the summer of 1966, after 18 months of invoices, he left to manage a band.

By his own account he made all the mistakes that are possible in management — a useful experience for later on, nevertheless — and was soon stuck in no less a dead end than the trade department had been.

He did a three-month stint at the PRS and then heard that Bob Reisdorff was setting up a London office for Liberty Records. "I called him up and told him I was just the man he needed. He said 'I don't know what I'll do with you, but come over anyway.'"

1967 was a fantastic year to be launching a record company in London. By then the San Francisco hippy movement was in full flow and groups like Jefferson Airplane and The Fugs were changing the way records were made and sold. It was this sort of consciousness that affected Lauder — artists who represented something more than just the music they played. Many people who were tuned into the new lifestyle set up independent record companies and challenged the majors' domination of the market. Fortunes were made — and lost — and excitement became an almost tangible entity.

In this breathless atmosphere Reisdorff and Lauder — two of a four-man staff which also included promotion man Ronnie Bell — set to work to make the Liberty label a



force to be reckoned with. "Everybody did everything from buying the doormats to deciding what colour the label should be. Putting together the first release was great experience, going through all the back catalogue to find stuff worth re-releasing."

His first job designation was as a promotion man. "I hated it, really hated it. A lot of the records I didn't like, anyway. But I was so pleased to be working for the company, to be involved right at the beginning, that I did it."

The records that he did like, by the Bonzo Dogs and Family, were difficult to get airplay on. Only John Peel in those days was playing that sort of music. A bitter disappointment was losing Family to Reprise after only one single, Scene Through The Eye Of A Lens.

Hysterical

But the Bonzos were a different story. Launched on an almost totally unsuspecting press at a reception in Raymond's Revuebar their bizarre antics reduced even the most cynical of the journalists present to such hysterical laughter that a second reception at the Open Space Theatre saw Liberty Records employees being turned away from the packed house.

Nothing like the Bonzos had been seen in Britain before and some remarkable concerts, at the Saville Theatre and one particularly bizarre event at the Royal Albert Hall with Tiny Tim topping the bill (and a white-tie and white-tailed Richard Perry conducted the orchestra behind him, built them into a cult which in turn led to record sales and even appearances on Top Of The Pops with their hit Urban Spaceman.

By this time Liberty was establishing itself as a more contemporary company with signings such as Jeff Lynn's Idle Race and the appearance on red vinyl of Hapshash And The Coloured Coat on the Mint label. Andrew Lauder, with typical nerve, decided to quit promotion and become label manager.

"The original label manager had left and I thought 'That's for me' so I moved into an empty office, got some furniture in and set to work. Nobody ever said 'You are now a label manager', I just did it."

He takes credit for picking the first UK single off Canned Heat's debut album, On The Road Again and pinpoints it as the first significant success for him related to a and r, although he was not yet functioning in an a and r capacity. But his major move around this time, and one which he

lower public profile. They are less often seen at the studio controls, maybe have to contend with a managing director who fancies his chances as an a&r expert as well as being a business brain. In this series Paul Phillips will be talking to a cross-section of today's a&r men and examining their contemporary role in the record industry. First subject is Andrew Lauder who has delivered some unexpected winners for United Artists.

acknowledges "probably kept me in my job for a few years" was picking up the Fantasy label for the UK.

It was the first stamp he was able to make as an individual on the company. He liked West Coast rock, so he signed a West Coast label. Fantasy had a group with a couple of flop singles behind them in America — Creedence Clearwater Revival. "Then we heard Proud Mary and I knew we had a hit on our hands."

But every silver lining has a cloud and when Trans-America Corporation, who already had United Artists Records, bought Liberty, ego problems began to emerge. "Noel Walker, who had been at Decca, came over as head of a and r. It was strange because I was quietly building a little roster of artists and getting into a and r."

He had had a previous offer from Ron Kass to move to Apple when Kass left Liberty to head up the Beatles new empire, but Al Bennett, Liberty president, persuaded him to stay. But in 1970 he actually accepted a job at Chrysalis.

He never got there because Mr Martin Davies stepped in and more than doubled salary. More importantly, for Lauder, he was also recognised in an a and r capacity.

It was a difficult time. After a bright start Liberty/UA had not really emerged as a particularly exciting company. The American parent company was not inclined to give heavy financial assistance and managers looking to America for the big buck were not attracted to UA since it was heavily committed in the US to a m.o.r. market.

In Britain circumstances lead the company towards a new identity. Liberty's distribution deal with Philips ran out and the label switched to EMI which was already distributing United Artists. Liberty was gradually phased out and UA became the leading light. A series of low-budget signings — Man, Help Yourself, Hawkwind, Groundhogs — established UA and Lauder with a definite image.

To many outsiders it was an unenviable image, a low-profile company signing unspectacular acts seemingly determined not to succeed beyond break-even point. Even inside the company support for Lauder was not always strong.

"In those early days, particularly with Hawkwind and the Groundhogs, I felt people at UA had the attitude 'It's another of Andrew's weird groups, but let's humour him'."

"I also felt we didn't spend as much money as other companies might have done, and sometimes, after some small success, we might have thought we'd made it when we'd really only reached first base."

Nevertheless he chose to be selfish in his signings and only rarely took on an act with a view to the Radio 1 playlist. Sales figures justified his actions. Help Yourself may only have sold 3-4,000 albums a time, and Gipsy were not too successful either. But Man always cleared the 30,000 mark and Be Good To Yourself At Least Once A Day reached 60,000. Hawkwind reached six figures with their second album and topped the singles charts with Silver Machine. The Groundhogs too were big album sellers.

During all this time Lauder was image-building. Whether a group was a big seller or just a cult name

they were all part of his a and r vision. He conceived the Greasy Truckers Party album, a live sampler priced at £1.49, put out a Man double 10-inch album, put singles in coloured bags, issued a limited edition Man album at 99p and generally promoted his bands in such a way as to suggest that these really were "people's bands".

Convincing the company that these concepts could be executed in a worthy cause — a long-term profit-making — was not easy. "Accounts would say 'Well you know there's not the usual margin in this'."

"But the point was to get people to buy those collectors' item records to introduce them to the act, so that they'd buy the next album. Some of the limited edition albums actually charred."

"Another idea was the free single with an album, which we did with the Feelgoods and Stranglers. I figured that the best gimmick to get people to buy a record was to give them more of what they were already buying."

One concept he could not get off the ground was EPs. "Alan Warner and I were really into the EP idea, but no-one knew what to do with them. Dealers wouldn't put them in the browser racks because they were too small and they didn't know how to display them. It was the one thing I allowed myself to be talked out of. Now of course everybody's doing it and dealers put them all over the walls."

All the patient groundwork over the previous ten years paid off hugely for Lauder in 1976 when Dr Feelgood's second album zoomed to the top of the charts. It was the first blow against the rich rock establishment, and when the punk/new wave floodgates burst United Artists stood out as the only established company whose signing of the new groups was a logical extension of a long-standing policy.

The company was suddenly fashionable, and by simply sticking to his guns Lauder's way of doing business had provided the text book for the new wave. The 'phones didn't stop ringing and Lauder decided it was time to bring in some help to stem the tide of managers flowing into his office.

Enjoyment

Martin Rushent, engineer for Yes and other big acts, was his ideal man. "Martin knows studios and can often show me where a record is not working. I just know if a record isn't exciting me then it's lacking something, and Martin can tell me technically what it is. Plus he has broader tastes than I do."

But it never just rains. One of Rushent's first projects was to produce the Stranglers' debut album. Its success is legend, and Rushent is now one of Britain's most in-demand producers.

So Lauder finds himself back to square one, coping with the 'phone calls and the knocks at his door, checking out new groups at tatty club gigs, waking up at three in the morning — if he's managed to get to bed by then — with some idea to help launch the Buzzcocks, his newest signing.

His only thoughts on the future are that at some point he might be tempted to set up on his own, but it would only be to carry on the same kind of operation he has at UA. "I wouldn't care to work for any other record company," he says. "There are few people in this business that I respect and most of them are here."

"At the moment I don't want to move away from the fun of being involved with all the groups that I've signed." No secret ambitions to be a managing director? Emphatically not.

"Too much of what they have to do looks boring to me. I can't do things well if I'm not enjoying them."

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MUSIC WEEK

WEEK ENDING OCTOBER 15, 1977

1	20 GOLDEN GREATS Diana Ross & The Supremes	•	Motown EMTV 5
2	8 NO MORE HEROES Stranglers	•	United Artists UAG 30200
3	2 OXYGENE Jean Michel Jarre	□	Polydor 2310 555
4	3 LOVE YOU LIVE Rolling Stones	•	Rolling Stones COC 89101
5	6 AJA Steely Dan	•	ABC ABCL 5225
6	7 RUMOURS Fleetwood Mac	□	Warner Brothers K 56344
7	5 MOODY BLUE Elvis Presley	•	RCA PL 12428
8	4 BAD REPUTATION Thin Lizzy	•	Vertigo 9102 016
9	10 GOING FOR THE ONE Yes	•	Atlantic K 50379
10	14 PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVL 1026
11	9 A STAR IS BORN Soundtrack	•	CBS 86021
12	15 SHOW SOME EMOTION, Joan Armatrading	•	A&M AMLH 68433
13	38 PASSAGE Carpenters	•	A&M AMLK 64703
14	17 I REMEMBER YESTERDAY Donna Summer	•	GTO GTLP 025
15	NEW HOME ON THE RANGE Slim Whitman	•	United Artists UATV 30102
16	13 MAGIC FLY Space	•	Pye NSPL 28232
17	16 TWO DAYS AWAY Ekie Brooks	•	A&M AMLH 68409
18	12 20 ALL TIME GREATS Connie Francis	•	Polydor 2391 290
19	19 EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
20	24 STRANGLERS IV The Stranglers	□	United Artists UAG 30045
21	NEW ECHOES OF THE 60S Phil Spector	•	Phil Spector 2307 013
22	54 A FAREWELL TO KINGS Rush	•	Mercury 9100 042
23	23 BOOMTOWN RATS Boomtown Rats	•	Ensign ENVY 1
24	NEW LOVING YOU Elvis Presley	•	RCA PL 42358
25	21 BEST OF ROD STEWART Rod Stewart	•	Mercury 6643 030
26	27 SIMPLE DREAMS Linda Ronstadt	•	Asylum K 53065
27	11 BEST OF FRANKIE LAINE Frankie Laine	•	Warwick PR 5032
28	NEW COUNTRY BOY Don Williams	•	ABC ABCL 5233
29	25 HOTEL CALIFORNIA Eagles	•	Asylum K 53061
30	18 WELCOME TO MY WORLD Elvis Presley	•	RCA PL 12274
31	20 THE JOHNNY MATTHIS COLLECTION Johnny Mathis	•	CBS 10003
32	30 GONE TO EARTH Barclay James Harvest	•	Polydor 2442 148
33	34 THEIR GREATEST HITS 1971-1975 Eagles	•	Asylum K 53017
34	37 ARRIVAL Abba	•	Epic EPC 86018
35	36 MY AIM IS TRUE Elvis Costello	•	Siff SEEZ 3

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TOTAL STAKE ON ACCOUNT WITH PYE	PLEASE TIME ALL SELECTIONS	TOTAL RETURNS FUN

PLEASE HAND SET IN INTACT. ALL BETS ACCEPTED SUBJECT TO RULES

NEMS bookmakers

STAKES	SELECTION	Time & Meeting
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TOTAL STAKE ON ACCOUNT WITH PYE	PLEASE TIME ALL SELECTIONS	TOTAL RETURNS

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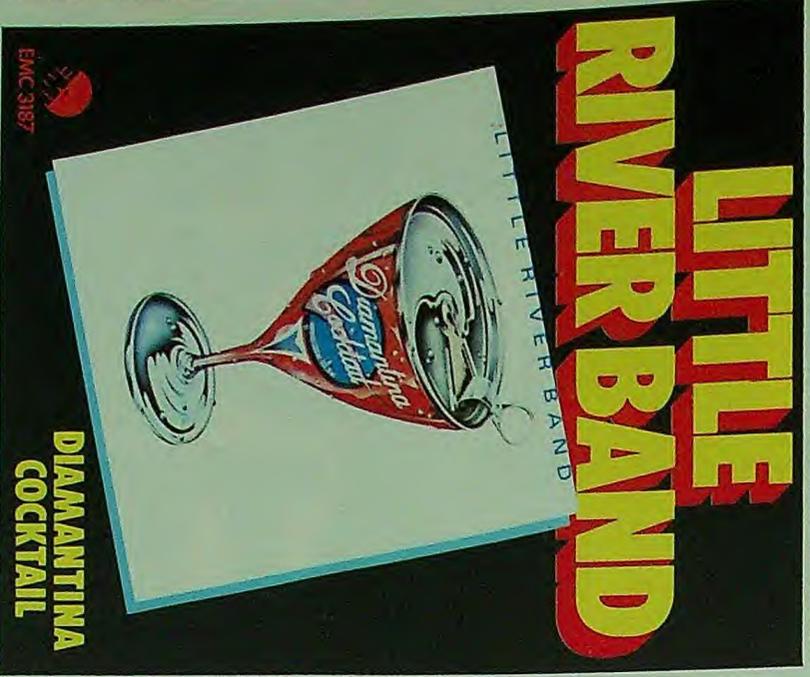
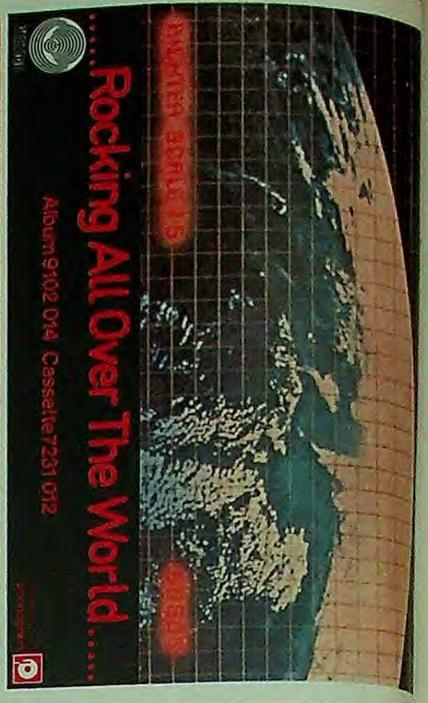
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37	22	RAIN DANCES Camel	Decca TXS 124
38	NEW	GREATEST HITS VOL. 2 Eton John	DJM DJH 20520
39	48	SONGS IN THE KEY OF LIFE Stevie Wonder	Motown TMSP 6002
40	NEW	BEAUTY ON A BACK STREET Daryl Hall & John Oates	RCA PL 12300
41	47	LUST FOR LIFE Iggy Pop	RCA PL 12488
42	46	LVIN' ON THE FAULT LINE Doobie Brothers	Warner Brothers K 56383
43	33	ENDLESS FLIGHT Leo Sayer	Chrysalis CHR 11225
44	31	THE SUN YEARS Elvis Presley	Charley SUNLP 1001
45	49	GREATEST HITS Herman's Hermits	K-Tel NE 1001
46	43	FIRING ON ALL SIX Lone Star	CBS 82213
47	42	GREATEST HITS Alpha	Epic EPC 69218
48	32	NEW WAVE Various	Vertigo 6300 902
49	35	G.I. BLUES Elvis Presley	RCA SF 5078
50	26	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12
51	45	20 GOLDEN GREATS Shadows	EMI EMTV 3
52	53	ANYTIME, ANYWHERE Rita Coolidge	ABM AMLH 64616
53	28	BLUE HAWAII Elvis Presley	RCA SF 8145
54	NEW	THE MOTORS The Motors	Virgin V 2089
55	40	LOVE AT THE GREEK Neil Diamond	CBS 95001
56	-	LOVE FOR SALE Boney M	Atlantic K 50385
57	55	BE SEEING YOU Dr. Feelgood	United Artists UAS 30123
58	44	A NEW WORLD RECORD Electric Light Orchestra	Jet UAG 30017
59	-	BOOK OF DREAMS Steve Miller Band	Mercury 9286 455
60	NEW	ROUGH MIX Townsend/Lane	Polydor 2442 147

* MILLION (PLATINUM) • 1/2 MILLION (GOLD) □ 1/4 MILLION (SILVER)
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37 22 RAIN DANCES Camel

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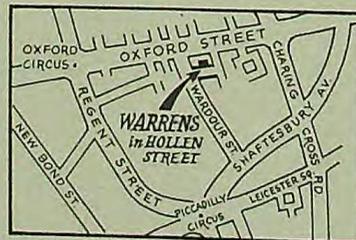
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Consumer law: second part due in November

NEW REGULATIONS about the content of some terms in documents which traders give out to the public come into force on November 1. They are the second leg of the Consumer Transactions (Restrictions on Statements) Order 1976 — the first part of which made it illegal to go on displaying notices which suggested that the consumer's rights were restricted or avoided.

Three further extensions are made — and new criminal offences — so this is what dealers should guard against. No advertisement must be published which is directed at consumers but which contains any statement which would be void by virtue of section 55(4) of the Sale of Goods Act or section 12(3) of the Supply of Goods (Implied Terms) Act 1973 or which is inconsistent with a warranty implied by the Trading Stamps Act. Such a statement is one which suggests that the consumer's inalienable right to be supplied with goods which are of merchantable quality, fit for their purpose and meeting any description is limited by the trader or avoided altogether. An advertisement which says, "sale goods — not subject to return" for example, would be within these rules.

Secondly, dealers must not supply to a consumer goods bearing or in a container which bears such a statement.

Thirdly, and perhaps most

THE LAW AND THE DEALER

important, dealers must not give a consumer at any time before or during a shopping transaction any document which contains such a statement. Many traders still use printed forms of invoice or order form which contain exclusion clauses — "all terms implied by law as to the fitness or quality of any goods are hereby excluded", for example, is a plain attempt to avoid the consequences of selling dud goods. It was alright until May 1973, when it became ineffective legally. But because people still used them and the public were confused the new rules were made. So if invoices or contracts contain these terms, after November 1 dealers will be committing a criminal offence.

Delivery notes also sometimes attempt to avoid liability, by a statement such as "Goods signed for are deemed to comply with the contract". After November 1 it will be illegal. And a guarantee which contains a term which suggests that the retailer has no responsibility also falls under the axe.

Further provisions about manufacturers' guarantees will come



FOLLOWING CLOSELY on expansion of the Venus discount chain, with new outlets in Farnham, High Wycombe and Reading to complement the two original London shops, a major promotion effort is being launched. This will include a series of competitions on commercial radio. The first one later this month features the new tv album, Phil Spector's *Echoes of the 60's*, on PSI through Polydor, and PSI head Tony Bramwell has provided copies of the LP as prizes. Tying in with the competition — which has been organised by Paul Dunford, president of the Phil Spector Appreciation Society, and Peter Hobson, manager of Venus Promotions — is an impressive through-store display of the *Echoes* album, put together by Barry Barnes of Polydor. Pictured in the Farnham shop are (left to right) Barry Barnes, Paul Dunford and Martin Alexander, managing director of Venus Records.

into force in November 1978 — so anyone who issues such documents ought to get legal advice as soon as possible.

The Consumer Credit Act grinds on. You may have noticed an odd looking advertisement in the Times telling the world — or such of it as reads that paper (or are able to buy it, come to that) — that so-and-so has applied to the Office of Fair Trading for a licence to carry on certain categories of business. That is all it says.

Under the Act the DGFT has the power to direct an applicant for a licence to publish the fact of his application in such form and

manner as he may require. So far so good; but instead of saying that so-and-so is an out-and-out crook and as much information as you can find which proves this would be very handy ammunition in dealing with — and rejecting — his application, the OFT have been a bit nervous. One can see why; it is possible that so-and-so *isn't* a crook, but just a poor, innocent, money lender or financier who has suffered at the hands of the unscrupulous borrowers we hear so much about.

What the OFT wants is information. Good, hard facts from victims or real or imagined hard deals. Rebates refused for early

settlement, second mortgages enforced harshly when the borrower was ill or unemployed, excessive interest. That sort of thing. None of these things are of themselves illegal but they may well be unfair or improper or deceitful or oppressive — and so be grounds for a refusal of a licence. Readers, particularly dealers, may know of such cases — either because they have suffered personally or because of inadvertently using one of the less savoury credit institutions. Anybody who has had a raw deal, get in touch with the OFT, Bromyard Avenue, Acton W3. Don't wait for a notice to go in the paper.

Discounts: how can the independent cope?

MY SPIRITS go up and down these days like a yo-yo, depending on the sales figures in our shops, the forecast of national financial recovery or bankruptcy which seem to alternate daily, and the success or failure of my competitors.

After a couple of weeks showing excellent trading figures I was feeling more than a little optimistic with the prospects for the pre-Christmas trading season. But reading of W. H. Smith's move to cut £1 off retail prices once again caused gloom to settle over my vision of the future. How can the independent dealer compete with this sort of discounting? If the dealer matches the cuts he has to produce extra business to make up the value. This can only be drummed up with heavy advertising which the dealer cannot afford. Anyway, how effective is advertising at a local level compared to national tv promotion? Furthermore if a dealer is situated in a suburban shopping area with a smallish shop, how many more people is he going to attract to travel to his shop for a particular album even at a hefty discount, when the customer can pick it up during his lunch hour at the town centre multiple store?

BULK BUYING GROUPS

The interesting article in MW (October 1) concerning the viability of back catalogue material to the dealer points up the independent retailers' dilemma. The only way that most of us can oppose the multiples is not on price, except in a very small range of top-selling product, but on depth of stock backed up by service and knowledge. To provide this wide range, however, means that we have money tied up in comparatively slow-moving material. This means a low stock-return and the bogey of limited cash-flow. It is a vicious circle which I cannot see any way of breaking on an individual level, although the move sponsored by Bonaparte Records to form a promotional consortium is a bold

one with what seems to be a sensible foundation. I shall be extremely interested to see how the idea progresses, although I have my doubts of its ability to succeed other than on a regional basis. I am involved with a small group of local retailers mainly over Christmas stock orders, which will, we hope, be expanded to other areas where joint action can produce extra profit. Unless dealers are content to leaving the buying to one nominee in a particular group, the problem of communication can make bulk-buying impracticable once the group extends beyond three or four. Within these limitations groups of dealers can increase their profitability to help counter any price reductions forced upon them.

OUT-DATED ANCHOR

Few things are more annoying to a dealer than receiving stock with an out-of-date price sticker. This has to be carefully removed, if that is possible, without damaging the sleeve or obliterated and covered with a current price tag. This was strongly brought home to me this week with the Anchor Plus Fours series which still have 99p printed on the sleeve. Having placed a £1.35 sticker over this I feel obliged to explain to customers that I am not trying to rip them off but that the record company is still supplying sleeves showing the old price. I can understand that there may be unused sleeves printed before the price increase, but where product released immediately prior to, or even after, the increase still has the old price I really become angry. In either case it is the record company's responsibility to send out releases with the current price label on it. Some form of sticker should have been affixed before the record left the warehouse.

While on the subject of the Anchor 12-inch series, I fail to see the future at a price of £1.35, particularly when the quality of the material is not startlingly high. I cannot see fans of Don Williams

The
Mike
Davison
column
Ali Baba Records,
Liverpool

being attracted by the 12-inch format and if they want his Gypsy Woman single — second in popularity only to You're My Best Friend — they may as well buy an LP, whereas that title had been selling steadily at 75p until its deletion. There might have been more sense in the operation if You're My Best Friend had been included on the disc, but as with several other titles in the series, such as those by Ace, Stretch and Poco, the strength of the disc lies only in one track, the rest being fillers. Why, for instance, produce a Steely Dan EP without Reeling In The Years, one of the most demanded tracks which has only been available on import for a long time?

EP POSSIBILITIES

I have enthused before over the possibilities of the EP/maxisingle format, whether it be on 12 or seven-inch discs, but the programming must be right as must be the price. Anchor will no doubt claim that the Plus Fours series was uneconomical at 99p, but other companies seem to manage even at 75p. If it is the 12-inch form which makes the series non-viable, why not reduce to seven-inch? I have never grasped record company policy over deletions and re-releases, and I suppose I never will, as my own experience of demand for a particular title often belies the usual record company reason for deleting a title — that it does not sell any more. Re-releases, too, are usually thrown on the market and although it is not worth complaining if some deleted title reappears in the catalogue there is

often a case for feeling that more could have been made of the opportunity. It is nice to welcome back Lying Eyes by The Eagles, probably their most popular track, but why did Asylum not couple it with One Of These Nights, also unavailable since the move to WEA. However, I suppose we have to be grateful for small mercies and it is at normal singles price.

Finally I should like to pass on to all record company promotion men a plea from a customer. This fellow is a dj for Southport Infirmary

Hospital radio station and cannot get promotion records. Admittedly the station is not a large one, but in common with all such stations provides a worthwhile service for patients on a purely voluntary basis. He is particularly looking for m-o-r material, but I am sure that any assistance from a generous promotion department would be welcomed. I shall be pleased to pass on any material offered and will be pleased to put interested parties in direct contact with the people concerned.

B+C
RECORDS Ltd
326 KENSAL ROAD, LONDON W10 6BL 01 929 6631 TELEX 261500 CARLES MUSICALITY, LONDON

Valentino, Valentino,
You wanted love so badly
but you're all mixed up...
Valentino, Valentino,
The women want to love you
but you're mixed up.

Mean, at a million miles an hour - The first single by PETE NEWNHAM

RETAILING

A STANDING JOKE between the elderly owner of a certain small record shop in Manchester and some of his regular customers used to be: "Why don't you buy the whole shop, as you come here so often?"

One of those avid young record collectors eventually took him up on it, and Top Ten Records in Stockport Road, Levenshulme, now belongs to Melvin Thorley. Some of his regular customers are those others to whom Mr. Jones had at times jokingly offered to sell his shop.

Thorley cheerfully admits to being a fanatic, whose 20-year-old passion for singles has resulted in an encyclopaedic knowledge — which is helping him to run his shop among imaginative lines — and a very large, much treasured, personal collection. Top Ten has been part of the business interests of Mr. Jones for many years before Thorley bought it. He discovered that the owner had plainly regarded the shop as much as a hobby as a business. Recalling the time when she and her husband arrived to take over, Cathy Thorley describes the place as having had "a rather tatty" air about it, with dusty piles of records and music, apparently going back as far as Edison, tucked into corners and crannies of the overcrowded premises.

"It seems that he always over-ordered, and never sent anything back," Thorley explained, "so there were copies of records — even 78s — in mint condition, going back to the late-Fifties." Although prepared to buy up all the shop's current stock at an all-in price with the premises, Thorley made himself resist the temptation to pay collector's prices for the remainder. The shop already had a local reputation for being the place to go for rarities, deletions and plain old oldies, but Thorley was determined that it should establish itself as a modern going concern, making its way through selling current product. However, he had his own ideas about how to attract and keep the dedicated singles buyers, and since taking over in August 1974 he has managed to set up a smooth and healthy (if not exactly spectacular) business in current and catalogue discs and cassettes, as well as his special singles operation under the name Brand New Oldies.

On moving in he radically altered the shop layout to give himself and his customers breathing space. He reduced the number of browsers to a

The dealer as a fanatic

minimum, relying on the fact that people either know what they want and will ask for it, or will be content to look through a comprehensive list of the titles available and choose that way. Wanting to start afresh and being "pretty green" about record retailing, he held sales of the stock he inherited, watching to see what went, how rapidly and at what price. They sold it all, even if it meant pricing a £2.99 record at 50p because it was something which was not popular in that area.

Lessons were learned rapidly. It soon became obvious that opening times of 9 a.m. to 6 p.m. seven days a week were more likely to qualify the Thorleys for martyrs' crowns than bring them in an income worthy of such long working hours. "We found out that people in this area don't want to buy records in the morning, and Stockport — where much of our trade comes from — seems to die off at 5.30 p.m. Also Wednesday is a half-day around here anyway." The shop now opens either at 11 a.m. (Thursdays, Fridays and Saturdays) or noon (Mondays) or at 1 p.m. (Tuesdays) and closes at 5.30 p.m. every day except Friday when it stays open until 6 p.m. It does not open at all on Wednesdays. The free hours allow Thorley to keep up his own extremely high standards of listing, sorting, cataloguing and storing of records, and to make deliveries locally.

Passing Trade

His shop attracts a lot of passing trade, especially before 4.30 p.m. when parking is allowed along his section of the much travelled A6. "There are also several housing estates nearby. We do have regulars," Thorley commented, "but mostly they seem to be fresh faces every Saturday". Vandalism is not unknown in the area, and to protect his shop windows Thorley puts up wooden shutters when closed — carrying details of opening hours painted on them. They do put across the message that the shop is closed very clearly, and this fact led indirectly to a major and permanent change in Thorley's buying habits.

When he took over the shop there were accounts existing with all the



A SINGLE-MINDED man — Melvin Thorley at Top Ten Records, Manchester.

usual record companies, and for awhile he kept these up. He found that as a small shop he was at the mercy of the efficiency, or lack of it, of those who took his orders down and those who picked and packed. Any mistakes were a far more serious problem for him than for a larger shop, because a wrong order sent, or a clutch of faulties which were unsaleable, could put him out of stock of a much needed current seller for up to a week — and most dealers sadly accept the hard fact that "customers don't come back". But beyond such problems was another. The short opening hours and the black shutters led to many occasions when distribution vans passed him by — the driver assuming that there was nobody to take the order in.

It was all becoming rather frustrating when a conversation with a market trader introduced the name of Colin Reilly and Wynd Up Records. Wynd Up is a one-stop operation which has built a reputation for itself and its entrepreneurial founder in a surprisingly short time, but when Thorley first went there it had only just got off the ground. Thorley revealed that he had found something of a tussle with his retailer's conscience before trying Wynd Up, holding as he did to the theory that a dealer really ought to have accounts, and keep in regular contact, with the major record companies, and that one-stops were "an unprofessional way of buying", strictly for market traders. His conscience lost to curiosity and horse sense.

"We went there and like it — getting all the records we needed, from all the record companies, and paying cash instead of losing track of what we were spending until the shock of an invoice at the end of the month. I was so delighted that, even though I was worried about not using my accounts with the record companies I started to let them lapse one by one. The ability to see what you are buying at a one-stop won me over." He was also won by Reilly himself — by his willingness to help the dealers out in every possible way, by his sharp business sense in what he bought in and when and by his energy and ambition. "I put Reilly in the company of Alan Mullery and Freddie Laker" Thorley remarked, "And I know being compared with them would please him".

Looking for a special line which would help build Top Ten's image and reputation Thorley noticed that Reilly held very good stocks of Motown releases. With Reilly's encouragement he decided to make Motown singles a feature of his own stocks, but took the matter a step further by having a copy of every title available — even those which Reilly warned him would be difficult to sell. "I told Colin I wanted to do the whole Motown singles catalogue,

even though there are a few titles in there which, it must be admitted, nobody really seems to want. But I took every one of the 120 or so titles, and always stock new ones, even if I only keep one at a time of some. If it's TMG prefix, and is not deleted, I will have it. And people have got to know about it.

"I invested 25p in a large yellow art board, and wrote on it a complete list of my 'Tamlam Top 100'. Eighteen months almost to the day later I last week sold the 100th Motown single. It may not seem a vast number, but I am very pleased because in that 1000 were some weird ones; and because we are known in the area for Motown singles they are important as a springboard for selling other stock". He does not stock the full range of Motown albums," because the LPs never go like the singles, which draw the collectors".

Motown

Motown in Britain has issued 539 singles to date, of which about 140 are still available. Many of Thorley's customers in common with himself are as interested in the deletions as in the current catalogue. His own collection has some for which he could get a rewardingly inflated price, but he has absolutely no intention of selling them. The man who talks affectionately about Motown singles by their catalogue numbers, and has to be gently reminded that there actually are people who do not know them all by heart, reported that the all-time best-seller in his experience is Marvin Gaye's Wherever I Lay My Hat, which is a B-side but is always asked for by name. "I get customers in here who have been all over town asking for it and retailers have denied all knowledge. It delights me to be able to say immediately 'how many do you want?' and if that single ever comes up on the deletions list I am definitely going to buy a box or two."

While he no longer has the regular supply of information from record company mailings Thorley is anything but out of touch. Through regular visits to Wynd Up, reading *Music Week*, listening to local and network radio, talking to customers and subscribing to the Francis Anthony list of releases, he keeps up. More than that, he frequently moves ahead; although deprived of WEA mailings, he heard the Ma Baker singles on the local commercial station, guessed it would move fast, found its number in *Music Week*, ordered it from Reilly, started to play it in the shop, and was selling it briskly before most other dealers had obtained their supplies.

Thorley agreed that the way he runs his business requires enormous amounts of energy and constant attention to detail, and he accepts

that the cutting of his lifelines to the record companies means "it is all up to me". This he accepts, even though it means "I don't get any record company treats. I help to make many an artist's product a hit, but I am never going to be asked to one of those big dos in London to meet any of those artists . . . Colin gets asked, of course!"

He receives no back-up promotional material, so finds his own — like the near life-size cut-out of Twiggy (donated by a Mini showroom) which invitingly adorns his entrance, or the montage of pictures of Pans People, or other relevant pictures cut from magazines. If he cannot paper his walls with posters and other colourful enticements to buy, he can and does talk to his customers, helping them to choose from his bulky hand-written titles lists, and trying to give them what they want.

He can of course only reach those who do come into the shop. It never ceases to puzzle him that people who will travel 20 miles to a big supermarket will not go even to buy a record they want. When Presley's Way Down was out of stock at RCA's Birmingham depot, and none of the Stockport multiples had any, he was sitting comfortably on the 50 he had bought from Reilly, but they were sold to people in his immediate locality.

Top Ten's offer of "brand new oldies" grew out of the Motown project. Thorley has built up a list of 1000 titles of singles which span almost 20 years, but because they have not been deleted he can buy them as new pressings. One title which has developed a family tie with the shop is Duane Eddy's Because They're Young, released on the old black London label in 1959. It was bought and kept in stock by the shop's first owner, and there has always been at least one mint copy of it on the shelves ever since.

Top Ten's 1000 oldies list is constantly revised and neatly rewritten on the counter lists and on the display boards. Titles which are deleted are removed to be sold from a separate box, and from each month's charts Thorley picks certain singles which he believes have the enduring quality necessary to be added to his list. His skill at spotting potential immortals from the mass of forgettables is becoming a matter of some pride to him.

"I know that until now I have really put a surfeit of effort into the business compared with the amount of custom I get. But I'm laying the groundwork for goodwill, and we are already attracting enough trade to think of expanding. I'm looking for another shop, and would really love to get permission to set up a singles booth in either Stockport shopping precinct or the Piccadilly plaza in Manchester. Because I know what to sell, how to present it, and I can promise that by personal inspection I have made sure there are no faulties, I'm sure we would sell more than any of the multiples which would be all round us in those places."

Meanwhile Top Ten's reputation for its 1000 — give or take a few — titles is steadily growing. Among those are, in permanent stock, all 15 10CC singles, all 26 Rolling Stones, all 19 Elton John, all Donna Summers (on three labels), the four Billy Ocean hits plus the one total miss, and, as a taste of the Motown 140 which is included in the 1000 all 12 Commodores 45s.

When customers come in for the current remake of an old song, Thorley plays them both the original and the new release "just so they can compare them." He often ends up selling the oldie. A collector, he understands other singles obsessives, but his sympathy does not extend to invitations to view or buy from his own hoard. "Although if trade ever got so bad that Cathy came to me and said there was no money for food, I might be forced to put TMG 501 in the window."

DR. FEELGOOD

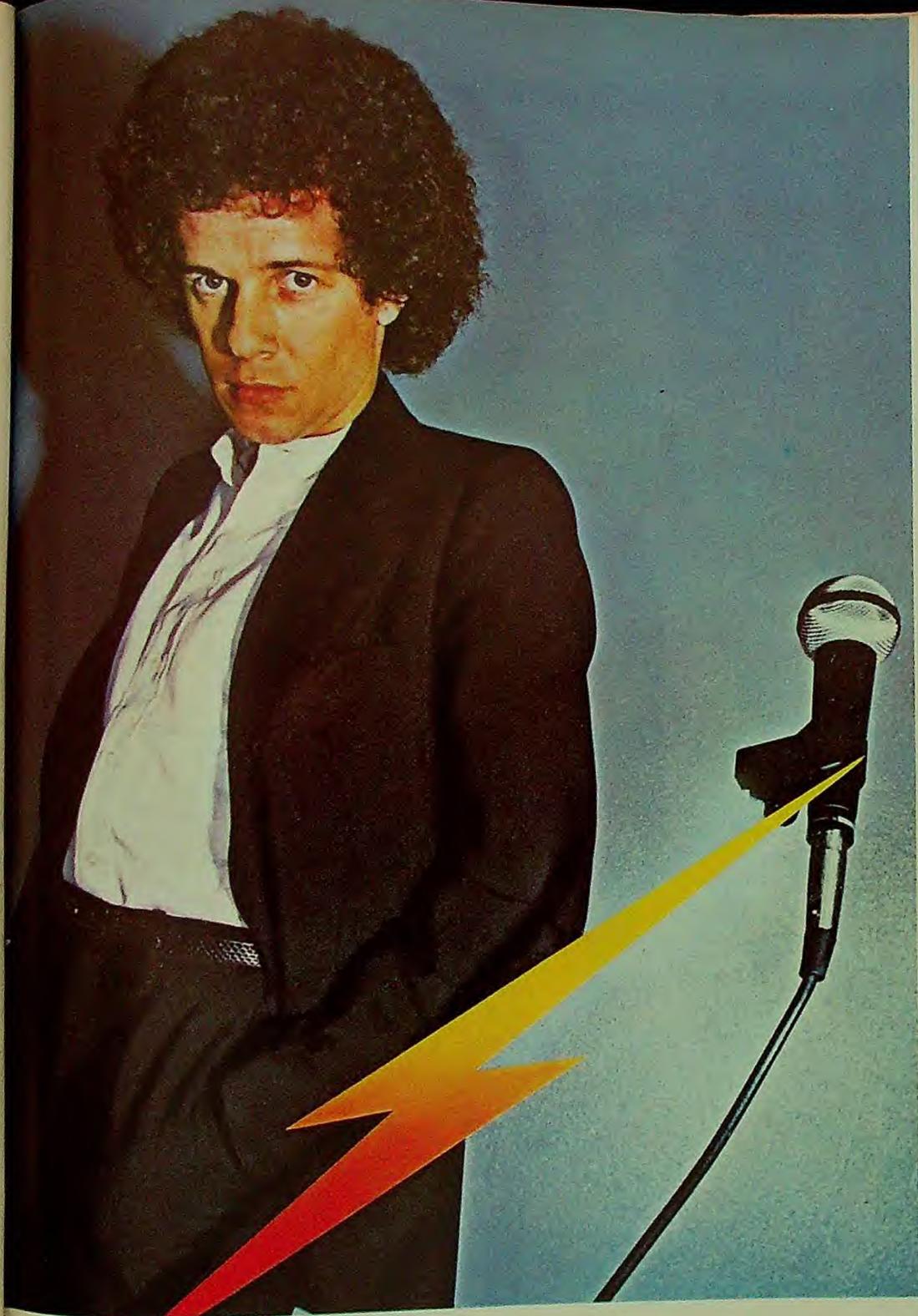
NEW ALBUM



Be Seeing You

ALBUM UAS 30123
CASSETTE TCK 30123





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

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

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

All the Sayer hallmarks are there.

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



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

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

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

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

'Thunder in my Heart' will move like lightning.

press and on all major commercial radio stations, along with extensive in-store displays.

'Thunder in my Heart' from Leo Sayer.

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

Album: CDL1154

Cassette: 2CDL 1154.

Cartridge: Y8DL 1154.

RETAILING

EVER SINCE Elvis Presley died, I have been knocked all but unconscious by the mailings from manufacturers, telling me that new books, leaflets, records, tapes and reissues galore can make my business soar. I inspect other dealers' store windows to see if they have jumped on the bandwagon, too. They have, and who can blame them?

A pretty lady dealer in Leicester tells me that "RCA isn't answering the telephone" (she assures me that she has tried to get a certain Cleo Laine cassette). I guess those nice folks up north are too busy packing up the Elvis LPs to bother with the phone.

All this makes me wonder if manufacturers have half an eye to the hospital admissions in case another star fails to make it through the night. A grisly thought, perhaps, but every good newspaper has its obituary files of data on famous folk, ready for the day their demise is announced. That old preacher-singer, Gipsy Smith (who had some best-selling 78s on Columbia) when confronted with the gramophone for the first time, said that he did not like the thought of someone listening to his voice after he'd 'gone to be with the Lord'. What an old-fashioned outlook. It was just bad timing that the Buddy Holly Week came so soon after The King's departure. With inflation like it is, who can afford an Elvis LP and a Buddy Holly disc all in one week?? Or even get them delivered?

This reminds me of a story I read in that fine book on American Vaudeville by Douglas Gilbert, published by Dover Books (US) and distributed in Britain by Constable. It seems that a desperate and hard-up performer went to see the original Oscar Hammerstein and offered to commit suicide on the stage for 50 dollars (maybe it was 500 ... see the book). Oscar

Kicking the bucket makes money

considered the idea carefully, and then said he'd have to turn down the idea. The fellow asked why. Said Hammerstein drily, "What would you do for an encore?"

Strangely enough, I have never known a record dealer die at work, which is somewhat surprising considering how many times they are near a heart attack when they discover that ordered records haven't shown up, but unordered ones have. Or that the record set of some eagerly awaited and highly obscure opera has a warp on sides 3 and 4. I have observed dealers opening boxes with all the eagerness of a child at Christmas, only to fall back aghast, crying woefully, "They haven't sent 'The Mastersingers' ...". Worst of all, dealers sometimes have the problem of the dog at the door, i.e. the wandering mongrel who decides to perform certain habits in the doorway. Once in Bristol, I was working in a store with a shallow entrance to which elderly ladies brought their dogs from afar, in order that they might relieve themselves. Why, I cannot tell. It might have been the excellence of our window display at which the doggie owner could stare, in carefully assumed ignorance of what the dog was doing. We even considered writing to Securicor suggesting that they might go into the dog-catching business.

One reason why I left the job was because of the number of times we had to shampoo the carpet inside the store (people that way had big feet and didn't notice where they trod). However, I have known a number of record dealers who opted out because of the sheer complexity of the scene today. As one sighed: "If you read all the information you get about the records, you don't have no

SHOP TALK

by DAVID LAZELL

time to sell them." How about putting *Music Week* on to microfilm and studying it in bed? Or put it on to tape cassette and try sleep-learning?

Hard times are bringing second-hand discs and tapes into some stores. Maybe it's not too much of a trend yet, but I have been surprised by the number of dealers who have a display of second-hand LPs by the door. I asked one dealer if this wasn't a risky trade. I shouldn't have asked, for he snapped straight away: "No more risky than trying to get the new ones you want".

Some stores seem to have a flourishing record department, secondhand merchandise only. I recall one store in an industrial area of the wide west, known as the 'B.O.' Store on account of the odours that proceeded from it. It was a fairly small store, with displays crammed into every available space, so that ventilation wasn't exactly up to the Empire State Building. Then a lot of hard-working chaps used to browse in their lunch break from the factory, so that a mixture of smells, stench and outright B.O. hit you when you passed the doorway. I heard that the odour adhered to the discs, giving some guests the impression that the new audio unit had been well fertilized. If you decide to go in for a secondhand display, ask the people who want to sell you their LPs what

kind of audio unit they've been played on. Unless you get a straight and honest reply, steer clear of such dubious merchandise. Going to work on the ancient bus every morning, I see people taking records to work with them, apparently intent on playing them in the canteen during lunch-hour. One shudders to think of the result. Or as Robin (Batman's batman) said, "Holy Soup-stains." Have you ever tried to play an LP with powdered potato scattered in track two? Very dubious.

Guess the world is going crazy, anyway. After a couple of years in the record business, I got to be philosophic about the occasional package of unordered LPs, faulty tapes and promises, promises. I happened to be in a book-store just the other day, when an aggrieved customer entered. You have little trouble recognizing the aggrieved customer since he breathes fire and brimstone towards any youthful assistant who pipes up, "Can I help you?" As unfortunate a phrase you could find for a fellow who has just played a record labelled Beethoven's Seventh only to discover that it's Schubert's Eighth (worse, the Eighth ain't finished yet).

The book trade has its problems too, but I must admit astonishment when this gent produced a large, leathered-covered Bible — which must have cost more than a few assorted tapes. "Some of the pages are stitched in upside down," the gent declared. He was right, and the poor bookshop manager said: "I have to examine everything before it leaves the shop these days." Imagine having to read the whole Bible before selling it, every time. No wonder he wore spectacles. Now, as a Bible-thumper myself, I have to

confess that I was brought up in a world in which Bibles were always printed straight and stitched right way up. You'd better check yours as soon as you can, especially the Second Book of Peter.

The EMI Greensleeves series — even including the recent increase in price — seems to offer the kind of deal customers want, namely outstanding recordings, albeit reissues, in what is now termed a medium price bracket. But once a standard is set for any new medium price LP/tape, it just has to be consistently high. Building customer confidence isn't too easy at any time, and I know a fellow or two who needs his shoes repaired but spends his cash on cassettes instead. Anyway, listening to music, barefooted, has something going for it, so they say.

Operetta seems to be enjoying a boom, and after his Happy Lehar LP, James Last has done a similar arrangement for the late Robert Stolz. To my mind, James Last is never better than on these two issues. Fritz Wunderlich in Vienna (Polydor) has a magic about it that is quite impressive even though the material was apparently recorded in 1966*. The lack of any information on the singer or material in the cassette issue is most regrettable — Fritz Wunderlich deserves better than a bare list of songs. One of the songs is called *Imagine The World Were A Bunch Of Flowers*. Trouble is that inflation has hit the floral business, too. Anyone care to do HP on LPs? To conclude, the much lamented departure of Elvis shows, as far as the nostalgia book/LP business is concerned, the truth of the old proverb, "It's an ill wind that does nobody any good."

*1966 was the year in which Fritz Wunderlich died, after a fall at his home.

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3RD MUSIC WEEK BROADCASTING FORUM

AT HOTEL DE FRANCE 18-21 NOVEMBER 1977.

CONFERENCE PROGRAMME
Saturday, 19th November, 1977.
Overall conference chairman: Gillian Reynolds.
Future of broadcasting as seen by the IBA — Tony Stoller Senior Information Officer Radio, BBC — Peter Redhouse, Deputy General Manager, BBC local radio.
Audio visual presentation for ILR — Terry Smith, Radio City.

Potential of radio programming.
Charts versus playlists — which comes first?

A review on the potential of ILR programmes — Andy Park, Radio Clyde.
A speaker from Canada talking about the Canadian system of preferred airplay — Al Mair — President of MCPS equivalent and Director of PRS equivalent.
Overall programming policies of USA and syndication by Paul Drew, Programme consultant of RKO radio network (Los Angeles).
Delegate participation.

Here is the news.
Public service or good business?
Most of the population receives its information via television or radio and news coverage is perhaps the main ingredient that makes broadcasting local. What are the techniques used, the problems encountered and what potential does the future hold?

Presentations by:
ITN
IRN
USA network news.

What is a disc jockey?
A lighthearted look at the front men of radio. The disposable assets of broadcasting — with the advent of more radio stations will we see a football league type of transfer situation among disc jockeys?
Guest DJ's from national and local radio.
Dinner and cabaret.

Sunday, 20th November, 1977.

The risk business.
The nuts and bolts of the record industry.

The changing face of the record industry.
How are record companies facing the new challenge from cassettes, compilation albums and budget records?

Speakers: Mickie Most, Managing Director RAK Records — Al Mair — Music Week speaker — A record company marketing executive.

Music in Marketing.
Music is playing an increasing part in advertising sales promotions and presentations. We take a look at commercial jingles including the work of Roger Greenaway and David Dundas.
Presentation by: Air Edel and a top agency creative head.

Marketing music.
How are records promoted, advertised and sold and what part does the broadcasting medium play in selling music in this country and abroad?

Panel: An Agency Director — Record Company Marketing Manager — Eddie Blackwell — Managing Director AIR Services — Bob Kennedy — Managing Director BMS — Al Mair — President of Attic Records, (Canada).
Dinner and cabaret.

IN VIEW OF FLIGHT ARRANGEMENTS AND HOTEL BOOKINGS ALL DELEGATES ARE REQUESTED TO GET THEIR REGISTRATION FORMS AND REMITTANCE IN AS FAST AS POSSIBLE.

Please complete this registration form and post to:—

KRYSTAL PROMOTIONS
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Please register me for the Music Week Broadcasting Forum Nov 18-21 1977

(Additional registrations on a separate sheet please)

Mr/Mrs Position

Address

Company

I enclose cheque value £

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RETAILING



STAFF AT Chappell's Bond Street store became tv stars for few hours recently when a visit by Jean Michel Jarre was filmed for French television. Jarre was able to check on the sales of his *Oxygene LP*, and bask in the glory of a window display devoted to his work. Pictured during a break in shooting, with shop staff, are (from second left to second right) Alan Freeman, who also appeared in the tv epic, *Charlotte Rampling*, Jarre, Joe Reddington and John Howson of Polydor, and Pat Harrison of Chappells.

Chappells and Decca 'Nationwide carols'

A NEW FOLIO from Chappell's music publishers is a collection of Christmas carols written by British schoolchildren, and all 12 have been recorded by Decca. The songs were the six finalists and six runners up in last year's competition organised by the BBC Nationwide programme, and were all considered by the judges — Ed Stewart, Barry Rose and Richard Stilgoe — to be of generally very high quality.

The competition brought in 3,000 entries, and was considered to be such a success that a second has just been launched by the programme. Some of the 1976 winners which

appear in the folio were heard when the new competition was announced on Nationwide on October 3.

The folio sets out words and music clearly and simply for performance by children or adults, with pictures of the winning composers and of Bob Howes — who devised the idea of the contest — and his group The Chorale.

Both the Chappell's book, which retails for £1.95, and the Decca album (which has half the carols sung by The Chorale and the other six by the children themselves) are called Nationwide Carols.

Local involvement sells

TONY JASPER
IN
CORNWALL

H. MARSHALL JAMES has been running a record store with musical accessories for 40 years. His store, revamped in the last year after a fire which reduced much of it to rubble, still maintains its original front, and his small display windows proclaim one of the fiercest challenges the giant multiples face anywhere.

H. M. James Music Shop is in Market Jew Street, Penzance and this smallish town with a catchment area enclosing 50,000 people, and a large summer population particularly of constantly changing, rich, foreign, record-hungry students has a Boots, Tesco and Woolworths, plus four other independent record outlets.

This store matches Boots with the lowest single price of 64p, even for EMI singles. It discounts heavily all the major albums and is unique among many record shops visited in the last five or so years in providing a special "future hit" box.

The business has, however, another sphere outside of pop

singles and Top 50 albums. It involves a long and successfully-run close involvement with local music events. Whenever there is a classical music, ballet, or operatic event and sometimes also folk or rock in the area, ticket facilities are offered by the music shop.

Marshall James, a prominent local Methodist, offers these facilities free to the many Church events and during the summer various Christian denominations organise a wide variety of events. A charge is made when professional, profit-making events are organised.

His most recent adventure has been in connection with the local Rotary Club. Two concerts were held in the town's St. John's Hall by veteran pianist Semprini. Both were enormous successes. Here, as at

most other concerts, James' had a record stall. The two current catalogue EMI albums were made available from shop and extra order sources. There was a first night sell-out of records.

Marshall James had a problem. He was quite aware from experience that concert LP buying relies on impulse and that many who might buy on the moment would not purchase records at a later date. However with perseverance on the telephone the following morning and excellent EMI service, Semprini albums were selling in large numbers the same evening.

He telephoned EMI's, Hayes factory at 9.45 a.m. The first person he spoke with did not respond with positive intent to a suggestion of same-day delivery. He pointed out that the charge of running a van to Paddington would eat up any real profit Marshall James would make. (The Rotary Club was also getting a percentage of takings from sales).

Eventually Marshall James spoke with a Mr. Bristow. Here there was immediate positive reaction. At 11 a.m. EMI called Marshall James and told him they would assemble, pack and rush Semprini albums to Paddington station. There they would be sent Red Star to Penzance, 305 miles away.

That evening at 6.30 p.m. the records were ready for collection at Penzance and from thence quickly dispatched via Marshall James' son, Christopher, to St. John's Hall. It was one of the dealer-record company success stories of 1977, and over 200 albums were purchased by Semprini admirers.

Marshall James says it has been a highlight of 40 years record dealing with his concert involvements, and he remarks with some nostalgia that "the first one I ever did involved John McCormack and Gerald Moore. Not too many of your readers will remember so far back."



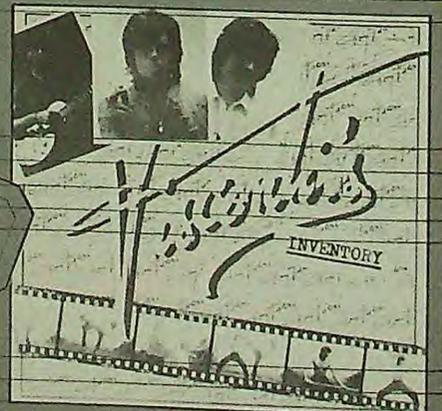
THE NEW LOOK for the well-dressed mixed order — as it will be coming from CBS at least. Small mixed orders from independent dealers are to be shrink-wrapped onto a cardboard base in future, to prevent movement or damage inside the box while travelling.

At last, the producer of David Bowie, T. Rex and Thin Lizzy is using his talents on an exciting new performer...
Himself.



Visconti's

INVENTORY



Tony Visconti's first solo album includes his outrageous new single "Mope-itty Mope Stomp"

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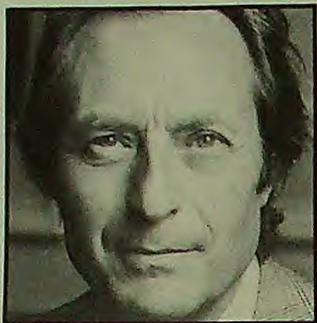
Polydor signs Giulini

ONE OF the most important coups of recent years has been pulled off by Polydor International with the announcement, at a champagne reception in London in September 28, that the conductor Carlo Maria Giulini, right, is to have a long-term contract on the Hamburg Deutsch Grammophon label.

Giulini is counted as among the top five of world-class "superstar" conductors and already has an income from recording contracts estimated at between £100,000 to £200,000 per year. In addition he has held several noteworthy principal conductorships which can earn him anything from £75,000 to £100,000 per year, while guest appearances can command a fee of between £2,000 and £4,000 a time.

One of the most significant aspects of the Deutsche Grammophon agreement is that Giulini will return to conducting opera — something that he gave up in 1967 in order to reorganise his various commitments. It was through the operatic repertoire that the conductor — who is aged 63 — became known to British audiences, making his first appearance at the 1955 Edinburgh Festival conducting Falstaff.

At that time Giulini's reputation was mainly as an operatic conductor. After several years' work for Italian Radio in Rome he made his opera debut in 1948 with La Traviata, succeeding de Sabata the



following year at La Scala opera house. In 1952 he was conductor at the prestigious Aix-en-Provence festival and made his Covent Garden debut six years later with Don Carlos. His reputation was consolidated in 1960 when he made his first tour through the USA and Japan, returning to La Scala three years later for an acclaimed Don Giovanni, and his notable British successes came with the works of his revered Verdi and Mozart.

Giulini's first appearance at Covent Garden was also his first link with the (then New) Philharmonia orchestra, a relationship which continued unbroken for 18 years. There were many recordings, in particular Mozart operas with Schwarzkopf, Waechter and Taddei in addition to numerous interpretations of the symphonic repertoire. Giulini became especially

noted for his reading of the Verdi Requiem.

With his appointment in 1969 as principal conductor of the Chicago Symphony Orchestra Giulini began what was to be a succession of such appointments. In 1973 he became chief conductor of the Vienna Philharmonic, but resigned last year in order to pursue a freelance career. He did however accept the appointment of musical director to the Los Angeles Philharmonic in succession to Zubin Mehta, continuing to work closely with the Chicago Symphony, the Berlin Philharmonic and the Orchestra de Paris. Earlier this year he once again became associated with the Philharmonia.

Giulini's first recordings were made in the early 'fifties with Gluck's Iphigenie In Tauris and Cherubini's Requiem, after which he became closely associated with EMI Records. Last year Giulini recorded, for DGG, the Liszt piano concerti with Lazar Berman as soloist. Now — in addition to his operatic commitments — his plans include recordings of Schubert's Seventh Symphony and Dvorak's Fifth ("New World").

Giulini's Chicago Symphony Orchestra recording of Mahler's Ninth Symphony (2707 097), released in the Spring of this year, won the 1977 Record Critics' Award in addition to the Prix Mondial du Disque Montreux.

EDITED BY
NICHOLAS
WEBBER

Search for an RAF anthem

PUGILISTIC BRITISH composers have been given a fresh chance to test their mettle by the Royal Air Force who, in a new competition, are looking for the William Waltons, Eric Coates and Frederic Baycos of tomorrow.

To mark its 60th anniversary the Force is looking for a composer to write a signature tune capable of being performed both in concert halls and on the march. It is expected that the tune — which will be given its first performance at the Festival Hall next April — will "reflect the achievements of the past, capture the spirit of the present and the aspirations of the future."

Although the work should be no longer than 10 minutes, it is expected to become an essential ingredient of RAF functions in the future. Winning entries, which must be submitted to the RAF by next February, will compete for the 250 guineas prize money.

Prix Mondiale awards

THE TENTH Prix Mondial Du Disque De Montreux was awarded this year during the Montreux Music Festival on September 22 by an international jury at the Castle of Chillon, near the Swiss town.

The winning records were: Mahler's Ninth Symphony with the Chicago Symphony Orchestra under Carlo Maria Giulini (DGG); Haydn's La Fedelta Premiata under Antal Dorati (Phonogram); and Verdi's Macbeth under Claudio Abbado.

A citation for special achievement was made to Claudio Scimone and I Soloisti Venti for "their whole phonographic production, its importance and musical value".



Dutch treat for Colin Davis from Phonogram

PHONOGRAM RECENTLY hosted a lunch party at the Carlton Tower on the occasion of conductor Colin Davis' 50th birthday.

Among the presentations made was one never seen in this country before — a large Abraham. In Holland it is the custom to present men who cross the 50-year threshold with this Dutch treat, a delicious cake shaped in the form of a bearded Abraham. For various religious and folkloristic reasons the Dutch find it a comforting thought to see Abraham when they reach 50. As the Bible has it in John VIII v 57: "Thou art not yet 50 years old and hast thou seen Abraham?"

The Abraham presented by Phonogram International (Holland) was made by a renowned Amsterdam patissier. Five feet long, it took two days to make and is the biggest so far attempted. A sample had to be sent to HM Customs for analysis before permission was given for entry into the country.

Seen above with Abraham are Ken Maliphant, Phonogram's managing director designate; Bob Bouma, Phonogram international press and public relations manager; Colin Davis and Ernst van der Vossen, Phonogram international vice-president.

BBC 'Young Musician' quest attracts 440

WHAT IS described as a "nationwide quest" to find the BBC TV Young Musician Of The Year has already attracted 440 entries to the competition — the first of its kind on television anywhere in the world. In addition to the title, cash prizes totalling £3,500 will be awarded and finalists will appear on BBC TV with the BBC Northern Symphony Orchestra.

In the BBC's first serious music competition open both to amateurs and to young professional players of orchestral instruments falling into four categories — pianoforte, strings, wind, and brass — the youngest contestants are a flautist

aged 10 and a violinist aged 11.

A total of 15 programmes tracing the progress of the competition from the early rounds to the final will be shown between February and April, which will cover the contest's five stages. In the class finals the top players will join the BBC Northern Symphony Orchestra in a concerto, competing for first prize money of £590.

The 30-minute broadcast programmes will be introduced by Humphrey Burton, BBC's head of arts features, and the final two-hour programme is expected to be broadcast live.

Ted Perry made redundant in Saga Records re-shuffle

A SHAKE-UP behind the scenes of Saga Records' classical division has resulted in Ted Perry, twice a&r manager in the last 15 years, being declared redundant. Marcel Rodd, chairman of the company, is taking over Perry's responsibilities. In a written statement Rodd told *Music Week*: "I hope to double our output to 24 records a year."

Perry originally worked with Deutsche Grammophon in London and later with Festival Records in Australia. He first joined Saga in

1961. It was during this period that Saga's reputation for discovering new or neglected classical talent came to the fore. Among artists engaged were Janet Baker, John Shirley-Quirk, Thea King and the Aeolian Quartet. Perry left the company in 1963, rejoining ten years later. Artists added to the company's catalogue included Jill Gomez, Martyn Hill, James Bowman, Norman Bailey and Eric Hill.

BBCSO plans for new season

BBCSO plans for its new season show a high proportion of 20th-century works. On November 9 there is to be the UK premiere of Hans Zender's *Zeitströme*, conducted by the composer, whilst on November 23 Pierre Boulez conducts his own *Le Soleil Des Eaux* (revised version). Amongst other modern composers represented are Sibelius, Britten, Nielsen, Berg, Schönberg, and Stravinsky.

PO Premru premiere

THE PHILHARMONIA Orchestra is to give the British premiere, on December 15, of an orchestral work by its own bass trombonist, Raymond Premru. Premru's Concerto For Orchestra is to be performed at the Royal Festival Hall under Lorin Maazel. It was commissioned by the Cleveland Orchestra to mark the American Bicentennial.

PERFORMANCE

for operatic purposes was probably better for that.

As David Blake is quick to admit (see *Music Week*, September 17) Toussaint is a very full piece, and this goes a long way further than the gorgeous sets and costumes or the dramatic lighting and pyro-trickery. The libretto itself is replete with verbiage, giving first-time hearers little chance to assimilate or assess its nuances — a case of throwing a little revolutionary fervour in the hope that some will stick.

And, predictably, it is the perpetual busy-ness which both feeds and is fed by the music. Blake uses nothing so boringly conventional as repeats or reprises (although, just occasionally, there is the glimmer of a motto-theme somewhere deep in the orchestra which gives the listener something to hang on to). He doesn't even worry, in the traditional sense, about choruses or arias (although there again there are vestigial references to those operatic mainstays). Indeed on the musical level perhaps the most significant — and largely overlooked — feature is the preponderance of pure recitative style. That is why the staging is more instantly remarkable than the music, since here the stylistic dichotomy of the 17th and 20th-centuries is at its most pronounced.

At this world premiere there was not a single weak link in the casting, and only one minor mishap on stage, while Mark Elder conducted his large forces with an expertise that compensated for an occasional lack of finesse. But will the music stand up in its own right? We shall have to wait for a recording to find out — and that will be an undertaking of Wagerian expense. At the moment I rather doubt it. NICHOLAS WEBBER



MY BABY LEFT ME BUT THAT'S ALRIGHT MAMA'

2014 114

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SLADE



Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766

wea

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The Nonesuch label is Britain's only major record label to cater for musical tastes ranging from Sibelius to the Bengal Minstrels, to include 'Polyphony From Medieval Germany' and Gershwin.

The Nonesuch label is unusual. Unusual for its sound quality and its sleeves; small points until you research into their importance to a consumer.

The Unexplored. Entering a previously untapped, and unexplored market, but entering it with all of WEA's marketing know-how and distributional back-up.

Finally WEA would like to welcome Nonesuch to success.

Orchestral

Ibert/Glazounov/Villa-Lobos:
Works for Saxophone
Haydn: Symphonies 77/61
Weill Kleine Dreigroschenmusik / Milhaud:
La Creation du Monde
Dvorak: Symphony No 8
J. C. Bach: Sinfonia / M. Haydn:
Symphony in G / Mozart: Cassation
Sibelius Legends

Early

Baroque Masterpieces for Trumpet
and Organ
Plainchant & Polyphony from Medieval Germany
A Medieval Christmas
The Pleasures of the Royal Courts
Grandi: Music for San Marco, Venezia
Ockeghem: Masses / Motets

Modern

Joplin: Rags Vol 2
Joplin: Rags
Heliotrope Bouquet - Rags
Pastimes & Piano Rags
After the Ball
Piano Rags by Scott Joplin Vol 3
C19 American Ballroom Music
An Evening with Henry Russell
Piano Rags by Scott Joplin Vol 1 & 2
Songs: Stephen Foster

Solo

Music for the Classic Guitar
Widor: Organ Symphony No 5

Spanish Music for the Classic Guitar

Milhaud: Piano Music
Gershwin: Piano Music
Schubert: Songs / Schoenberg:
Book of the Hanging Garden
Debussy: Etudes, Books 1 & 2
Ives: Songs
Haydn: Piano Music Vol 2
Piano Etudes by Bartok / Busoni / Messiaen /
Stravinsky

Choral

Handel: Anthem, Bach: Cantata
Schubert: Mass No 5

Miscellaneous

Vaudeville
Baroque Beatles Album (Arr. Rifkin)

Chamber

Ravel / Debussy: String Quartets
Telemann: Chamber Music with Recorder
Carter: String Quartets 1 & 2
Schoenberg: Serenade for 7 instruments

Explorer

Tibetan Buddhism
Africa
Turkey
The Bengal Minstrel
Kashmir
Mexico
Tibetan Buddhism
Japan
Africa
Java

DISCOS

TO MANY djs record company mailing lists seem to operate on a pretty arbitrary basis: naturally each dj must feel he's just as good as the next and buying records can be a costly business, a bitter pill if a local rival is being regularly serviced from mailing lists.

But in fact the mailing lists have been set up with a view to maximum effectiveness. Trial and error have naturally played a big part in something which until relatively recently was an unknown quantity in Britain, but research and reaction have provided the companies with the necessary information to hone their lists down to anywhere between 300 and 600 recipients.

The records are emphatically not sent out merely to keep djs happy. Says WEA's Fred Dove: "Djs have got to realise that if we send them records they must help us to promote them. Some djs would rather wait and see if a record is taking off before playing it."

"We watch closely to make sure

The mailing list it cuts both ways

EDITED BY
PAUL PHILLIPS

those on our list are reliable. If their reports don't match what's going on in their area or, for instance, they're just too good to be true, we take them off the list."

WEA has a working list of 220 with an auxiliary of 120. The reserve list is a way of getting a dj onto the list quickly and also is used as a springboard to the main list if someone proves themselves reliable.

Contrary to expectations most companies mail across-the-board material. Pete Dyos of EMI explains: "We mail to disc jockeys capable of playing 80 per cent of our material. Disco music is dancing music, not just American soul or the latest pop from Europe. We don't have much of what you would call hardcore disco material."

His list contains 350 names and each one receives about six records a month. He gets about 10

applications a day from djs hoping to get on the list and each month he looks at the list and adds and takes away probably 10 names.

Use of a reaction sheet is not universal. Fred Dove uses them, using a tick system with djs rating very good, good or poor reaction from the customers on the dance floor. "We take the reactions over a three-week period although sometimes djs will start raving about a record before we've even asked them. When that happens with a record in three or four areas we know it's a record to get behind."

The mailing is to djs rather than to discotheques. It's the dj the company is relying on for help and if a particularly useful dj moves on to another club his mailing list records go with him.

That happened with one of Roy Sheen's four Plymouth clubs. None of the four, nor his recently-opened Castaways ballroom/disco was on the mailing list. Then a former Top Rank dj moved into one of the clubs and stayed on the mailing lists. Still none of Sheen's other clubs were included. "Castaways has a capacity for 1,000 customers, but the only time we get free records is when the record company promotion men pay one of their very infrequent calls, or if a company does a special live promotion with one of its groups," says Sheen.

In addition to the basic stock of about 4,000 singles it costs Sheen £10 a week to keep each club stocked

with the right singles. "I think we're not included because we're so far away and we're not one of the major city centres, like Manchester or Birmingham."

Another clue as to the reasons is the non-existence of any association for djs in the Plymouth area. All the djs in Plymouth had been members of the defunct National Association of Disc jockeys and would only really contemplate membership of a national association. "There are too few jobs and too many djs around here," says Sheen who estimates that out of around 70 djs in Plymouth only 10 are on a mailing list. "It would be difficult to get them all to co-operate and help each other as members of an association knowing that there were always so many waiting for one to make a mistake so they could go for his job."

The existence of regional associations is a big help to record companies since they guarantee saturation play in their area on certain singles. "It also means that we in the record companies only need to deal with a minimum of people," says CBS's Grahame Houghton, "because one guy is our contact."

Houghton mails out to 600 djs who each receive four or five singles a week and the occasional album, perhaps three in a year. He doesn't ask for reaction reports but relies on his four field promotion men who have personal contact with the djs. "I pity companies who don't have guys out there," he says. "It's virtually impossible for one man sitting in London to cope with it all."

DJM's Andy Stinton also has four field promotion men and 15 salesmen who can all keep him in

touch with what's happening. He's a dj himself and feels that the lot of a dj has improved since he first came into the record company. "The disco promotion thing was just being pioneered then by people like Steve Colyer. Now the dj is a very well thought of animal, in the nicest sense, and is often regarded on a par with radio people."

Surprisingly his list runs to 600 names and he mails 70 percent of DJM's singles. From August to the current time that's meant nine titles which over a year works out at a little over 20,000 records mailed to djs.

He uses the knowledge gained from his own working experience in adding names to his lists. He has an A (main) and a B list. "With the B list I put people on for a variety of reasons, for instance if a guy is working three clubs that I know have good crowds regularly then he'll go on."

But the most important thing seems to be an ability on the part of the dj to play all kinds of music.

Nelldorn's Showlight 4

LATEST LIGHTING product from Nelldorn of Richmond, Surrey, is the Showlight 4 system. The basic module of Showlight 4 is a matt black aluminium lighting box 18½ inches by four-and-a-half inches by five-and-a-quarter inches. There are fixing holes on all but the lighting face to facilitate a variety of shapes and effects.

Each unit houses four spotlights and by bolting together the maximum number of 19 modules, an effect featuring 76 spotlights can be achieved.

Basic unit retails for £14.90 with bulbs extra at £1.25 for each 100 watt coloured spotlight. Protective covers are available at £1.15 each.

Cetec new 18-inch speaker

CETEC HAS introduced an 18-inch bass speaker aimed particularly at discos and touring bands. Mike Cotter, who oversaw construction of the speaker in the basement of the company's Ealing premises, says that the 88-31 is a logical extension of the Cetec's 28-31 12ins and 58-31 15ins speakers.

Capable of 200 watts rms the 88-31 produces ultra-low bass and is most suitable for discos and bands whose accent is on the bass end, those playing reggae and funk/soul.

So far only 20 are in circulation but Cotter is confident that once heard it will be difficult for djs to resist it. At the upmarket price of £180 each retail (trade price £125) he recognises the need for the speaker to be seen and heard in use by a well-

known dj.

"We tried it out first with some bands in Europe and they loved it. Of course for big bands like, say, Pink Floyd the price represents petty cash. But a private disco guy wants to be absolutely sure of what he's getting before he'll spend that kind of money."

He was disappointed not to get more orders at the BADEM exhibition.

"But one customer, from Spain, who already had two of them came and bought another six."

"It has to be slow at first because, apart from anything else we're building them here. But I've no doubts that it will prove successful."

At the moment the 88-31 is only available in Europe and the UK.

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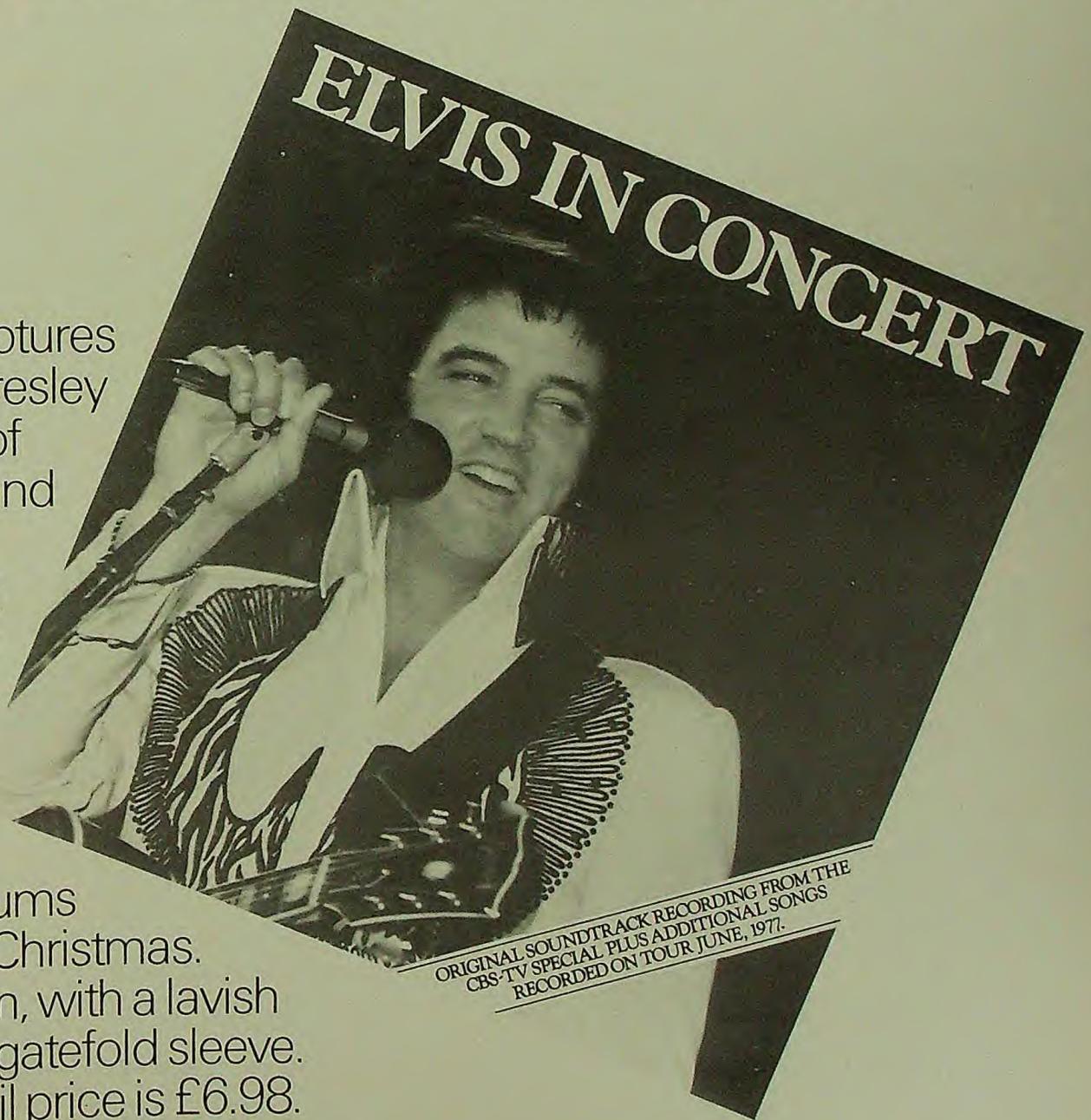
THE LAST CHANCE.

**RUSH
RELEASE**

'Elvis in Concert' captures the music of Elvis Presley during his last tour of the States in June, and the US television show recorded just before his untimely death.

'Elvis in Concert' will unquestionably be one of the biggest-selling albums between now and Christmas.

It's a double album, with a lavish full-colour pictorial gatefold sleeve. The suggested retail price is £6.98.



ORIGINAL SOUNDTRACK RECORDING FROM THE
CBS-TV SPECIAL PLUS ADDITIONAL SONGS
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This is now your last chance to order before it becomes impossible to guarantee initial deliveries by the release date.

Please make sure you return the order card mailed to you - today!

And please note that the 'Elvis in Concert' record number is PL 02587 (2) and not the number quoted on the order card.

RCA

PL 02587 (2)

the ISLAND

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IAN GILLAN BAND
Scarabus
ALBUM ILPS 9511
CASSETTE ZCI 9511

ULTRAVOX
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ALBUM ILPS 9505
CASSETTE ZCI 9505

JESS RODEN
The Player Not The Game
ALBUM ILPS 9506
CASSETTE ZCI 9506

MX-80 SOUND
Hard Attack
ALBUM ILPS 9520

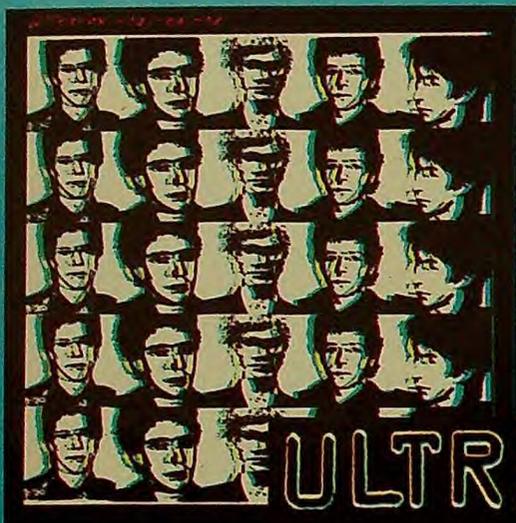
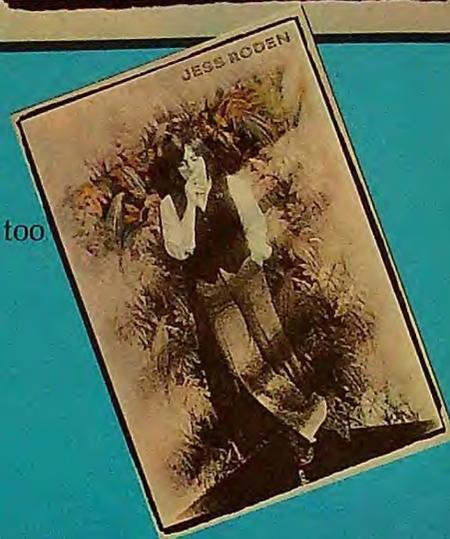
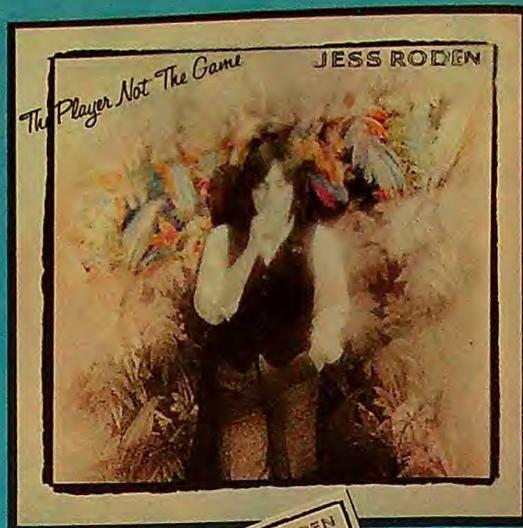
WAR
Platinum Funk
ALBUM ILPS 9507
CASSETTE ZCI 9507

DWIGHT TWILLEY BAND
Twilley Don't Mind
ALBUM ISA 5015
CASSETTE ZCSA 5015

GEORGE FAITH
To Be A Lover
ALBUM ILPS 9504
CASSETTE ZCI 9504

JESS RODEN

JESS RODEN. Many months of hard work in the hot house environment of New York produced Jess's new album 'The Player Not The Game'. While his career has been one long chain of milestone albums he's reached deeper inside himself this time and come up with what we, and Jess himself, consider his finest yet. Currently on tour with Stomu Yamashta's GO in America, he returns later this year with GO for European gigs. Meanwhile, the single 'Misty Roses' has given you a foretaste of the new album's sheer class and beauty. Singers like Jess aren't made, they're born and this is something of a rebirth. The full colour dealers' poster is something pretty special too.



ULTRAVOX!

ULTRAVOX!



»»ROCKWROK



NEW ALBUM "HA-HA-HA" ILPS 9505

ULTRAVOX! "Ha!Ha!Ha!" is a classic album. When people remember 77 they'll remember Punk, Jack Jones, the Proms and Ultravox!, the band who turned new wave on its head. They'll remember too their great new single "Rockwrok" (with it's weird, weird bag) and the sheer inventiveness of "Ha!Ha!Ha!" (initial dealers orders include a free single). But this isn't 1984. "Ha!Ha!Ha!" is here and now, along with a Killer single and a dealers poster to make your eyes cross. Play Ultravox! loud and make 77 a year no one will forget in a hurry.

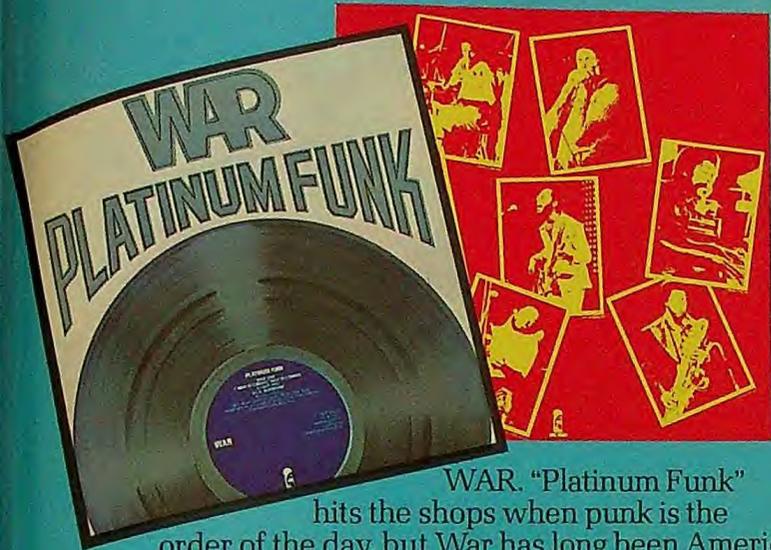
Ultravox!

Ian Gillan Band

IAN GILLAN BAND. Ian's vocals are unmistakable and unique. You all remember the part he played in Deep Purple, and he's lost none of his magic touch! His new band has probably the BEST rhythm section playing rock 'n' roll today. With guitar maestro Ray Fenwick, they've produced one of the finest rock & roll albums ever. If "Twin Exhausted" doesn't get you motoring, nothing will!



colour supplement

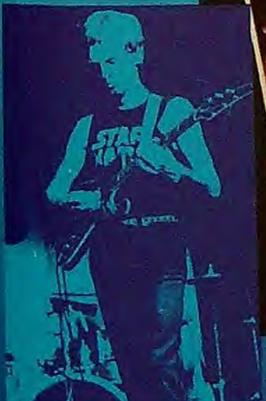
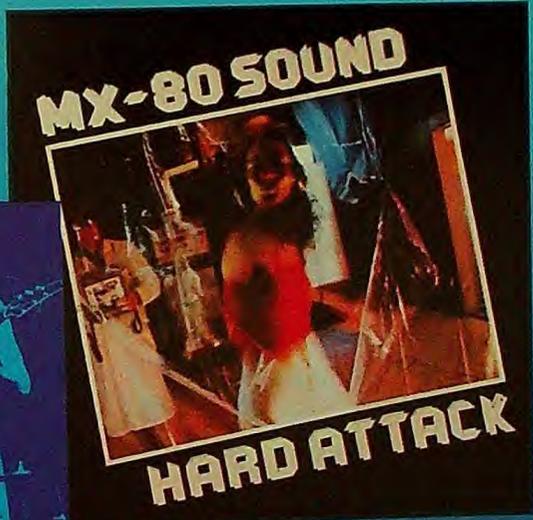
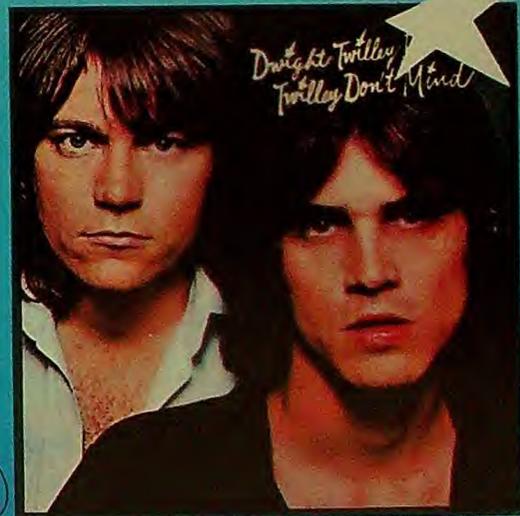


WAR

WAR. "Platinum Funk" hits the shops when punk is the order of the day, but War has long been America's leading and best loved "street" bands so they know a thing or two about the beat of the street. "Platinum Funk" bubbles with the joyous, smooth, rough-tough sounds that have rocketed War to the top of the US charts so consistently, this one can't fail.

DWIGHT TWILLEY BAND. Denny Cordell strikes again! The man that brought us J. J. Cale and Tom Petty and the Heartbreakers has discovered another great act in Dwight Twilley. Their single "Trying To Find My Baby" is already climbing the Capital charts, and their album looks set to storm the U.S. charts. Who would disagree with Adolf Schickelgrüber that "Dwight Twilley are the future of rock & roll". We're so confident in the single we haven't even bothered with the usual 12" unlimited edition in special handtooled bags with "free gift" gimmick. Play it - you'll sell it!

Dwight Twilley Band



MX-80 SOUND

MX-80 SOUND. "Have Island taken leave of their senses?" we hear you say. Who the heck would ever think of signing a band called MX-80 SOUND who've lived most of their lives in Bloomington, Indiana! Obscure Bloomington maybe, but obscure MX-80 Sound are not destined to be. Weird perhaps but not obscure. Help us put Bloomington on the map by introducing MX-80 Sound to your customers. The press are already starting to go B-A-N-A-N-A-S about this tuff little five-piece.

GEORGE FAITH

GEORGE FAITH. The mystery man from Jamaica enters with his debut album. Classic singles like "To Be A Lover" and "I've Got The Groove" (both from the new album) have built up a steady following among the reggae market and this superb record will spread the word further still. "Who produced it?" you may well be asked by your more discerning customers. "Lee 'Scratch' Perry" you will answer (knowing how to sell albums as you do).



singles column

- | | |
|---|---|
| GRACE JONES
La Vie En Rose (Limited Edition 12")
WIP 2004 | KIM FOWLEY
The Trip
W1278 |
| THIRD WORLD
96" In The Shade
WIP 6413 | THE SKATALITES
Guns Of Navarone
W1168 |
| ULTRAVOX
Rockwrok
WIP 6404 | GRACE JONES
La Vie En Rose
WIP 6415 |
| DILLINGER
Cokane In My Brain
WIP 6416 | DWIGHT TWILLEY BAND
Trying To Find My Baby
WIP 6408 |



ISLAND

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DISCOS

Chart commentary

by JAMES HAMILTON

Commodores (1), Eddie Henderson (12) and Inner City Express (13) have significant B-side support, the latter also sparking renewed interest in the original import 12-inch Dance And Shake by Universal Robot Band (US Red Greg RG 209) . . . Olympic Runners (3) and Brothers Johnson (7) seem strongest in Southern half of England/Wales, with some support in Scotland/North-East . . . currently visiting, Lenny Williams (4) is still biggest in Midlands/East Anglia/London/South-East, but is spreading rapidly, and his LP track (24) gets Northern support . . . it's still doubtful if People's Choice (16) will ever be a UK 45 . . . Brick (38) charts on Midlands/East Anglia import action, but is out here now . . . popular stage act Rokotto (18) are subjects of a big promotional drive . . . Claudja Barry (19) and Ohio Players (20) yo-yo back in again, as does Dennis Coffey's Wings Of Fire (22) now that his Free Spirit 45 has died: a 12-inch promo has obviously helped, but the LP track may not now be his next 45 . . . Marvin Hamlisch (11) and Geno Washington (39) seem especially strong in Midlands, as does Peter Frampton (27) in Wales/West . . . Roy Ayers (21) is moving North-East across country and hitting funky clubs on the way . . . Fleetwood Mac (34) predictably gets pub discos, especially in Midlands/Scotland . . . **IMPORTANT NOTICE:** Rose Royce Do You Dance (Whitfield K 17006) has NOT been issued commercially as a 12-inch, although promotional copies do confusingly carry the K prefix and catalogue number!

Breakers

The biggest breakouts have all charted, but others with some discernible disco action include the obvious David Bowie Heroes (RCA PB 1121) and Smokie Needles & Pins (RAK 263), the pop-rock orientated Doobie Bros Little Darling (Warner Bros K 16989), Sanford/Townsend Band Smoke From A Distant Fire (Warner Bros K 16995) and Santana She's Not There (CBS 5671), and the rock 'n roll Billy Lee Riley Red Hot (Charly CEP 112, EP). More decidedly disco are Munich Machine Get On The Funk Train (Oasis OASLP 502, LP), Cerrone Cerrone's Paradise (Atlantic K 10961), Isaac Hayes Disco Connection (ABC 12007, 12in) and Millie Jackson If You're Not Back In Love By Monday (Spring 2066843).

Business flat?

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MUSIC WEEK

Disco picks

STAR POTENTIAL
 *** Pop Top 50
 ** Disco 40
 * Possibles

CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA UP 36307) gorgeous MoR smoocher ***
 SANTA ESMERALDA Don't Let Me Be Misunderstood (Philips 6042325) Euro/US flamenco-disco smash from Spain ***
 BONEY M Belfast (Atlantic K 11020) radio's reluctant as the lyrics have not been changed, so it's up to the discos ***
 JACKSONS Goin' Places (Epic EPC 5732) old fashioned Four Tops-type chummer ***
 WARREN SMITH Rock & Roll Ruby/others (Charly CEP 113, EP) exceptionally strong rockabilly EP ***
 SWINGING BLUE JEANS Hippy Hippy Shake/others (EMI 2693, EP) classic much-sought oldies ***
 DARTS Daddy Cool-The Girl Can't Help It (Magnet 12 MAG 100) Rays/Little Richard rock 'n' roll medley, 12-inched for first 10,000 ***
 JONATHAN RICHMAN Egyptian Reggae (Beserkley BZZ2) craziness, catching on already ***
 SHOWDOWN Keep Doin' It, Pts 1/2 (State STAT 63) professional perkiness from the Camouflage people ***
 DD SOUND Shopping Baby (Mercury 6007155) catchy little Munich tripper **
 LOVE & KISSES I've Found Love (Barclay BAR 701, via Logo) Euro/US disco smash **
 BRICK Dusic (Bang 012) solid funk **
 BRECKER BROTHERS Don't Stop The Music (Arista 117) pounding LP track, long overdue on 45 **
 KENNY WILLIAMS (You're) Fabulous Babe (Decca FR 13731) Danny Williams-type elongated scent jingle **
 LOU RAWLS See You When I Get There (Philadelphia PIR 5244) sophisticated swinger **

CHARTS

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (4) BRICK HOUSE, Commodores (Motown TMG 1086)
- 2 (5) THEME FROM BIG TIME, Smokey Robinson (Motown TMG 1085)
- 3 (3) KEEP IT UP, Olympic Runners (RCA PB 5048, 12-inch)
- 4 (9) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 5 (10) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitfield K 56394, LP)
- 6 (6) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- 7 (12) RIGHT ON TIME, Brothers Johnson (A&M AMS 7313, 12-inch)
- 8 (7) COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad (Kudu 945)
- 9 (-) LOVE BUG-SWEETS FOR MY SWEET, Tina Charles (CBS 5680, 12-inch)
- 10 (31) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- 11 (22) BOND 77, Marvin Hamlisch (UA UP 36301)
- 12 (11) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 13 (17) DANCE AND SHAKE YOUR FUNKY TAMBOURNINE, Inner City Express (Ebony EYE 1)
- 14 (25) IT'S ECSTASY, Barry White (20th Century BTC 2350)
- 15 (8) LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- 16 (30) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- 17 (21) I BELIEVE IN MUSIC, Mass Production (Cotillion K 50400, LP)
- 18 (-) BOOGIE ON UP, Rokotto (State STAT 62, 12-inch)
- 19 (-) SWEET DYNAMITE, Claudja Barry (Mercury 6918168)
- 20 (-) O-H-I-O, Ohio Players (Mercury 6167549)
- 21 (39) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2391292, LP)
- 22 (-) WINGS OF FIRE, Dennis Coffey (Atlantic K 50371, LP)
- 23 (14) BELFAST, Boney M (Atlantic K 11020)
- 24 (19) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 25 (20) ON THE RADIO, Archie Bell & The Drells (Philadelphia PIR 82195, LP)
- 26 (-) LASO SQUARE (ARE YOU READY), LaSo (MCA 325)
- 27 (-) SIGNED SEALED DELIVERED (I'M YOURS), Peter Frampton (A&M AMS 7312)
- 28 (34) SHUT OUT, Paul Jabara (Casablanca CAN 109)
- 29 (-) HAPPY DAYS, Pratt & McClain (Reprise K 14435)
- 30 (15) BEE STING, Camouflage (State STAT 58, 12-inch)
- 31 (40) SOUL SISTER, Ronnie Jones (Mercury 6198125)
- 32 (-) JUNGLE LOVE, Steve Miller Band (Mercury 6078812)
- 33 (-) I'VE FOUND LOVE, Love & Kisses (Barclay BAR 701)
- 34 (-) YOU MAKE LOVING FUN, Fleetwood Mac (Warner Bros K 17013)
- 35 (18) SPRING HIGH, Ramsey Lewis (CBS 5515)
- 36 (-) FASCINATION, Fat Larry's Band (WMOT K 11002)
- 37 (-) SUNSHINE OF YOUR LOVE, Rosetta Stone (Private PVT 118)
- 38 (-) DUSIC, Brick (Bang 012)
- 39 (-) BOOGIE QUEEN, Geno Washington (DJM DJS 10803)
- 40 (29) NICE AND SLOW, Kalyan (MCA 317)

PEARL

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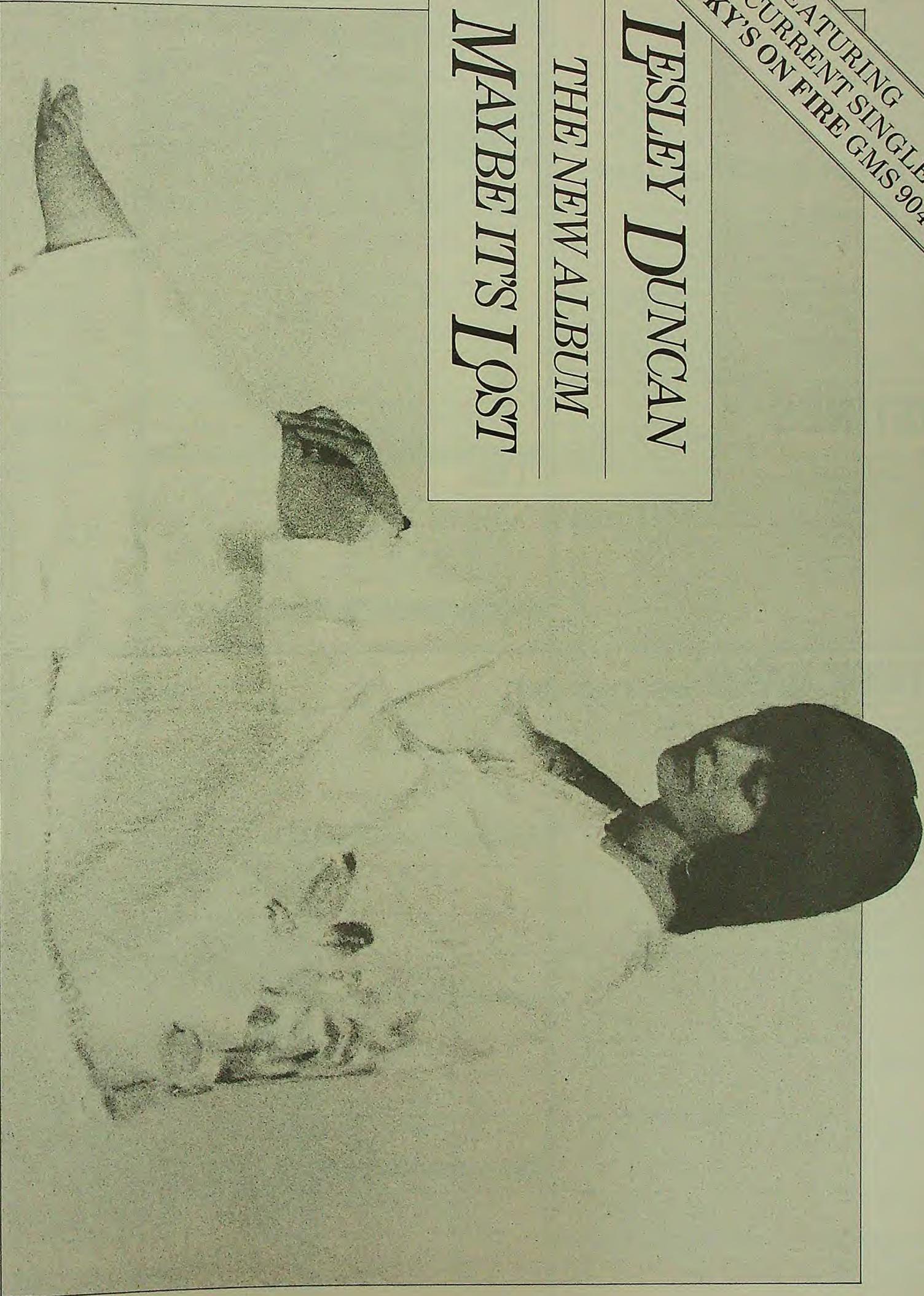
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RELEASES MUSIC WEEK

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ADAM, Eve O
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DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream, V - Virgin.

GHI

GARDEN PARTY, She Belongs To Me, RICK NELSON. MCA 329 (E).
 GIVE IT TO ME, I Think I Know. REDWOOD. DJM DJS 10812 (C).
 GOOD TIME, Carrie. WESS. Pinnacle P8 450 (P).
 HARBOUR LIGHTS, Goodbye Joanne. WIND JAMMER. Elektra K 12264 (W).
 HIGHWAYMAN, Superstar. BROTHERHOOD OF MAN. 7N 46014 (A).
 HOW CAN YOU MEND A BROKEN HEART, Tramp Man. BRENDON. Magnet MAG 104 (C).
 HOW LONG, I'm The One Who Loves, J. J. BARNES. Contemp CS 2123 (W).
 IF I HAD A CHANCE, Passing Strangers. DOROTHY SQUIRES. Decca F 13720 (S).
 I'M HERE AGAIN, Sharing Something Perfect Between Ourselves. THELMA HOUSTON. Motown TMG 1088 (E).
 ISLAND GIRL, C. S. Version. ERROL ROSS. Pacific PAC 004 (Dover).
 IT'S HARD, My Time In Awhile, PLUMMET AIRLINE. State STAT 66 (W).
 I'VE BEEN SPUN, Goodbye Blue Monday. CITY BOY. Vertigo 6059 183 (F).

JK

JIGGERY POKERY, Porridge. RAH BAND. Ebony EYE 4 (R).
 KEEP IT COMING, Little Bit Right, Little Bit Wrong. SUSAN CADOGAN. Magnet MAG 101 (C).

LMN

LET'S DANCE, Sweet Darlin', RAY TISSIER. Ensign ENY 6 (F).
 LIGHTNING STRIKES AGAIN, Dance With Me. REAL THING. Pye 7N 46025 (A).
 LOVING YOU, LOSING YOU, Loving You, Losing You (Long Version). PHYLLIS HYMAN. Buddah BDS 457 (A).
 MANY RIVERS TO CROSS, Brother Bill (The Last Clean Shirt). THE ORIGINAL ANIMALS. Barn 2014 115 (F).

MILK 'N' HONEY, Gipsy Boy. DEBORAH CROSSING. Harvest HAR 5139 (E).
 MR. DICE MAN, Evidence. XANADU. Velvet VEL 103 (H/L).
 BY BABY LEFT ME, That's Alright/OHMS. SLADE. Barn 2014 114 (F).
 MY IMAGINATION, I'm Nearly Over You. PATRICK MOWER. Koala KOA R20S (L/H).
 NO FAITH, Questions. SUBURBAN STUDS. POG 001 (W).
 NASTY NASTY, No Pity. 999. United Artists UP 36299 (E).
 NIGHT OF THE BLACK MAMBA, Realms. OZO DJM DJS 10807 (C).

OP

OLD FASHIONED LOVE, Dreams Of Yesterday. EVE ADAM. Koala KOA R 18S (L/H).
 PASSING BY, It's A Small World. DIANA DORS. EMI 2705 (E).
 PUT ON YOU'RE DANCING SHOES, Me And My Baby. ANN WILLIAMSON. Pye 7N 46013 (A).

RS

ROCKING AND ROLLING WITH GRANDMAW, I Dig You Baby/Dance Me Daddy. CARSON ROBINSON/MARVIN RAINWATER. MGM 2006 611 (F).
 ROCOLLECTION PART 1, Rocollection Part 2. LAURENT VOULZY. RCA PB 8067 (R).
 SCHOOLDAYS, Wasted. RUNAWAYS. Mercury 6167 587 (F).
 SHE'S GOT YOU, It's A Cowboy Lovin' Night. PHILOMENA QUINN. Emerald MD 1199 (S).
 SOLDIERS OF FORTUNE, Angie Baby. ALAN O'DAY. Pacific K 11025 (W).
 SOFT FALLS THE RAIN, Tonight In El Greco's. PETER SKELLERN. Mercury 6008 600 (F).
 SOMEBODY TOLD ME, The More I Get The More I Want. TEDDY PENDERGRASS. Philadelphia PIR 5684 (C).

T

THE LA RUN, Your Sweet Love. THE CARAVELLS. Creole CR 143 (C/CR)

THE PROMISE OF LOVE, Back Door Love. DELEGATION. State STAT 64 (W).
 THE SKY'S ON FIRE, Don't Worry About It. LESLEY DUNCAN. GM GMS 9048 (W).
 THIS IS THE MODERN WORLD, Sweet Soul Music. THE JAM. Polydor 2058 945 (F).
 TURN TO STONE, Mr Kingdom, ELECTRIC LIGHT ORCHESTRA. Jet UP 36313 (E).

W

WE'RE MEET AGAIN, Greensleeves. PERRY COMO. RCA PB 9147 (R).
 WHERE'S THE SHOW, Hang Around. JOHNNY DUNCAN. Arista 145 (F).
 WHERE DID OUR LOVE GO WRONG, Fly Away. FOOLS GOLD. CBS 5704 (C).
 WINTER IN AMERICA, Skid Row. DOUG ASHDOWN. Decca F 13730 (S)

Y

YOU DO SOMETHING TO ME, Hurray With A Cane. IAN WHITCOMB, Warner Brothers K 17018 (W).
 YOU'LL NEVER KNOW, Love Me (Nice & Easy). JOHNNY ROMAN. Big Bear 11 (E).
 (YOU'RE) FABULOUS BABE, Give Me My Heart Back. KENNY WILLIAMS. Decca FR 13731 (S).

TOTAL ISSUED

Singles notified by Major Manufacturers for week ending October 14th, 1977.

	This Week	This Month	This Year
EMI	2 (9)	11 (9)	398 (-)
EMI (LRD)	5 (6)	10 (5)	10 (-)
Decca	4 (1)	5 (1)	78 (-)
Pye	4 (3)	7 (3)	121 (-)
Polydor	6 (7)	13 (7)	194 (-)
CBS	2 (6)	8 (6)	219 (-)
Phonogram	4 (4)	8 (4)	141 (-)
RCA	3 (1)	4 (1)	140 (-)
WEA	10 (2)	12 (2)	185 (-)
Others	19 (13)	32 (13)	619 (-)
Total	59 (51)	331 (272)	2105 (-)

LISTINGS

AB

AIN'T IT STRANGE, Disco Kid. HEART THROB. Velvet VEL 104 (H/L).
 A.P.B. There's No Greater Love. THE BLOSSOMS MAM 168 (E).
 BABY COME BACK, Love Is Where You Find It. PLAYER. RSO 2090 254 (F).
 BONFIRE, Number One Heartbreaker. LINDA LEWIS. Arista 143 (F).
 BRITISH REFUGEE, Mein Kampf. SPITFIRE BOYS. RK 1001 (A).

C

COME ON OVER, Let Him Lead. RUBETTES. Polydor 2058 943 (F).

D

DADDY COOL, The Girl Can't Help It. DARTS. Magnet MAG 100 (C).
 DIDN'T I (BLOW YOUR MIND THIS TIME) You Are Everything. MAXINE NIGHTINGALE. United Artists UP 36320 (E).
 DISCO BEATLEMANIA, Kiss Me. D.B.M. Atlantic K 11027 (W).
 DISCO DANCING, Blue Danube Hustle. RICE & BEANS ORCHESTRA. Contempo SC 2125 (W).

F

FAISONS L'AMOUR, Quand Tu Ris, JIMMY ONDO. MCA 328 (E).
 FROG WALK, The Lonely Frog, BIG SKY. Response SR 508 (A).

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING OCTOBER 8

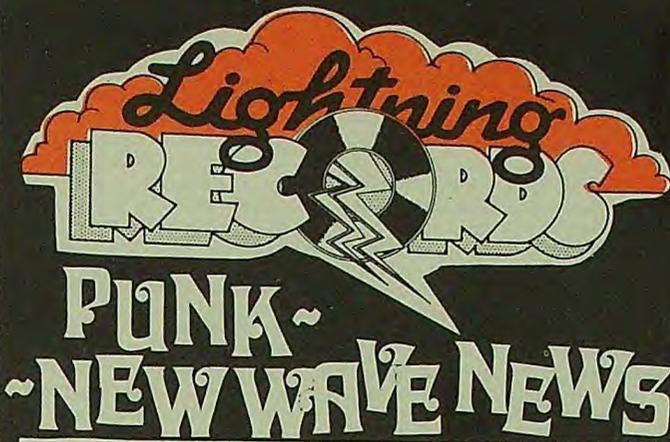
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E October 1)	PROMOTION	COMMENTS by TONY JASPER
GERRY RAFFERTY City to City United Artists UA 36278 (EMI)	SEPT 23	None		Special music press advertising and press kit.	Rafferty once part of Humblebums and Stealers Wheel (Stuck In The Middle With You, 8, 1973; Everything Will Turn Out Fine, 33 1973; Star, 25 1974, recordings on A&M) and the latter's two albums were produced by Leiber and Stoller. Rafferty also made solo album, Can I Get My Money Back for Transatlantic. This is artist's first 45 for UA. Mouth-harp prominent in chugging beat. Probably gain plentiful radio play but impersonal lyrics will not aid consumer sales. Useful introduction to future album.
MICKEY JUPP Nature's Radio Arista 136 (Phonodisc)	SEPT 23	None		Basic company servicing.	Mickey Jupp was leader of early-1970's group Legend. Kind of record beloved by programmers and also a disco play with its singalong qualities. Artist deserves long awaited recognition.
BURTON CUMMINGS My Own Way To Rock Portrait PRT 5567 (CBS)	SEPT 9	None		Basic company servicing. A former Paul Burnett Record Of The Week.	Track from the LP My Own Way (PRT 82012). Until picked up by the Beeb looked like finding undeserved obscurity. Produced by Richard Perry it has invigorating air and deserves some kind of chart placing. Good for party and shop atmosphere.
ROXY MUSIC Virginia Plain/Pyjamarama Polydor 2001 739 (Phonodisc)	OCT 7	Virginia Plain (4, 1972), Pyjamarama (10, 1973).		Basic servicing.	Roxy's first two hits on single disc. Coupling made from popular demand, as singles not in current catalogue. Surprising Polydor did not release a Maxi. Discs issued by Island.
CARL PERKINS The EP Express Mercury ELV 15 (Phonodisc)	OCT 7	Blue Suede Shoes (13, 1956).		Picture bag. Obvious effect from recent Elvis death.	Released as a tribute to Presley by a legendary figure from his early days, but recorded in fact last year. It moves along in a brisk, country-style mood and the lyric comprises a story made from countless Elvis Presley hits. Record free from tearful sentiment and should appeal to Elvis fans who do not necessarily like being overcome by typical tribute records although such people should also appreciate this above-average disc.
DEEP PURPLE New Live And Rare (EP) Purple PUR 135 (EMI)	OCT 1	Child In Time EP (21, 1977).		First 15,000 in special colour bags and pressed in a deep purple vinyl.	Side 1, Black Night (live version) and in recorded version, hit single on Harvest label (2, 1970). Side two, Painted Horse which has hitherto not been released, and When A Blind Man Cries, previously a B-side of now deleted single. All tracks feature the Deep Purple of Blackmore, Gillan, Glover, Paice and Lord - thought by many as the Purple. EP is second maxi-single of vintage or rare material. Chart certainty.
PAPA JOHN CREACH Keep On Movin' DJM DJS 10809 (DJM)	OCT 7	None		Basic servicing of radio and press.	A gem. A classic single. If media support forthcoming then probably a sleeper of a hit. Catchy, rhythmic, beautifully arranged and a twist of the unusual. Recommend to customers who ask plaintively for something original. Papa John once member of Hot Tuna, Jefferson Airplane-Starship family. Previous solo albums for Grunt, Pye and now DJM, The Cat And The Fiddle (DJF 20515).
AWB and BEN E. KING Imagine Atlantic K 11019 (WEA)	OCT 1	AWB, Pick Up The Pieces (6, 1975), Cut The Cake (31, 1975); Ben E. King, First Taste Of Love (16, 1961), Stand By Me (27, 1961), Amor (38, 1961 and hits with Drifters).		Basic servicing. Recent British visit by this partnership.	Subtle version of Lennon classic (6, 1975) and although opening very much suggests an album cut (edited from Benny And US K50384), and somewhat roughly done, nevertheless deserves charting. However it needs plenty of radio play.
CELL-BEE AND THE BUZZY BUNCH One Love TK XB 9145 7" XC 9145 12" (RCA)	SEPT 17	None		Second TK 12" Disco servicing.	Single retails on 12" for 99p. Puerto Rican lady who marries funk and sales rhythms. Disc looks like crossing over from disco to pop field. Cut is from their LP XL14060.
RONNIE JONES Soul Sister Mercury 6198 125 (Phonodisc)	MAY 27	None		Special 12" for disco and radio. Single re-serviced.	One of several good German Lollipop label recordings being made available by Phonogram, although artists, as on this 45, seem solely American. Sudden disco reaction to this simple but attractive 45 could see it become the longest sleeping hit of 1977.

DOODLE BUG

Will E.M.I. refuse to press or distribute first U/A BUZZCOCKS release Orgasm Addicts if swear words are retained? Don't worry boys - we'll always be here to sell them for you!!! STIFF & CHISWICK combining forces AGAIN auditioning for groups monthly at ACKLAM HALL off The Portobello Rd. 1st session October 20th. All Record Company A/R people must pay 20 GUINEAS FOR ENTRY!!! Good Luck to you all ... GORILLAS signed to RAW ... Live EP being recorded now for November release ... Also SICK THINGS latest RAW deal!!! ... Is 12th Issue the LAST from SNIFFIN'GLUE?? Hope not - BLIMPS CLUB Cambridge packed out on Tuesday nights, now 'NEW WAVE' Night ... GOOD SHOW!!! Despite departure of JAKE RIVIERA STIFF Staff confident of remaining ERECT ... HOTTEST New Group around ... JET BRONX and the FORBIDDEN ... Watch out for first release on LIGHTNING Label SOON ... MANIACS signed to a one-off deal with U/A. will probably release 'CHELSEA' soon ... BANNED Group signed to EMI Well, you can't win them all!!! So watch out for Little Girl by BANNED - We've SOLD OUT - in less than a WEEK!!! Stanley/I.R.T. by SNATCH is gonna be a CLASSIC - out on LIGHTNING's own label SOON so keep those JOHN'S PEELED!!!!!!!!!!!! Will SENSIBLE be sensible and press more REZILLOS? We've sold out!! Sorry no more 999 left, either!! Watch out for U.S. New Yorker mag. here soon. DEAD BOYS selling well on import; are SIRE deSIREing new distribution deal? SEX PISTOLS making a 'PUNK' film with MARIANNE FAITHFUL no less, Johnny Speight scripting... they're on location locally NOW - Watch it *TOM ROBINSON 'Motorways' DEPARTURES. ALBIE SLIDER bass with SHAM 69, RAT SCABIES drums for DAMNED and JOHNNY NOLAN drums for HEART BREAKERS. PAUL COOK of PISTOLS replacing him on current tour CORTINAS signed to C.B.S. MEAN STREET from LONDON being eyed by all the MAJORS

ZOOM &

BRUCE'S RECORDS - EDINBURGH - VALVES selling like hot cakes, and in studio next week recording NEW SINGLE.



STIFF RECORDS

WEST LONDON

Released October 14th - ELVIS COSTELLO New Single - "Watching the Detective" BUY 20 RRP 70p Pic Sleeve - Third Stiff single includes 2 "Live" tracks on B side October 14th NICK LOWE - Halfway to Paradise - BUY 21 RRP 70p Pic label - Not Sleeve - Nick's 3rd Stiff 7" ... October 21st LARRY WALLACE - Police Car BUY 22 RRP 70p - 1st Solo Stiff Single - was formerly with PINK FAIRIES, currently on Stiff tour DAMNED album due end of October. Check stocks of IAN DURY album - should bounce into album charts this week - Available NOW + IAN DURY counter Cut Out Displays + Ideal Stiff and other loony badges ** ORDER NOW! Many, Many, More surprises coming shortly!!

RABID RECORDS

MANCHESTER

Available October 14th or thereabouts - ORDER NOW!! JOHN COOPER-CLARK - "Psyche Sluts"/"Innocents"/"Suspended Sentence" 4 Track EP with Gateford Pic Sleeve RRP 99p 1st release from SALFORD artist - hot on the heels of 1st time tremendously successful RABID singles by SLAUGHTER and the DOGS and THE NOSEBLEEDS.

RAW RECORDS

CAMBRIDGE

October 14th - SOFT BOYS - Give it to the Soft Boys - RAW 5 LOCAL BAND - 3 Track EP - RRP 70p Pic Sleeve 1st Single. This is first 'Psychedelic' Record THIS DECADE !!! October 14th UNWANTED - Withdrawal - RAW 6 Pic/70p 1st Single, Group appeared on LIVE AT ROXY Album... October 21st - SUN CHICKEN - New Religion - RAW 7 Pic/70p - 1st Single from NOTTINGHAM GROUP... October 28th - LOCKJAW - Radio Call Sign - RAW 8 Pic/70p - Listen out for FRANTIC version of YOUNG ONES on "B" side. Local magazines available LOVE AND PEACE and University inspired NEGATIVE REACTION - also RIPPED AND TORN - best selling New Wave mag.

Design Martin Studios - -

SMALL WONDER RECORDS

EAST LONDON - ZERO'S Hungry/ 'Radio Fun' out October 14th. Pic/70p Local Band 1st Single. Great Sounds review for MUCKY PUP. Order NOW!!

STEP FORWARD RECORDS

CENTRAL LONDON - SHAM '69 - First Single OUT NOW!!! This group are gonna be BIG-G-G-G!!! ORDER NOW!!!

ROUGH TRADE RECORDS

LONDON - New Mail Order Newsletter OUT NOW!! Watch out for CRAMPS via Rough Trade and us for Distribution. Good to see 'Punks' buying 'Reggae' and vice-versa

* Denotes New Entry or Re-entry in Charts

PUNK ROCK CHART & ORDER FORM

- 1 [] THE CLASH - Complete Control
- 2 [] THE DAMNED - Problem Child
- 3 [] THE BUZZCOCKS - Spiral Scratch (80p)
- 4 [] THE VALVES - Robot Love
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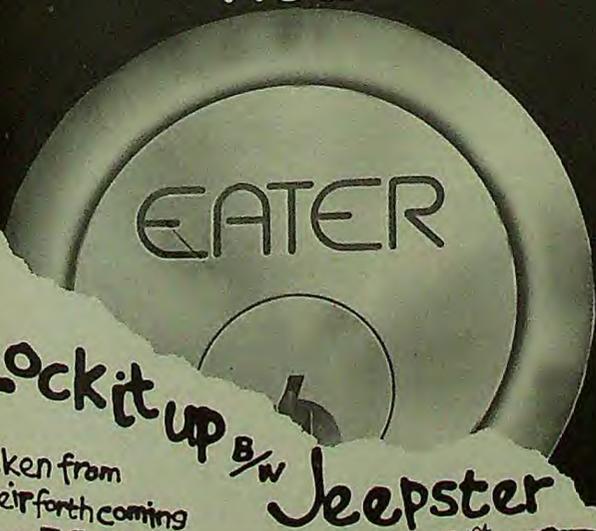
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ALBUM REVIEWS

POPULAR

HEARTBREAKERS

L.A.M.F. Track 2409 218. Producers: Speedy Keen and Daniel Secunda. Few bands rock like Heartbreakers. The savage New York rock and roll style that has been copied by so many punk acts in the past year is finally served up in its pure form here on L.A.M.F. Or is it? The songs are superb anthems to sex and drugs and rock and roll, but although the lyrics are simplistic to the point of parody, the murky sound served up by Keen and Secunda all but ruins the whole effect. Criticism of the Chinese Rocks single on the same score was so vitriolic earlier in the year that there are no excuses this time out. However, the spirit of the early Rolling Stones manages to shine through on numbers like Born To Lose and It's Not Enough while the drumming of now-departed Jerry Nolan is the best of its kind. Fans of the stage show will be interested in the slow numbers contained here. A big advance order sale plus heavy advertising will make sure L.A.M.F. bounces straight into the chart, but on this sound quality, how long it stays there is going to be another matter.

WISHBONE ASH

Front Page News. MCA MCG 3524. Producers: Ron and Howard Alber. Down market graphics from Hipgnosis project a very accurate image for Wishbone Ash, a band that grew up on a reputation for stinging guitar harmonies and might have been up there with the megastars but for a series of management and personnel shake-ups at a crucial stage in its career. Now based in New England, Wishbone have emerged with a new sound for Front Page News which seems designed primarily for the giant US MOR rock audience as personified by Fleetwood Mac. Unfortunately the band has sacrificed its attack for the kind of bland sound that seems to do well on AM radio in America. Plus points are that Wishbone is one of the strongest live acts around, and a tour is about to hit the road so good all-round back-up promotion is guaranteed. The band also has a fanatical grass-roots following which is bound to put the album into the lower reaches of the chart.

THE MOTORS

1. Virgin V2089. Producer: Robert Lange. Very strong debut from Virgin's newest hopes The Motors. The band is characterised by the well-projected vocals lead by Nick Garvey and the power-chord based guitars of Bram Tchaikovsky, and despite emergence in the midst of the new wave, The Motors are really well put together mainstream heavyweights with a talent for making the most of a song. Dancing The Night Away, the chart single from the LP is given a full-blooded long treatment here aided by the powerful but clear production technique of Robert John Lange — rapidly becoming the most fashionable desk artist in the UK. The band is likely to be getting more exposure than ever on the current Wishbone Ash tour so a healthy future ought to be assured.

LONDON SYMPHONY ORCHESTRA

Classic Rock. K-tel ONE 1009. Producers: Jeff Jarrett & Don Reedman. Not a new concept — famous orchestra renders contemporary rock in classical fashion — but still interesting, and with some sales mileage among the coloursupp crowd, surely? Tracks which work are those with classical roots in the first place, i.e. Nights In White Satin (the LSO makes it melancholy), Bohemian Rhapsody (climactic) and, of course, A Whiter Shade Of Pale (moody and meandering, like an Albinoni adagio). In the never-should-have-been-attempted category are Whole Lotta Love, Paint It Black and Lucy In The Sky With Diamonds. Making up the 48-minutes plus running time are I'm Not In Love and Sailing. Prospects: promising, if K-tel tv expenditure is behind it.

HERMAN'S HERMITS

20 Greatest Hits. K-tel NE 1001. Producer: Mickie Most. Herman's benchmen had no less than 15 solid hits in Britain between 1964 and 1969, so the potential of this tv-advertised package should not be underestimated. Check titles like I'm Into Something Good, Silhouettes, Wonderful World, A Must To Avoid, No Milk Today, There's A Kind Of Hush, Sunshine Girl, Something's Happening and My Sentimental Friend — every one was top ten and chart activity is already evident. Prospects: high Noone!

GENESIS

Seconds Out. Charisma. GE 2001. Producer: David Hentschel and Genesis. A live LP recorded in Paris during 1976 and 1977 tours there. Bill Bruford and Chester Thompson guest as drummers when Phil Collins takes vocals, and this is the last product lead guitarist Steve Hackett will be heard on, as he has left the band to go solo. High quality for a live LP, giving in the mix on some tracks an interesting chance to hear Collins' vocals and the lyrics much further forward than on previous studio albums. Worth pushing as a good post-Gabriel Genesis compilation, with all the big numbers, including Robbery, Assault and Battery, Firth Of Fifth, The Lamb Lies Down On Broadway.

NEIL SEDAKA

A Song Polydor Super 2583 451. Producer: George Martin. Neil Sedaka's new album can be summed up in very few words. In short, he's done it again. This one man hit factory has produced an album of old songs, new songs, blue songs and happy songs, all with perfect balance and each one with real single hit potential. The man has a real talent for writing (with his perennial collaborators, Cody and Greenfield), infectious pop songs and tingling ballads. Some of the ballads may shade towards the sentimental, and some uncommitted listeners may find it all a trifle too polished, but fans will like the title track, his version of Amarillo, Hollywood Lady, Tin Pan Alley and the bossa nova shuffle of Alone At Last. George Martin's tasteful arrangements and production only add to the inherent quality of the songs.

ELTON JOHN

Greatest Hits Vol. 2. DJM DJH 20520. Producer: Gus Dudgeon. If by definition Greatest Hits means a collection of ex-chart singles, then this album is stretching credibility somewhat. But a modicum of poetic licence is permissible, for all are tried and trusted favourites from the singer's on-stage repertoire. So with no reservations the album looks to be a winner. The collection has been astutely put together, includes two of his most recent best-sellers Sorry Seems To Be The Hardest Word and Don't Go Breaking My Heart, plus classic songs like Bennie and The Jets and the Bitch Is Back, as well as Pinball Wizard and Lucy In The Sky. Sleeve design is attractively amusing and inside there's an illustrated booklet of the songs' lyrics. A new studio album from John is overdue, but until it arrives this will fill the gap nicely.

BROOK BENTON

20 Greatest Hits. Warwick WW5031. Producer: Tom Owen. How ironic it would be if, as seems likely, this album finally gives Brook Benton real recognition in this country with a collection of oldies which in their original hit form were studiously ignored by record buyers here. Benton was, 15 or so years ago, one of the great romantic, soulful stylists and so he remains. These new recordings of his best material, adhering closely to the originals, remain object lessons in crystal-clear singing with sophisticated bluesy inflections, whether at the easy midtempo of Kiddio, Hotel Happiness or the slinky ballads like Just A Matter Of Time, The Same One, So Many Ways and So Close — still sounding as satisfying as they did in the early-Sixties. Warwick will be giving this a tv push and chart action will follow.

22 Golden Trumpet Greats. Warwick WW 5033. Producer: Brian Matthew. Can lightning strike twice? Warwick engineered Bert Weedon's comeback with a similar package of guitar classics which undoubtedly has provoked this

follow-up of trumpet favourites. Trouble is that the album lacks a stylistic link despite all the top tooters on parade (Kenny Baker and Humphrey Lyttleton among them). Thus it will be necessary for those liking the jazz of Bad Penny Blues and Midnight In Moscow, also to relate to the sorta Tijuana of Lovely Bull and Spanish Flea, the swing treatments of And The Angel Sing and Ciribiribin and the brassband standards Trumpet Voluntary and Post Horn Gallop, plus the inevitable Cherry Pink and Oh Mein Papa. A strange mixture indeed, but entertaining for all that and each in their own right proven favourites. The tv promotion will certainly ensure sales, even if not on the level of the Weedon collection.

LENNY WILLIAMS

Choosing You. ABC ABCL 5232. Producer: Frank E. Wilson. Third solo album (and third label) for the onetime Tower of Power vocalist is a sparkling package of sophisticated soul songs, shaped in a style which recalls Sixties sounds from Chicago and Detroit. Every track is exemplary in content, arrangement and performance, but especially the perky Riding The High Wire, the midtempo Please Don't Tempt Me and the melodic Trust In Me. Prospects very good, as the lead track, Shoo Doo Fu Fu Oh, is shaping up as a pop hit, and Williams has joined the Deniece Williams tour.

JESS RODEN

The Player Not The Game. Island ILPS 9506. Producer: Joel Dorn. Roden has produced consistently classy albums for Island and this one is no exception. Having dispensed with his old band, he went to New York to put The Player Not The Game together with selection of excellent sidemen and has come up with a mellow and soulful sound that is quite a change of direction from the booting soul rock of the last, self produced live record. Tim Hardin's Misty Roses is one of the strongest cuts on the record and is probably a good example of the material — smooch-paced soul-ballad with lavish arrangements by L. Leon Pendarvis. The only proviso is that the material may be a little too slow for ready radio programming.

VARIOUS ARTISTS

Soul City. K-tel NE 1003. Still some life in the soul-crossing-to-pop package such as this 20-tracker, says K-tel. Hits include Harold Melvin & The Blue Notes' Don't Leave Me This Way, the Manhattans' Hurt, Lou Rawls' You'll Never Find Another Love Like Mine, Gladys Knight & The Pips' So Sad The Song, the JALN Band's Disco Music and the Miracles' Love Machine, while among the oldies are Marvin Gaye's I Heard It Through The Grapevine, Donna Summer's Love To Love You Baby and the Three Degrees' Years Of Decision. Prospects: solid, but check the tv roll-out.

PHIL CORDELL

Born Again. Prodigal PDL 2006. Producer: Phil Cordell. Many years with Motown UK but erratic in output, Cordell delivers his best work on this ten-track package of mainly self-composed material. The singer is firmly in the British pop mainstream, offering melodic songs with catchy hooks, such as Doing The Best I Can, Cheatin' In The Dark and Back In Your Arms Again — all perfect examples of the genre. Fine musicianship supports him on these and other tracks, including the title song and One Man Show, both distinctive ballads. Distinctive but judicious use of double-tracking adds to the excellence. Prospects: Cordell is a priority for Motown, so Born Again is worth stocking.

CHART CERTAINTY

Sales potential within respective market

*** Good
** Fair
* Poor

VARIOUS ARTISTS

Radio 1 — Ten Years Of Hits. Super Beeb BEDP 002. Compilation: Mike Harding & Jo King. A 37-track souvenir to tie in with the Beeb's current celebrations, this 2LP perfectly captures the channel's predilection for safe, middle-of-the-road pop music. Chart-topping artists here include the Move, Procol Harum, the Bee Gees, Georgie Fame, Peter Sarstedt, Edison Lighthouse, Mungo Jerry, Christie Dawn, Gilbert O'Sullivan, Alvin Stardust, Terry Jacks, David Essex, 10cc, the Stylistics and Pussycat. Inner sleeve carries portraits of Radio 1's dj line-up and appropriate messages; outer sleeve is eye-catching and to the point. Prospects: fairly good, as an enjoyable (if not exactly glorious) celebration of the past ten years.

LITTLE RICHARD

22 Original Hits. Warwick WW5034. A long-shot for chart action via smallscreen promotion. Little Richard doesn't automatically present himself as having the broad-based appeal to trigger high volume sales. His status as an obvious seller into the contemporary rock market must also have a question mark about it, for although an in-concert attraction previous hits packages have made no noticeable impact any more than more recent recordings. Still it's a fine up-tempo 22-track party record with all the classics, Rip It Up, Long Tall Sally, Good Golly Miss Molly, Baby Face and all those others which have become so familiar included.

JAZZ

MAHALIA JACKSON

Gospel. Vogue VJD 537. Miss Jackson, on her own insistence, was never a jazz singer in the strict sense of that term. But her voice, phrasing and sheer enthusiasm caught the jazz fraternity just as it did everyone else and earned her the title of 'The World's Greatest Gospel Singer'. These sides were probably recorded in the late-Forties-early-Fifties (no details given) and the settings are simple, the voice majestic and if the devil has all the best tunes, then the church grabbed the best singer for itself. Miss Jackson sings with a contagious fervour and more than a hint of the blues especially so on *He's Sweet I Know*. This album, more than the odd disaster she's had with large string backings, will please her many followers.

COLEMAN HAWKINS

Blowing Up A Breeze. Spotlite SPJ 137. With Selecta now responsible for Spotlite material, it is to be hoped that they will put some muscle behind it's distribution. Blowin has already made number eight in the jazz best seller charts and, being largely previously unreleased material, it will be a record much sought after. Hawkins was luckily caught in top form on two separate occasions in Chicago and his aggressive, no-nonsense tenor proves potent and exciting. In each case the rhythm section is quietly stoking its boilers and the pianists involved, Eddie Higgins and Tommy Flanagan, lay down a number of excellent solos in their own right. The recording quality of these sides, taken from airshots in 1959 and 1963, is excellent by any standards while a well designed sleeve should help things along.

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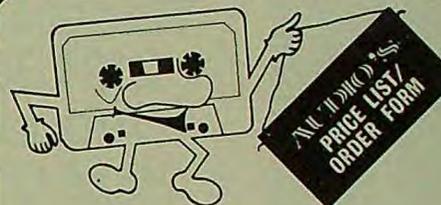
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1	1	5	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	31	20	16	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
2	8	2	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	32	30	3	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Roth)	Polydor 2442 148 (F)
3	2	9	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	33	34	45	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
4	3	2	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)	34	37	46	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
5	6	2	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)	35	36	11	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
6	7	34	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Califat)	Warner Bros. K 56344 (W)	36	29	2	GOLD & IVORY David Essex (David Essex)	CBS 86038 (C)
7	5	8	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)	37	22	5	RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
8	4	3	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)	38			GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)
9	10	11	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	39	48	5	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
10	14	5	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	40			BEAUTY ON A BACK STREET Daryl Hall & John Oates (Christopher Bond)	RCA PL 12300 (R)
11	9	28	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	41	47	3	LUST FOR LIFE Iggy Pop (David Bowie/Tony Visconti)	RCA PL 12488 (R)
12	15	3	SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)	42	46	5	LIVIN' ON THE FAULT LINE Doobie Brothers (Ted Templeman)	Warner Bros. K 56383 (W)
13	38	2	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)	43	33	38	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
14	17	16	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	44	31	2	THE SUN YEARS Elvis Presley	Charley SUNLP 1001 (L)
15			HOME ON THE RANGE Slim Whitman (Scottie Turner/Alan Warner)	United Artists UATV 30102 (E)	45	49	2	GREATEST HITS Herman's Hermits	K-Tel NE 1001 (K)
16	13	5	MAGIC FLY Space (Jean Philippe Iliesco)	Pye NSPL 28232 (A)	46	43	5	FIRING ON ALL SIX Lone Star (Gary Lyons)	CBS 82213 (C)
17	16	7	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)	47	42	82	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
18	12	18	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	48	32	11	NEW WAVE Various	Vertigo 6300 902 (F)
19	19	18	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	49	35	6	G.I. BLUES Elvis Presley	RCA SF 5078 (R)
20	24	22	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)	50	26	7	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12 (D)
21			ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	51	45	36	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
22	54	2	A FAREWELL TO KINGS Rush (Terry Brown)	Mercury 9100 042 (F)	52	53	4	ANYTIME, ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
23	23	5	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)	53	28	6	BLUE HAWAII Elvis Presley	RCA SF 8145 (R)
24			LOVING YOU Soundtrack - Elvis Presley	RCA PL 42358 (R)	54			THE MOTORS The Motors (Robert John Lange)	Virgin V 2089 (V)
25	21	14	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	55	40	30	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
26	27	3	SIMPLE DREAMS Linda Ronstadt (Peter Asher)	Asylum K 53065 (W)	56		1	LOVE FOR SALE Boney M (Frank Farian)	Atlantic K 50385 (W)
27	11	4	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032 (M)	57	55	2	BE SEEING YOU Dr. Feelgood (Nick Lowe)	United Artists UAS 30123 (E)
28			COUNTRY BOY Don Williams (Don Williams)	ABC ABCL 5233 (C)	58	44	43	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
29	25	42	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	59		1	BOOK OF DREAMS Steve Miller Band (Steve Miller Band)	Mercury 9286 455 (F)
30	18	7	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)	60			ROUGH MIX Townsend/Lane (Glyn Johns)	Polydor 2442 147 (F)

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Racing Cars

IT IS that time of the year — the beginning of the autumn term — when a college social secretary could promote his own granny and still be almost certain of a sell-out.

But the presence of hundreds of eager-to-be-entertained or merely curious students at Leicester Polytechnic's Freshers' Ball last Saturday (8) took nothing away from the fact that Racing Cars have developed into a very capable headlining act with some pulling power in their own right.

The star of the band, as always, was Morty, the Cars' diminutive vocalist and songwriter who handles with equal ease the ballads and fast rockers that make up the band's act.

They set Leicester's collective foot tapping with Moonshine Fandango, from their first Chrysalis album Downtown Tonight, and the current single Down By The River, before venturing into jazz-rock territory with another new song, Clever Girl.

Then came Downtown Tonight, a classic Racing Cars' ballad that brings out the Welsh lilt in Morty's voice, and two meaty tracks Hard Working Woman and Calling The Tune that summed up the other side of their

good-humoured rock and roll.

By now they were ready for They Shoot Horses, Don't They?, the song that put them into the singles' chart. It was, as always, ecstatically received, but it must be becoming a headache for the band. They are in grave danger of becoming a one-song wonder and the material from the new album, Weekend Rendezvous, does nothing to suggest it is a problem they will soon solve. At their best Morty's songs are simple and, at their very best, a little plaintive. Musically their latest material is more complex but that is exactly where it falls down. On this night it was certainly the older songs that were the most comfortable ones.

But Morty is a prolific writer so perhaps Racing Cars will recapture that direct formula. At Leicester at least everyone was enjoying the present too much to worry about the band's prospects. Get Out And Get It, with some fine country-rock guitar from Ray Ennis, got the best reception of the night, and they wound up with plenty of solid rock including the much-loved and, in the slightly drunken circumstances quite appropriate, Pass The Bottle.

It was a good night for Racing Cars, in spite of overenthusiastic reactions of fans at the front that threatened to have the show ended before it had run its natural course. They will be hoping that recent lack of chart success is just a temporary stall and their records, like their live show, will be back in top gear.

GODFREY RUST

Sweet Little Angel, The Thrill Is Gone, Power Of The Blues, I Believe I've Been Blue Too Long, and played his best known instrumentals, Lucille's Granny, Lucille Talks Back, and the searing LA Midnight. He laughed, joked, apologised for being late again, switched songs in mid-stream, all to the adulation of an obviously well-informed crowd. He was, in a word, superb. The highlight of the set was without doubt Why I Sing The Blues, which ran into I Like To Live The Love In My Songs, and a rambling, hilarious introduction to Some Help I Don't Really Need, which never really started and never really ended.

Throughout the work of his band was superb too; the wailing solos of Cato Walker III on alto sax, and the excellent work of Eddie Rowe on trumpet. B B King gave them all their due, and broke off several times to ask for more applause for his sidemen, which they duly received, and more. At 11.45 he looked set for another hour at least, relaxed and willing to please. The crowd loved him.

The pity of it all is that on one of his rare appearances in this country he was forced to curtail his set and hurry through many numbers. This 52 year old from Indianola Mississippi and Chicago deserves more, and so do his many fans in this country. Let's hope he can come back again soon.

TONY BRADMAN

Brothers Johnson

QUINCY JONES believes that the future of music is in the hands of youngsters like the Brothers Johnson. The veteran Q should believe this of his proteges, of course, but if he is right — the future is loud.

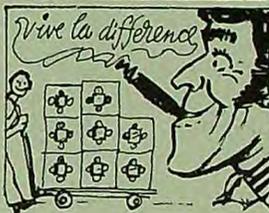
On the strength of their London debut last Tuesday (4) at the Odeon Hammersmith, George and Louis Johnson have decided that their recordings and their live performances require two different approaches. For the former, the lead- and bass-guitar playing pair demonstrate all the creative qualities of their mentor: subtle and reflective musicianship, long on technique and discipline, short on the cliched and the clever. Look Out For Number One was one of the most enjoyable albums of last year for all those reasons, and showed that funk, too, can be classy and original.

Their on-stage efforts feature all the funk, but none of the discipline. Volume disguises or distracts from the technique, and the brothers' sole purpose seems only to have 'em dancing in the aisles. Nothing wrong with that, of course, and material like Dancin' And Prancin' and the duo's anthem, Get The Funk Out My Face, certainly achieve this effect. What is lacking is light and shade, even on ostensibly unfunky outings such as Land Of The Ladies and Q, which is George and Louis' tribute to Jones.

The most unpredictable aspect of the evening was the audience: remarkably enthusiastic (to almost Cup Final proportions, in fact) and thoroughly enraptured by the brothers. Where did all these people come from, and why — if this is their following — have the pair not sold more albums in Britain?

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