

MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication • OCTOBER 22, 1977 • 65p

Industry salute to its finest



First BPI Britannia Awards give official recognition to UK talent

LAST NIGHT before the television cameras in the Wembley Conference Centre, the British record industry saluted outstanding contributions over the past 25 years with the first presentation of the Britannia Awards.

It was a glittering occasion consistent with the importance of the awards, introduced by the BPI in the centenary year of the invention of sound recording and also — hence the name — in the year of the Queen's Silver Jubilee. Hopefully destined to become an annual event, the Britannia Awards give British talent formal industry recognition. It will mean awards to match the stature of those presented in other countries like America which has its Grammys and Holland's Grand Gala du Disque, a major event in the Dutch record industry year, and

Germany's Schallplatten awards.

There were, predictably enough, no real surprises in the first batch of awards. The obvious claimants for recognition over a 25-year period were all honoured. Nevertheless, the list of winners shows some important omissions, notably Vera Lynn whose claims to be chosen as the Best Female Solo artist received less votes than Shirley Bassey, while neither Elton John nor Tom Jones were as well supported as Cliff Richard in the choice of Best Male Solo artist. The only area likely to provoke any kind of controversy will be the Most Promising New Artist section, won by Graham Parker and Julie Covington.

One award that will undoubtedly be fully endorsed by the record community at home and abroad was to Len Wood, EMI's group director records and the industry's elder statesman for his outstanding contribution to the record industry. He shares his award with the Beatles, who also took the honours for the Best British Pop LP — Sgt Pepper's Lonely Hearts Club Band and the Best British Pop Group.

The awards were based on votes cast by members of the BPI — of the 85 companies, 42 returned the voting

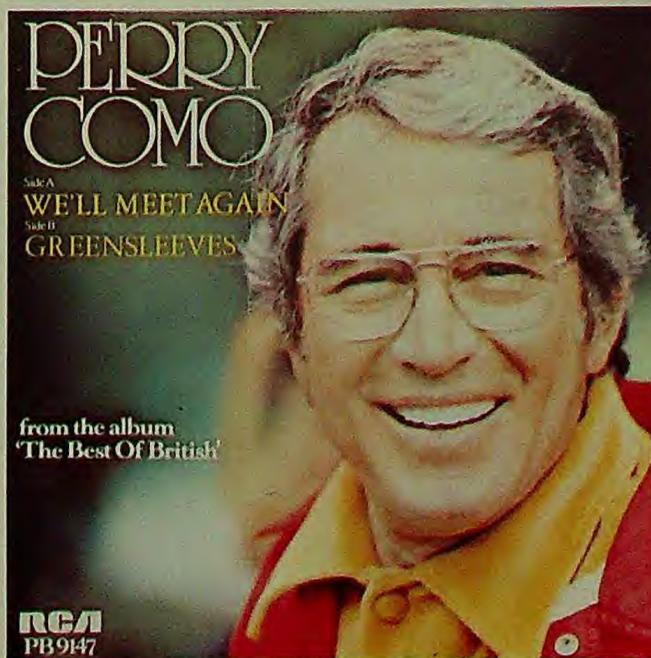
papers. The cost of the occasion, budgeted at about £25,000, was borne by tickets sold to the major companies and the larger independents.

Awards were presented as follows:—

Best British Pop Single — Bohemian Rhapsody by Queen tied with A Whiter Shade Of Pale by Procul Harum; **Best British Pop LP** — Sgt. Pepper's Lonely Hearts Club Band by The Beatles; **Best International Pop Single and LP** — Bridge Over Troubled Water by Simon and Garfunkel; **Best British Classical Orchestral LP** — War Requiem by Benjamin Britten; **Best British Classical Soloist LP** — Mozart Horn Concerto by Denis Brain tied with Elgar Cello Concerto by Jacqueline du Pre; **Best British Non-musical Record** — Under Milkwood by Richard Burton and Cast. **Best British Pop Group** — The Beatles; **Best British Solo Artist (male)** — Cliff Richard; **(female)** — Shirley Bassey; **Most Promising New Artist (male)** — Graham Parker, **(female)** — Julie Covington; **Best British Producer** — George Martin; **Outstanding Contributions To The Recording Industry** — L. G. Wood, The Beatles.

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The single from the album

Perry Como's new single: 'We'll meet again.'
 From his new album, 'The Best of British.'

RCA PB 9147

NEWS



SEEN ATTEMPTING to beat the how-many-can-you-get-in-a-Citroen Dyane record in Curzon Street last week were Stuart Palmer, supervisor of the Guy Norris retail chain, leading the team and followed by Dave Harmer (RCA's field sales manager), Ken Rowlands (national accounts manager), Guy Norris himself, and Eddie Tickner (London area manager). The car was being presented to Palmer as his prize for winning RCA's Project 50 Tape Campaign this summer. He correctly estimated the order in which selected RCA tape product would sell-out during the campaign.

Satril to WEA in four-year pact



A FOUR-YEAR licensing deal for the UK and Ireland has been signed with Satril Records by WEA. Satril has been linked to Pye for the last three years, the latter two being under a pressing and distribution deal only. Under the new deal Satril retains its offices in Soho and its 14-strong staff (including national sales) will be utilized as back-up to WEA's own servicing departments. Satril general manager Alan Melina will be working closely with WEA a&r director Dave Dee.

Existing logo and prefixes (SAT for singles and SATL for albums) will be retained. First release via WEA will be a Stardust album, including the group's current Top 50 entry Ariana. Distribution rights to Satril back catalogue revert immediately to WEA with the exception of the Stardust single which remains with Pye. Other Satril releases scheduled before

Christmas are Theme From Mash by New Markets; Curiosity by Sonny Blake and Heart Don't Fail Me Now, by Penny Lane.

WEA HAS signed the Suburban Studs to a worldwide deal, and the band is currently finishing its debut LP at Lee Sound Studios in Walsall. Release will be as soon as possible. The four-man Birmingham-based group, fronted by lead singer Eddie Zips, has started an extensive British concert tour with AC/DC. The Studs single No Faith is now to be distributed by WEA in a limited edition on the original independently distributed Pogo label. It will be promoted with streamers at concerts and press advertising.

Midlands dealers meet in Leicester

AS PART of an attempt to secure greater regional involvement among the retail trade, the GRRC has organised a meeting of record dealers to be held at the Post House, Leicester on October 20, starting at 7 pm. The Post House is on the A46 road near to the M1 junction. It is hoped that dealers from the Nottingham, Leicester, Derby and Northampton areas will attend. Philip Foulds of Derby, an MTA executive member, will be in the chair.

"There are many matters of common interest to dealers which would be worth discussing," said one of the organisers, Jack Ainley of Leicester. "This meeting is being held to see if enough dealers are interested in attending regular meetings."

PHONOGRAM RECORDS has signed Pendulum Records to an exclusive licence deal for all territories excluding North America. The first disc to be released under the new agreement was Peter Skellern's single Soft Falls The Rain, and the first album will be from Skellern too, entitled Kissing In The Cactus. The deal was concluded by Phonogram's managing director to be Ken Maliphant and Pendulum chairman and managing director Johnny Stirling.

LONDON BAND Sounder is the first signing to a new production company Warped Records formed by Bob Johnson and Mike Clifford. The outfit's first product will be the band's debut single Get Down On Your Knees and Bus Stop Romance which has been licenced in a one-off logo deal to Sonet Records (SON 2127) released on November 5. Among other promotional ploys, the first 10,000 copies of the 45 will go out in picture sleeves.

13 titles on Chiswick 45 LP

WHAT IS believed to be the country's first 45 rpm LP is being released by Chiswick in the latest unusual record production from a new wave independent label.

Entitled All Skewed Up by The Skrewdrivers (WIK 3), it is released on November 4. The album contains 13 titles and constitutes a total playing time of 16 minutes — an average of two minutes per cut.

Chiswick director and the album's producer Roger Armstrong explained: "It was one of those things which just seemed to fit with the feel of the album. The idea actually came from a Dutch bootleg we got hold of which was produced in the same way."

"The sound we have achieved with the Skrewdriver record is slightly different from a normal 33 rpm disc. Contrary to what is normally expected, the sound is a little louder than normal with a better overall level and a bit more edge."

"It is certainly not an attempt to short change anybody — the LP is being retailed at £3.50. At the end of the day it is just an attempt to get a better production sound."

"Often with new wave albums, a boredom factor sets in after playing both sides of an LP. This one comes out at just the right length."

Beggars' Banquet to Island

BEGGARS' BANQUET, the record label offshoot of the record wholesale and retail company of the same name, has signed a pressing and distribution deal with Island Records.

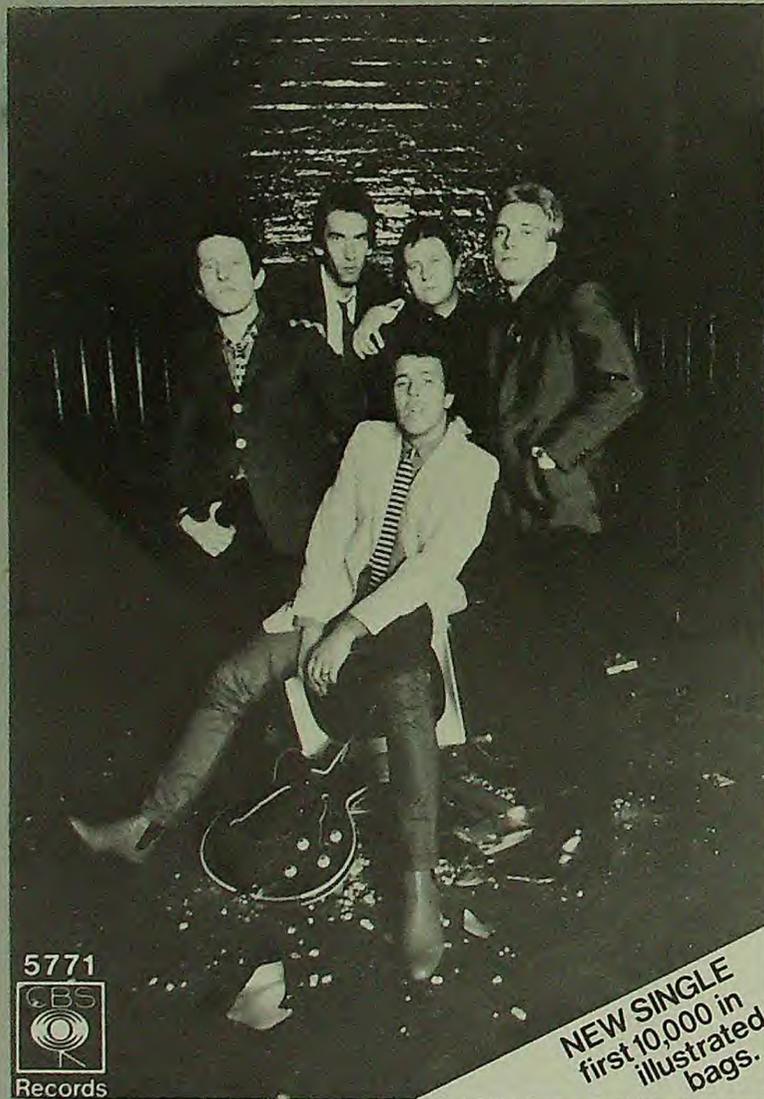
Early product from the agreement will include a 16-track punk compilation entitled Streets which will feature tracks from Beggars' Banquet artists Lurkers and The Doll as well as cuts licenced from other independent labels.

These will include numbers by Slaughter And The Dogs, The Nosebleeds and John Cooper Clark from the Rabid Records catalogue, The Zeroes from the Small Wonder label, The Pork Dukes on Wood Records and Tractor on their own Tractor Records.

Together with some hitherto unreleased cuts, the package will retail at £3.50 (BEGA 1) and will be released in November.

Freak Show (BEG 2) by The Lurkers will be the first single release while new signing The Doll will be releasing a single soon too.

'TELEVISION GENERATION'



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illustrated
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THE KURSAALS

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Ronco maps out £2.5m telepush

by CHRIS WHITE

DESPITE CONTINUED doubts about the state of the television promotion market, Ronco managing director Barry Collier is going ahead with a major autumn campaign centred around six different records. Included in the TV promotion are three of the company's TV-promoted albums from last Christmas, a double-album of new material from Frankie Vaughan, and the soundtrack of the new film, *Black Gold*.

Collier admitted that the push was probably the biggest in Ronco's history, and said that at the top end the total campaign could be as much as £2.5 million at rate card prices. "It all depends upon the initial success of these albums of course — we shan't go if any of them show signs of not achieving the sales we would expect. However we are confident that every release will be a winner, and in the case of the Black

Joy LP there are hopes that it will be the most successful black compilation ever."

He added that the TV-promotion market was 'not too promising' at the moment. "Quite simply, the rates are getting too expensive, they are totally out of proportion to results. It is important that there should be flexibility in advertising rates."

The three Ronco re-issues are Walt Disney's Greatest Hits, Classical Gold and Max Bygraves' 100 Golden Greats. Allotted budget for the LPs is £1.5 million. "We've decided to re-promote these titles because quite simply they were so successful last year. In the case of the Bygraves set, sales went platinum, and advance sales this year for Classical Gold have brought combined sales to platinum status," Collier also pointed out.

New releases from Ronco are Frankie Vaughan's 100 Golden

Greats, a four-record set of stars reading children's fairy tales, and *Black Joy*.

The *Black Joy* album has 22 black pop hits which are featured as background music in the film of the same name which goes on general release in November. It will be supported by producers Hemdale with a £40,000 London radio, TV and poster budget. Ronco's advertising for the soundtrack albums starts on TV from October 26 and the mooted budget is £150,000. In addition, Pye is taking the unusual step of issuing a single of two of the songs from the album — The Real Thing's *Lightning Strikes Again* and *Dance With Me*. The Liverpool group are actually featured in the film performing the numbers in a discotheque sequences. Another song featured in the film *Love With You* by Bill Fredericks is being released by Polydor on November 4.

BBC chops up charts with Water Margin

THE THEME from the tv series *The Water Margin* which broke into the *Music Week* Top 50 singles chart last week looks like providing BBC Records with its biggest hit.

Previous releases of themes connected to tv series, notably *The Likely Lads*, *Quiller*, the *Ark Royal* documentary and *When The Boat Comes In* have stimulated record sales, but nothing to match consumer interest in the music from this Japanese-produced action series involving *War Lords* and bandits, set in ancient China.

Two weeks ago the *Water Margin* Theme (RESL 50) gained its initial chart entry by selling 10,000 copies during the week. Last week the record, distributed by Pye, shipped a further 21,000 copies. It is on the Radio 1 playlist and new BBC Records chief Alan Bilyard is hopeful that it will win a spot on TOTP.

The *Water Margin* was first screened last year on BBC 2 and was then repeated during the summer, but it was only on September 16 to coincide with the screening of the new series that BBC Records

released the single. Interest in the music had developed during previous runs to the point where BBC Records approached the producers NTV of Tokyo for rights to the theme. The label has now been granted worldwide rights and is anticipating being able to generate overseas sales. The series has been sold to Spain, Italy and Portugal, and negotiations are in progress for it to be screened in America, Canada and Australasia.

The A-side of *Water Margin*, by Peter MacJunior is in Japanese, while the B-side by Godiego has English lyrics and has been given a disco treatment.

BBC Records has made it a chart double with the entry at number 39 into the Top 60 albums of *Ten Years Of Hits*, — Radio 1 (BEDP 002) a 37-track double album, released to coincide with the Station's tenth anniversary. The compilation features 32 chart-topping titles, with the remaining five tracks being singles which reached the number two position. Bilyard said that the 2LP had sold 24,000 copies.

Charly puts freeze on Elvis Sun LP

THE HIGH court hearing of RCA's application for an injunction, banning Charly Records from continuing to produce or sell the *Presley Sun Years* album until full trial of the copyright infringement case, was forestalled on Tuesday last week by a voluntary undertaking from Charly.

The company has promised not to manufacture, sell or advertise the album until the case is heard. No date has been set for this hearing, but RCA business affairs manager Peter Bailey pointed out, "Obviously we are pressing to have it come to trial as soon as possible".

Before Charly gave its undertaking its US licensor, Sun Corporation, had already settled its dispute with RCA in America over the same matter, and had paid damages.

NEWS IN PICTURES
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EMI 'sluggers' on 21-city dealer tour

THE BIGGEST push EMI has ever made to persuade dealers to order early and in bulk for the whole of the Christmas period is currently under way. The Group Repertoire Sales and Promotion Division has launched a nationwide tour to spearhead the 1977 Christmas stock campaign, and intends to visit 21 locations — staying two days at the venues in the biggest cities — before October 27.

Dealers are being invited to call at the designated hotel in their area between 11am and 10pm to select a Christmas stock order from the 2,000 group repertoire albums and tapes on show. Terry Walker, national promotions manager said that the titles had been carefully selected to offer the dealer likely catalogue best-sellers.

David Symondson, assistant national sales manager to Jim Parminter — with whom he has organised the tour — said that it was hoped that the tour would reach about 1,500 of the 2,500 dealers in the country with viable accounts, and that it was the most ambitious project of its kind to date.

The tour, whereby two vans loaded with browsers and product are stopping at nationwide venues and offering hospitality and viewing

time to local dealers, began on October 10.

Results so far were good, Symondson said. He added that dealers ordering 2,000 or more units will be eligible for extended credit. "I know that it is difficult to predict exactly what will sell throughout that period, but if dealers would stock up now on the prime catalogue numbers we could completely avoid the situation of last year — when late orders meant we were out of stock by the New Year and could not re-stock properly for a couple of months".

Part of the touring promotion plan is to hold raffles for small prizes at each venue, with five tickets for each of the regional winners going forward into a final draw, with a Toshiba Music Centre hi-fi system and other prizes to win.

The sales and promotion tour follows closely on a reorganisation of the sales and promotion forces. Walker, who recently moved from marketing to head promotion, has combined the singles sales force and the national promotion team, under the unofficial title of *Sluggers*. A disbeliever in the generally-held theory that selling and promoting are different jobs requiring different people, Walker has asked each

"slugger", now covering a smaller sales area, to promote the singles he is selling to the dealers at the local radio stations.

The success rate, particularly in the ability to keep radio informed of what dealers are thinking, and vice versa, is already showing, Walker added. With the new job definition goes a push into areas of the country where representatives have in the past rarely if ever been seen by retailers, because the area being covered by each salesman or promotion man was just too large to be covered effectively.

MOVES

JET RECORDS has moved to 102-104 Gloucester Place, London, W.1. Telephone 01-486-6040 (20 lines).

REBEL RECORDS has moved addresses to Rebel House, 67 Wigmore Street, W.1. New telephone number: 935-7587.

GLORIA BRISTOW, who has become Gloria Bristow-Saunders, has moved her Fenix Promotions to 12 Valency Close, Northwood, Middlesex HA6 3JR. New telephone: 092 74 28130.

DOOLEY

COULD BE that **David Hamilton's** transfer to Radio 2 will not happen — he's holidaying in Portugal pondering whether to be "an m-o-r dj on a national station or a pop dj on a commercial station" and the possibilities of syndication anticipated — debut shortly of *Rainbow Records* associated with the rock theatre after **Lisa Denton**, sales manager **Phil Towers** likely to be the next *Phonogram* executive to be making a personal statement *MW* Singles File compiler **Tony Jasper** delighted to see 20 of the 60 titles mentioned so far showing in last week's Top 50 on November 10, music press will feature in *ITV* weekly *What The Papers Say* programme, with **Anne Nightingale** surveying the scene at recent *Newmarket* sales **Philip Solomon** purchased yearlings to the value of £250,000.

DECCA FACTORY manager **George Williams** estimates that current scramble for pressings has resulted in his turning down outside orders for 1.5 million LPs in a Swiss hospital after an accident, **James Galway** played *Happy Birthday* on flute over the phone to *RCA* classical promotion lady **Madeline Kasket** *EMI* international repertoire manager **Glyn Evans** and *Harvest* product manager **Freddy Cannon** combining well to bring home hits from overseas — *Trinidad Oil Company* (Holland), **Saints** (Australia), and now **La Belle Epoque** (Italy) they are tipping **Universal Energy** from France as the next one following *Britannia Awards* joint win (with **Queen**), **Procul Harum's** *Whiter Shade of Pale* reissued via *Cube* **David Beale** of *Friarmere Management* recently married **Dee Eldridge**, ex-*Second Generation* singer.

INTERESTING to see which ultimately grabs the best sales — **Rolling Stones** *Love You Live* 2LP for *WEA* or *Arcade's* tv-promoted golden oldies collection *Get Stoned*, which bears more than a passing resemblance to *Decca's* *Rolled Gold* compilation of fairly recent memory now convalescing at home after a lengthy spell in hospital, *GRRC* secretary **Harry Tipple** **Peter Blake** tipped for the leading role in *The Stud* movie (once considered for **Tom Jones**) — which could be a lipsmackin' rock & rollin' assignment at *Cafe Royal* on Monday **Pye** presented **Brotherhood Of Man** with a gold disc for **Angelo** — group's new album has already shipped silver at *Pickwick*, **Claudio Vidoli** replaces pressgal **Sue Gilmour** while at *EMI*, m-o-r press officer **Doug Goodman** leaves this month to go on safari in Africa.

AT *MPA Tin Pan Alley Ball* on October 24 members of the cast of **Bubbling Brown Sugar** will provide the cabaret after reading last week's reference, *BPI* Director **Geoffrey Bridge** arranged for **Bill Martin** to have tickets for industry's dinner and ball Official *Elvis Presley* Fan Club has approved a tribute concert featuring **Freddie Starr** in London early next year, while secretary **Todd Slaughter** is acting as an advisor on forthcoming *Elvis* musical *RCA* press release reveals **Perry Como** arrives this week to "indulge in unashamed Anglophobia" — and we thought he liked the place!

"BONFIRE" ARISTA 143



The Sensational new single from

LINDA LEWIS

written by CAT STEVENS released 14th October

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NEWS

Crosby leaves recording wealth

by CHRIS WHITE

DESPITE THE death of Bing Crosby last Friday (14), the singer's immense legacy of 7,000 recordings is likely to ensure constant album re-issues in the future. In particular, during the last three or four years, Crosby's recording commitments had been centred upon London, and he had only just completed his first album for Polydor, produced by Ken Barnes.

Crosby's death followed a period when his popularity in the UK had been revitalised, via stage performances and TV appearances. His opening night concert at the London Palladium in June 1976 marked the first time in a career spanning 51 years that he had performed in the UK, and triggered off a series of similar concerts, both here and in the US. Within 24 hours

of promoter Robert Paterson announcing details of the concerts, 40,000 ticket applications had been received. His last stage appearances had been at the London Palladium where he completed a two-week season on October 8.

Crosby had no exclusive recording contract with any one record company, so that although in the main, his last titles were made for United Artists, he had also recorded two albums for Decca while in London. UA's Crosby catalogue consists of *That's What Life Is All About* (UAG 29730), *At My Time Of Life* (UAS 29956), *A Couple Of Song And Dance Men* (with Fred Astaire) (UAS 29888) and *Beautiful Memories* (UAS 30116), which was released two weeks ago. Decca has six Crosby albums in catalogue, the most recent being *Feels Good Feels*

Right (SKL 5261), *A Southern Memoir* (SHU 8489) and *Bingo Viejo* (SHU 8499). In addition, K-Tel has a double-album (NE 951) featuring Crosby live at the London Palladium last year.

Crosby's total British catalogue, including re-issues and budget releases, amounts to some 50 albums. The bulk of his recordings were for MCA, including *The Best Of Bing* (MCF 2540), and the classic *White Christmas* (MCF 2568). In addition the company has just issued another album, *Bing And Co.* (MCFM 2775), featuring his duets with such singers as Judy Garland, Louis Armstrong, Al Jolson and Bob Hope. Other record companies which have available product by the singer include Pye, CBS and RCA.

It seems unlikely, however, that future Bing Crosby re-issues will feature previously unreleased material. MCA is planning a commemorative 20-track greatest hits album, which is being rush-released in the US, and the single *White Christmas* will again be available this year. In addition there is an imported three-record box-set, *Bing Crosby — Great Entertainer* (MCA 9284-6), retailing at £13.99 available through EMI Imports. UA has released all its Crosby material and it seems likely that Decca, too, has exhausted its stockpile.

Crosby's last recordings are issued by Polydor in two weeks' time. The singer signed a recording contract with the company only two weeks ago, and recorded the LP, *Seasons* (Polydor 2442 151) in London the last two weeks in September. In addition, the title track — composed by Gilbert Becaud with English lyrics by producer Ken Barnes — is rush-released as a single this Friday. UA recently issued a single, *Beautiful Memories* (UP 36305) and is re-releasing *At My Time Of Life* as a single.

Virgin's Branson assaulted

A POLICE-SUPPLIED radio transmitter and a tape recorder were used by Virgin chief Richard Branson in trapping three men who are currently being tried for assaulting him with intent to rob, and blackmailing him for £5,000.

At the Old Bailey, law student Dennis Bartholomew, of Bishopgate, London; Sebastian Clarke, and his brother Brent, both of Muswell Hill, London, have pleaded not guilty to the charges. The Clarke brothers are owners of Atra Records, which was involved in a financial dispute with Virgin before the incidents which led to the court case.

The three defendants are alleged to have attacked Branson at his home in Notting Hill, London, on March 1 1976, pulling him from his bed and beating him up before demanding £5,000 — five times the amount the brothers claimed he owed them, and over 15 times what Branson admits Virgin owed Atra.

The three men, who are said to have had a "heavy" (as yet untraced) with them at the time of the attack, were caught when Branson attended a rendezvous in a cafe near the Virgin office, taking with him the transmitter and recorder, and having disguised policemen on hand to make the arrests. John Bevan, prosecuting, said that there was a dispute between Atra which claimed it was owed £1,000 and Virgin, which agreed to only £320 of that sum.

The case is continuing.



NOT A silver bullet but a silver disc — Capitol recording artist Bob Seger, currently visiting Britain, presents EMI West London salesman, Gary Sidaway (left), with the "Salesman Of The Month" award for August. The occasion was a special reception held for Seger at Crockfords last week.

Anchor publishing puts product on Ice

ANCHOR MUSIC has launched a new label, Ice Records, to provide an outlet for carefully-selected repertoire acquired by the publishing company, as distinct from Anchor Records.

Ice is not being run in tandem with

RCA display, sales survey

RCA IS conducting a short internal survey to evaluate the cost-effectiveness of window displays for the new Perry Como album, *Best Of British*.

Over a period of two weeks to a month, sales returns from 400 selected national outlets will be compared to those from shops without displays. This is believed to be the first time a record company has done this type of research.

It was conceived by RCA's m.o.r./jazz label manager Dave Machray, and the resulting figures will be used to assess the benefit of such campaigns for future product.

the Anchor label, and, managing director Ian Ralfini emphasised, decisions over what to release rest entirely with Anchor Music general manager, Charlie Crane.

First single is *Silver Dream* by Kevin Kitchen, available this Friday (21), and the only Ice disc scheduled for the first few months of its existence. The intention is to permit artist, label and promotion to spend considerable time and effort establishing the product and the act. These activities will be handled by Anchor, but, as Ralfini pointed out, "Anchor as a label must take preference."

Ice is the second domestic outlet to be launched by the company; the first was *Handkerchief*. The current intention, however, is quite different — *Handkerchief* was run by Anchor as a label for product (such as one-off and novelty singles) which did not fit into its own image. Ice is a quite separate venture, not directly under Ralfini's control, and intended as an opportunity for the publishing side of the organisation to expand, and to exploit its material on as wide a front as possible (see feature, p46).

Kidnap, theft charge for disc sales chief

A FORMER record company salesman told a jury at Cardiff Crown Court how he was threatened with torture and death after being kidnapped by his former manager, Clifford Jones, at the time western area manager for Record Merchandisers.

At the trial of Jones, now in its second week, the salesman, Larry Titmus (26) of Victoria Park Road, Malvern, Worcs., claimed that he was warned he would be tortured with a red-hot iron and his body dumped in concrete on the M4 if he did not write false confessions to a theft of records worth more than £3,500.

Jones (36) of Colchester Avenue, Cardiff has admitted kidnapping and unlawfully imprisoning Titmus and attempting to pervert the course of justice by forcing Titmus to write letters confessing to the theft from Record Merchandisers. He has pleaded not guilty to stealing the records and also to a charge of stealing records worth £8,500 from the same firm between July 1971 and April 1977. Also before the court is Barbara Ann Evans (23) of Glyn Collen, Pentwyn, Cardiff, Jones' half-sister, who has pleaded not guilty to kidnapping and unlawful imprisonment.

Titmus told the court that after making the threats Jones held him prisoner for three days, either tied to a bed or locked in a car boot. When he asked Jones if he was going to let him go or kill him, defendant replied: "It doesn't really matter because I will kill you if you do not write them".

The kidnap occurred after he went to the Holiday Inn, Bristol, to meet Jones after being offered a lucrative job. He was bundled into the car boot and driven to a Cardiff suburb where he was tied to a bed. Jones spoke of an interview with the police about the theft of the records and stated that he had no intention of going to prison for "a lousy £3000 worth of records."

Titmus continued: "Jones told me he wanted me to write letters to the police and record company confessing to the crimes. This would not be enough to get him off the hook, but it would be enough to get him his passport back. He added something about going to Sweden." He wrote the letters, and under instructions from Jones confessed to the theft.

Earlier, Michael Gibbon QC, prosecuting, alleged that Jones was assisted in the kidnapping plan by his half-sister. The ordeal of Titmus came to an end after three days when passers-by heard his cries from inside a car boot. By the time the police arrived the car had gone, but

was located in a garage in another part of Cardiff. Titmus was freed and police also recovered £8,500 worth of records. Counsel claimed that Evans knew what was happening and had allowed her home to be used for the imprisonment of Titmus.

The case continues.



BRIAN DOCKERY has been appointed managing director designate of EMI Ireland. He succeeds Guy Robinson, who is leaving the EMI Group to set up his own music business. Dockery has been with EMI for 18 years, his last appointment being resident director in Tokyo since December 1974.

NORMAN HARPER has retired from his position as works manager for the Decca record factories. He joined the company in 1958. George Williams who joined Decca in 1976 succeeds him although Harper will continue his relationship with Decca on a consultancy basis.

Evelyn Plunkett has also retired from Decca after 40 years with the company. She started as a typist, later moving to the export department, and during the War worked in all sections of the company. She later transferred to Decca's artists department.

ERIC HALL, formerly promotion executive at EMI Records, has joined ATV Music as creative manager.

He has a wide background of publishing experience, having left school at 15 to start work at Mills Music. Later he worked for Lawrence Wright, Campbell Connelly, J.R. Walsh and Cyril Shane. Prior to joining EMI, on a four-year stint, he handled publishing and promotion for Don Arden.

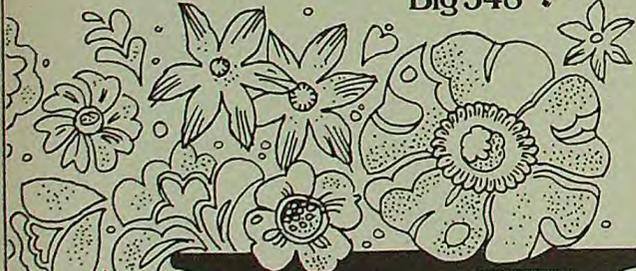
Hall said: "Much as I loved the record side, I've yearned to get back to publishing, because it is an area I know well."

BILLY WALKER has taken over responsibility for marketing and advertising at Island Records, reporting directly to managing director Tim Clark. He has also become Shelter Records label manager. Walker, former editor of *Sounds* and *Streetlife*, has worked at Island since last Spring and takes over as marketing chief from Tony Lions.

THE BRIGHOUSE & RASTRICK BAND

'Floral Dance'

Big 548

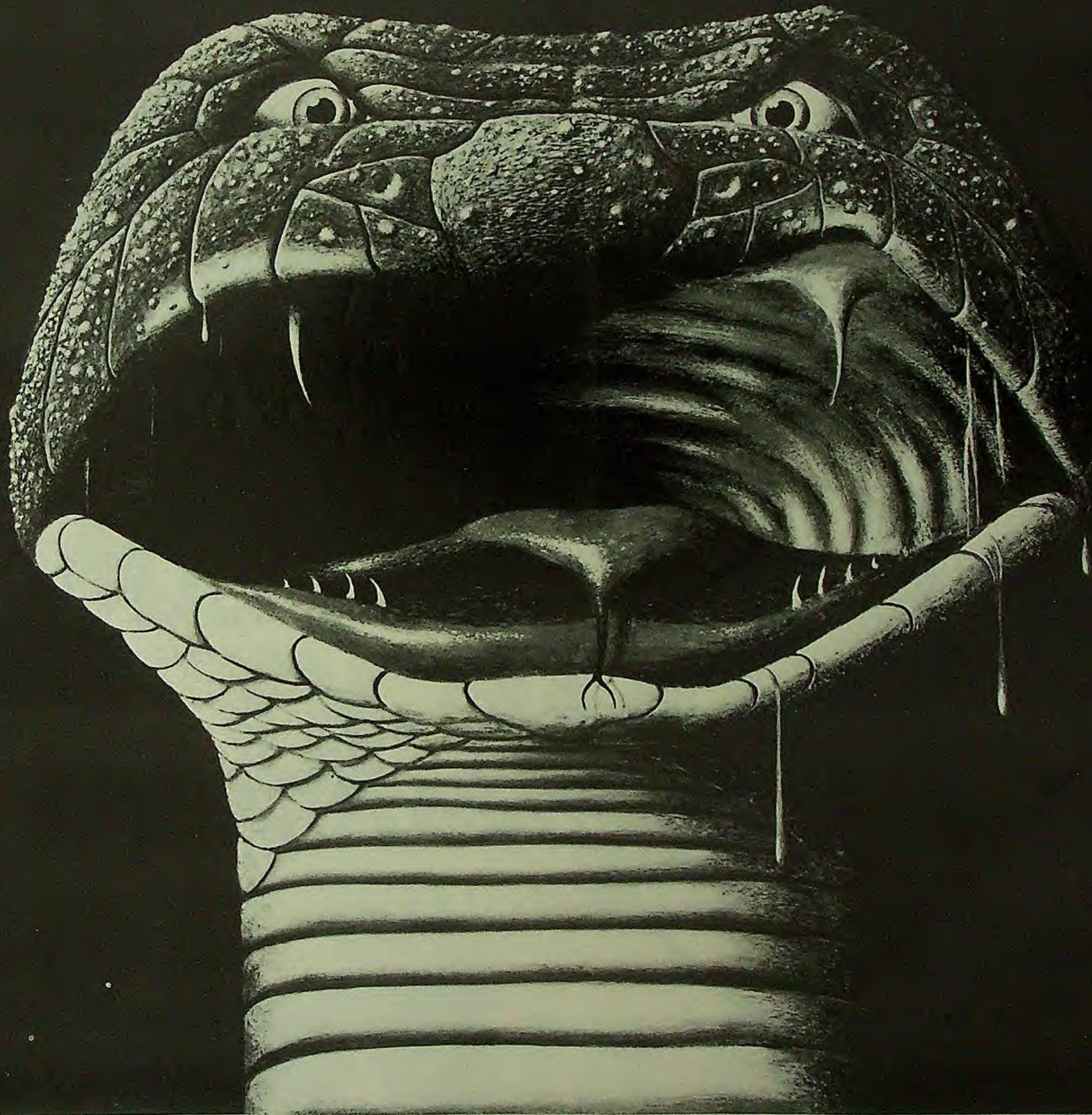


STOCK-UP NOW



LOGO RECORDS
86 MARLBORNE HIGH STREET LONDON W1

"FREE ME"



You're looking at the new single from Uriah Heep, taken from their forthcoming album "Innocent Victim" set for release on November 4th. We think you'll find it a bit different for Heep, but we know you're gonna' like it, especially with the first 10,000 in full colour bags.

URIAH HEEP

FREE ME - BRO 47

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



LONDON RECORDS trio Hodges, James and Smith put the finishing touches to the refurbished Decca promotion department offices in Great Marlborough Street by putting silver and gold discs on the wall. Looking on (left) is Arthur Cullis, financial director, together with (left to right) Laurence Isaacson, director of creative business, singer John Miles, designer Jim Nichols of Nichols and Pollard, Mick McDonagh, head of press and promotion, and Bob Marshall, John Miles' co-writer and bass player.



FOLLOWING HER London concert debut at the Theatre Royal, Elektra singer Carole Bayer Sager was guest of honour at an after-concert party. She is seen here with her manager John Reid and songwriter Nicky Chinn.



DURING A recent visit to Motown's Brazilian licensee Top Tape Music, international vice-president Ken East was presented with a gold record for the chart-topping Motown New York City Disco album. East (right) received the record from Top Tapes president Jose Sobrinho.



TINA CHARLES has just been awarded the Canadian equivalent of the Grammy with a Juno award for her single I Love To Love, the best-selling international single of 1976. Tina Charles (centre) is pictured at the London presentation with CBS director of international a&r Peter Robinson and Sally Shackleton, manager a&r licensing services.



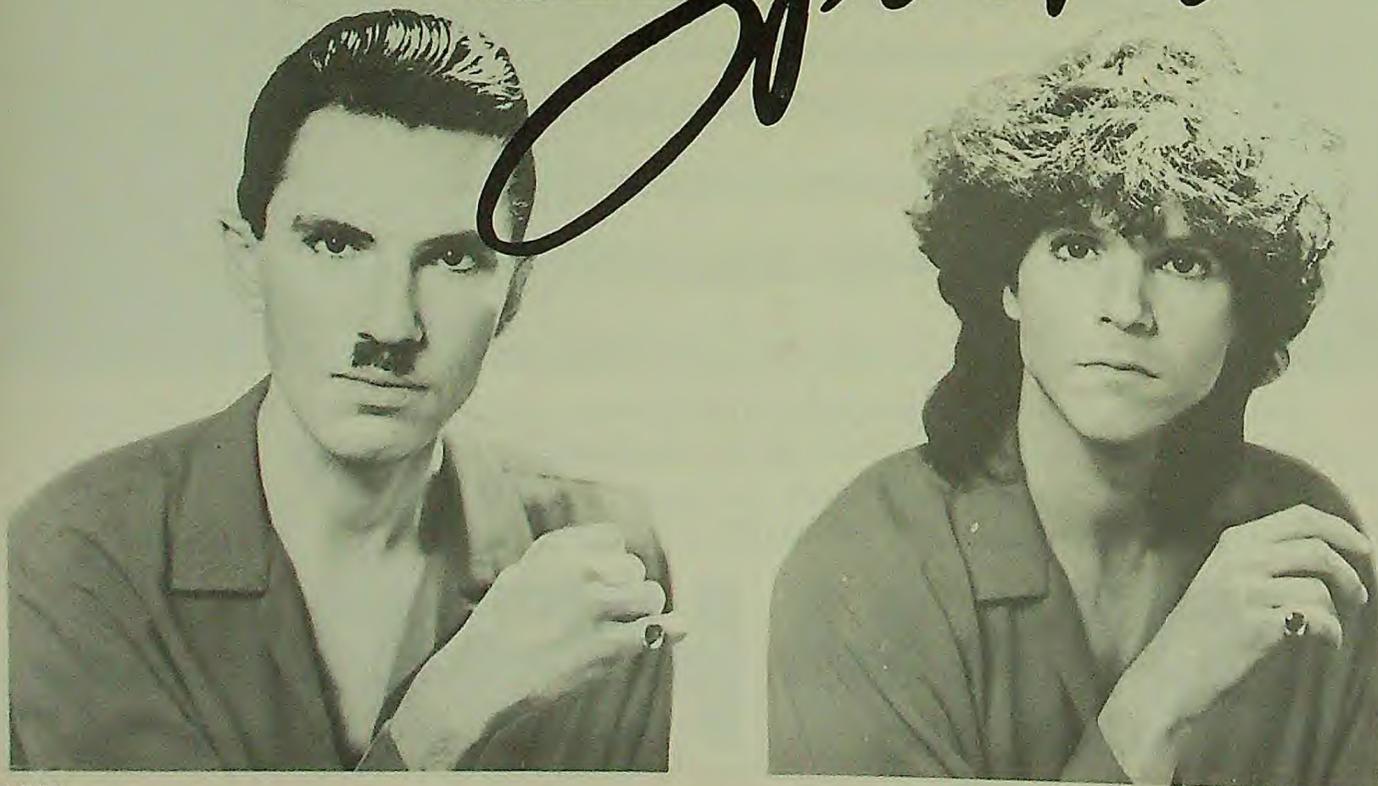
THE TARTAN Lads were among the visitors to the recent trade show organised in Glasgow by Clyde Factors. The kilted duo are seen in company with (left to right), Bert Young, senior sales executive, and Bill Nelson and his wife from Paisley.

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EUROPE

Danish project to mark Edison centenary

COPENHAGEN — The 100th anniversary of recorded sound was celebrated here at a reception with Minister of Culture Niels Matthiasen as guest of honour. He was presented with copies of three special double albums, covering pop, rock and classics, from the Danish branch of IFPI.

A foundation has been set up in Denmark for projects of special national or cultural value and financial backing will come from sales of these albums, which retail at £5 and involve artists donating royalties to the fund. Later this year

there will be three commemorative concerts in the Tivoli Concert Hall, featuring the three recorded categories of music.

Bjorn Wiinblad, designer and creator from the Germany Rosenthal group, created an official poster to mark the centenary. IFPI chairman Kurt Hviid Mikkelsen and lawyer Johan Schluter, IFPI secretary, presented a poster to the minister who said he could not promise a removal of Value Added Tax at luxury rate on records while Denmark moved through a financial crisis.



Presley recordings book

COPENHAGEN — With three paperbacks written by Danish journalists on the life and times of Elvis Presley already on the market here, another publication, Elvis Recording Sessions has appeared and looks a sure seller among record people all over the world.

The book is by Ernst Jorgensen, Erik Rasmussen and Johnny Mikkelsen, all of whom are involved in running the official Danish Elvis Presley Fan Club.

Since 1970 they have collected facts about Presley recordings. Through RCA and other world sources they have completed a comprehensive book about all the sessions the singer ever undertook. The Sun period, the RCA dates, along with film and television recording commitments are detailed, with notes on song composers and back-up musicians.

Recording dates, release dates, matrix numbers, and studios are all listed, with a lengthy index linked to the discography, where releases are listed chronologically. Technical comments are added about some of the sessions. Songs unreleased up to July 20, 1977 are also included.

Facts such as Mike Stoller playing piano on Treat Me Nice in May 1957, or jazz guitarist Barney Kessel playing on the soundtrack for Girls, Girls in March, 1962, emerge at a time when most Elvis Presley record sleeves are short on basic information.

Hede Nielsen Records, the RCA distributor in Denmark, is backing the Elvis Recording Sessions project and worldwide RCA divisions have ordered copies for distribution to disc jockeys or big record retail outlets. At least 15,000 copies have been sold at a retail price of some £5.

Beatles most popular group in Greece, says poll

ATHENS — The Beatles emerge as the most popular pop act of all time, in a listener's poll here which stretched over six months on ERT-Radio.

The 'top ten' acts were featured in a special show broadcast by top-rated Pop Club, presented on ERT by John Petridis and the full rating was: 1, Beatles; 2, Pink Floyd; 3, Deep Purple; 4, Diana Ross; 5, Abba; 6, Genesis; 7, Janis Joplin; 8, Elvis Presley; 9, Barry White; 10, Paul McCartney.

Television sales ploy

ATHENS — Greek record companies foresee a rapid sales upturn following the appearance on tv specials of some of their most popular international acts.

Phonogram had the Ritchie Family, Ypsilon and Art Sullivan flown into Athens for ERT productions. Music Box invited the all-girl trio Hodges, James and Smith, and Emial brought in Herve Villard. French artists Shake and Jennifer are due (24) to make special tv appearances.

Each special lasts 45 minutes and usually includes a complete breakdown of the latest album released here by the artist concerned. Sometimes an interview with the performer is included.

Report shows more LPs than singles sold

PARIS — A report on the French record industry in 1976, published by industry organization SNEPA, stresses the fact that for the first time more albums were sold than singles. It also emphasizes the 36.6 per cent sales upswing in cassette business.

Total of all sales, discs and cassettes, was 141 million. Records dropped 2.3 per cent but a breakdown shows 58,859,060 were LPs as against 49,252,709 singles.

Another revelation was that of 20 million blank tape cassettes sold, at least 14 million were used for home recording or copying.

The drop in record sales was due entirely to the singles decline. In 1975, 57,661,860 singles were sold, so the drop was in the eight million region.

Copyright fees paid totalled £11 million, an increase of 19 per cent over 1975, while performing rights fees went up by a similar percentage.

Asseo to md of Polydor

PARIS — Polydor France has named Andre Asseo as managing director of Polymedia, the affiliate which looks after its audio-visual activities. He previously handled the creative services division of Polydor.

Asseo's job is to prepare the way for video-discs, though it is admitted that actual production dates are still a long way off. He will also prepare special films for use in industry.

Inter French songs push

PARIS — French radio, France Inter, is introducing what is said to be an entirely new form of popular music programme. Broadcast from 10 to 11 am Monday to Friday, it comprises story songs under the overall title of *Chansons a Histoires*.

The stories are aimed at bringing the listener closer to the singer and writer, since many are built round personal experiences, while others are of historic events.

France Inter intends the series to be an effort to build the quality of pop music shows and to eliminate plugging, since the songs will not be recent record releases.

The series could prove a positive step towards a policy change on radio, following protests by the National Syndicate of Writers and Composers about what it calls "the invasion of foreign pop".

We're putting out the flags for Lynyrd Skynyrd.



"Street Survivors" (MCG 3525) the new album from Lynyrd Skynyrd is released this Friday, October 21. Coinciding with the release there's a special press and radio campaign breaking this week, with the message "Look Out For The Skynyrd Flag This Saturday".

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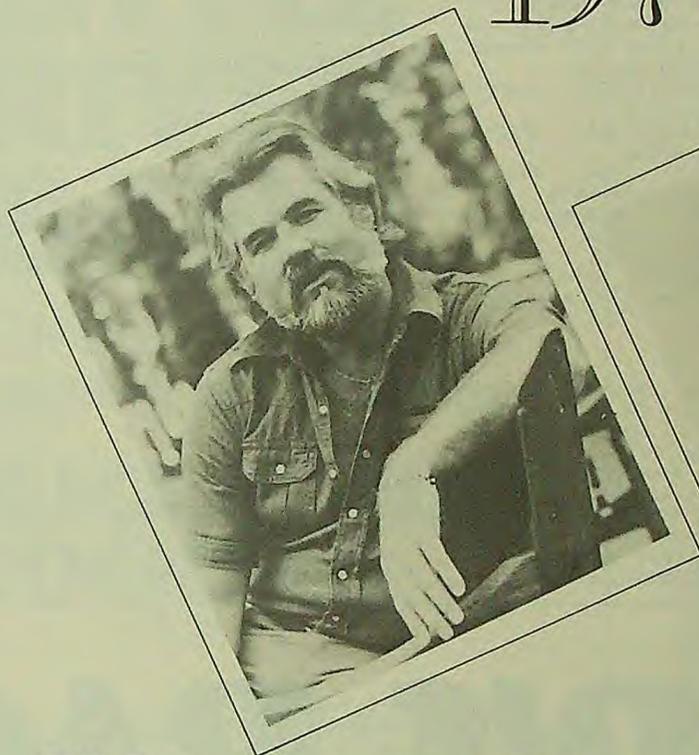
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LYING AGAIN
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(From the album
Daytime Friends)
Country

EUROPE

Hungarian musicians gain world renown

BUDAPEST — Hungarian composers, and their works, are gaining more and more prominence at international level.

The Koussevitzky Music Foundation, for example, commissioned Sandor Balassa to write a composition of his own choice, an honour granted "in recognition of his contribution to the world of contemporary music."

Then Balassa's Quartetto For Percussion Opus 18 was performed at the London Promenade Concerts by the London Percussion Ensemble, conducted by Lionel Friend. Iris For Orchestra Opus 22, by the same composer was performed in May this year by the Tokyo Metropolitan Symphony Orchestra, conducted by Akeo Watanabe.

At the Zagreb Biennale, works by Hungarian composer Artila Bozay were performed. Bozay, who specializes also in compositions for the zither, performed two of his own works. His Improvisations No. 2 for recorders and string trio received its

first European performance after the world premiere in Canada in February this year.

Rikskonserter, the Swedish concert agency, chose Hungarian music as its main theme for festivals staged at Lake Siljan and at Osterund. Swedish and Hungarian artists joined forces to present old and new Hungarian music, from Renaissance composer Balint Barfark to contemporary writers. Pieces by Andras Szollosy, Laszlo Dubrovay and Rezo Sugar were among the newer works featured.

The young U.S. composer and trombonist Steven Frank, and his ensemble, performed three contemporary Hungarian brass works at a concert at Youngstown State University, featuring works by Gyula David, Istvan Lang and Istvan Bogar.

Then Fire Music, a sextet for flute, clarinet, piano, violin, viola and cello by eminently successful Hungarian composer Zsolt Durko was played in Washington by the Fires of London.

Pathe-Marconi re-shuffle

PARIS — The expanding publishing interests of Pathe Marconi EMI have led to an executive reshuffle here.

Francois Minchin, president and director-general of Pathe Marconi, has named Alain de Ricou as managing director of the publishing side of the group. This includes Eco Music, Francis Day and Hunter and the Editions Champs Elysees.

The latter was founded by Gerard Tournier former head of Sonopresse. This group was taken over by Pathe Marconi last year and just a few weeks ago Tournier resigned for personal reasons. Alain de Ricou was formerly director-general of Pathe Marconi Editions and later of Ricou Rouge Editions, but now heads all publishing interests.

West Germany

(Courtesy Musikmarkt)

- 1 SORRY I'M A LADY, Baccara, RCA
- 2 MAGIC FLY, Space, Hansa Int/Ariola
- 3 QUEEN OF CHINA TOWN, Amanda Lear, Ariola
- 4 MUSST DU JETZT GRADE GEHEN LUCILLE, Michael Holm, Ariola
- 5 I FEEL LOVE, Donna Summer, GMG/Atlantic
- 6 YES SIR I CAN BOOGIE, Baccara, RCA
- 7 A FAR L'AMORE COMINCIA TU, Raffaella Carra, CBS
- 8 STANDING IN THE RAIN, John Paul Young, Ariola
- 9 SO YOU WIN AGAIN, Hot Chocolate, Rak/EMI Electrola
- 10 IT'S YOUR LIFE, Smokie, Rak/EMI Electrola
- 11 ROCKCOLLECTION, Laurent Voulzy, RCA
- 12 BARRACUDA, Heart, Portrait/CBS
- 13 LUCILLE, Kenny Rogers, United Artists/Ariola
- 14 ANGELO, Brotherhood of Man, Pye/Ariola
- 15 HIMBEEREIS ZUM FRUSTUCK, Hoffmann and Hoffmann, GMG/Atlantic

LPs

- 1 DISCO FEVER, Various Artists, K-Tel
- 2 ELVIS FOREVER, Elvis Presley, RCA
- 3 HIT TORNADO, Various Artists, Arcade
- 4 LOVE FOR SALE, Boney M, Hansa Int/Ariola
- 5 GREATEST HITS, Smokie, Rak/EMI Electrola

- 6 HOTEL CALIFORNIA, Eagles, Asylum/WEA
- 7 I REMEMBER YESTERDAY, Donna Summer, GMG/Atlantic
- 8 RUMOURS, Fleetwood Mac, Warner Bros/WEA
- 9 SUPER HITS ORIGINAL, Various Artists, RCA
- 10 MAGIC FLY, Space, Hansa Int/Ariola

Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 DO YOU REMEMBER, Long Tall Ernie, Polydor
- 2 WOODEN HEART, Elvis Presley, RCA
- 3 GIVE A LITTLE BIT, Supertramp, A&M
- 4 BABY WHAT A BIG SURPRISE, Chicago, CBS
- 5 FLOAT ON, Floaters, ABC
- 6 I REMEMBER ELVIS PRESLEY, Danny Mirror, Basart
- 7 STANDING IN THE RAIN, John Paul Young, Ariola
- 8 DREAMS, Fleetwood Mac, Warner Bros
- 9 WAY DOWN, Elvis Presley, RCA
- 10 YOU DON'T HAVE TO SAY, Guys and Dolls, Magnet

Spain

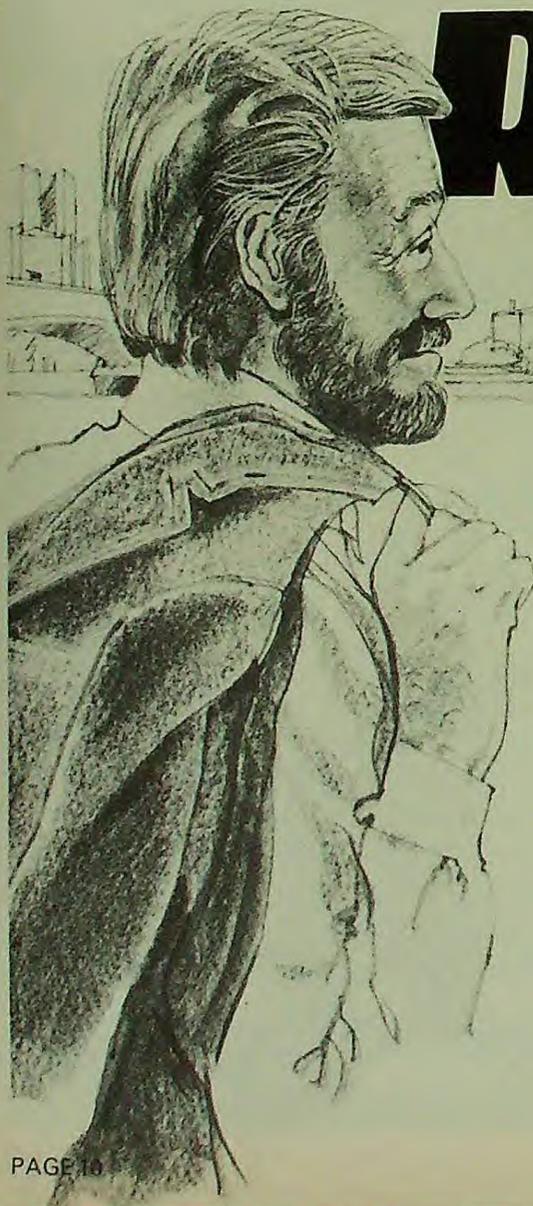
(Courtesy of "El Gran Musical")

- 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 CISNE CUELLO NEGRO, Basilio, Zafiro
- 6 CUENTAME, Manhattan Transfer, Hispavox
- 7 ROCKY, Banda Original Pelicula, Ariola
- 8 THE YEAR OF THE CAT, Al Stewart, RCA
- 9 ACCIDENTAL LOVER, Love & Kisses, Movieplay
- 10 LIVING NEXT DOOR TO ALICE, Smokie, EMI

Italy

- 1 TI AMO, Umberto Tozzi, CGD-MM
- 2 L'ANGELO AZZURRO, Umberto Balsamo, Phonogram
- 3 MA BAKER, Boney M, Durium
- 4 I FEEL LOVE, Donna Summer, Durium
- 5 TOMORROW, Amanda Lear, Phonogram
- 6 ROCKCOLLECTION, Laurent Voulzy, RCA
- 7 A' CANZUNCELLA, Alunni Del Sole, Produttori Associati, Ricordi
- 8 MI VENDO, Renato Zero, RCA
- 9 ZODIACS, Roberta Kelly, Durium
- 10 PROFETA NON SARO', Demis Roussos, Philips-Phonogram
- 11 RAGAZZINA, Luca D'Ammonio, Disco Più-MM
- 12 IO CANTO E TU, Gianni Bella, CGD-MM
- 13 MAGIC FLY, Space, Vogue — Eonit/Cetra
- 14 GIORNI/ORMAI, Mina, PDU-EMI
- 15 YEAR OF THE CAT, Al Stewart, RCA



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- Tues 18 Britannia Wards, Wembley.
 - Fri 21 Royal Festival Hall, London.
 - Sun 23 Thames Hall, Slough.
 - Tues 25 Central Hall, Chatham.
 - Fri 28 Winter Gardens, Bournemouth.
 - Sat 29 Congress Theatre, Eastbourne.
 - Sun 30 Royal Exchange Theatre, Manchester.
 - Mon 31 Usher Hall, Edinburgh.
- November**
- Tues 1 Ulster Hall, Belfast.
 - Thurs 3 Coventry Theatre, Coventry.
 - Sat 5 Eden Court Theatre, Inverness.



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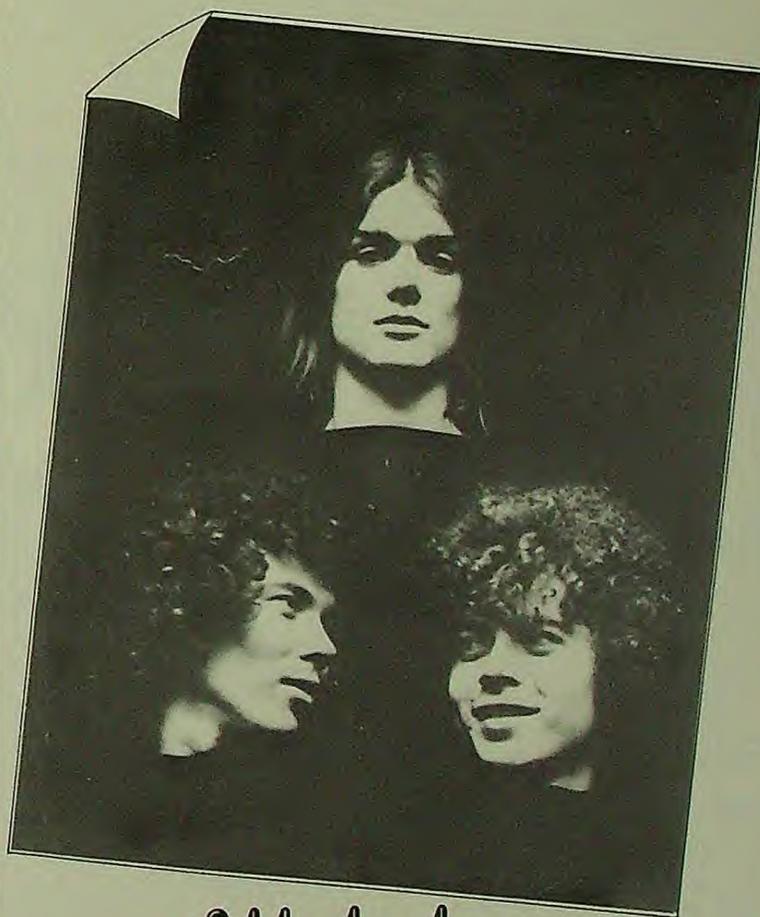
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SCOTLAND

Debenhams' new launch in Stirling

NEW OPENINGS include a Scottish launch by Debenhams at the new Thistle Theatre in the heart of Stirling. This first Scottish unit of 62,000 square feet on three floors has a department devoted to sound and vision, records, music and entertainment goods. Store director is David Smith, an Edinburgh man returned to Scotland to lead the new venture. There are 250 staff operating in the new store which is almost a shopping complex in itself. Also in the Thistle Centre is John Menzies, continuing to support all major shopping developments in Scotland in recent times. The store has a big area devoted to records and music. Menzies has also opened at the new Almondvale shopping complex in the new town of Livingston, and here again the music side of the layout is exceptionally large and well-displayed.

Still in Stirling, older major stores on Murray Place have extended backward to take space into the new centre; that has meant extensions to Marks and Spencer and to Woolworths and a new look for McLachlan and Brown, a House of Fraser unit. It has been facelifted and renamed Frasers in line with the House of Fraser policy now of two names; Arnotts is for the popular end of the trade and Frasers for the upmarket stores.

In Glasgow completion is pending for the new Sauchiehall Street Centre which is a luxury shopping complex on the site of the former Fraser store Pettigrews, and the adjacent Copland and Lye. In that new centre John Menzies will feature recorded music in a large section of the shop, due to open this month.

In Edinburgh the House of Fraser have sold their central Princes Street

store which traded as Smalls of Princes Street, to Arrowcroft of London. Part has been leased back to W. H. Smith which will enter the Scottish trade for the first time in January 1978. This is a new phase of competition for trade firms in Scotland in the prospect that W. H. Smith will not rest content with one Scottish unit and will want to expand.

In Glasgow south side a huge new CWS Superstore is pending to mark the revival of the co-operatives in Glasgow where they did poorly for many years because of population upheaval. CWS took over the Scottish CWS and inherited a mass of old stores, offices and warehouses at Morrison Street; it is within one

of these that the new superstore will emerge in October. Non-food space is 45,000 square feet with a massive presentation of customer durables on offer including records.

Falkirk which is very much dominated now by smaller record concerns with few big units, faces an invasion with no fewer than five nationals all hunting for large scale space in the town or on its borders; the local Councils are reluctant to grant space but the pressure keeps on and prospect is that Falkirk will also get some of the big names in to fight it out with the long established locals. Inverness is another location where the supergiants are seeking space with the smaller locals very much at the receiving end to date.

First album on Neptune label

GLASGOW-BASED Lismor Records has this week released the first batch of records on its new Neptune label. There has been one previous single release, but the launch of two albums and two maxi-singles marks the company's first move out of Scottish product which it will continue to release under the Lismor imprint.

The Neptune records include a single and album Legend, a local country music group best known as Sydney Devine's backing band. The album entitled Legend is on NA 101 (Cassette NC 101) and the single, in picture bag (NM2) is Some Broken Hearts Never Mend.

Both the Neptune maxi singles have four tracks, the second being Sandi Easton (NM3) featuring four self-composed tracks from the lady.

The remaining Neptune album is

Doon Valley Brass (NA103) from one of Scotland's (and Britain's) best brass bands The Dalmellington Band produced by brass expert and Head of Music at Radio Clyde, Bob McDowall.

The other release, on Lismor, is Ian Holmes and his Scottish Dance Band (LILP 5086).

With the exception of the Dalmellington Band, the product is produced by new-to-Lismor producer George Porter.

Lismor and Neptune are available from Clyde Factors.

EDITED
by
IAN McFADDEN

IRELAND

Hughes offers artists Dublin recording deals

by KEN STEWART

HUGHES INTERNATIONAL Productions is a new company which offers package deals for artists to record in Dublin studios.

Managing director is Gerry Hughes, an experienced arranger, producer, guitarist and songwriter, who has been associated with many Irish hit records and television productions.

"Many American and European artists have been recording in Toronto or in France. Gerry Hughes set up a firm to export a master tape which is costing the artist considerably less than it would in the US, or, for that matter, anywhere else," said general manager, Marcus Connaughton.

"In Ireland, there are excellent studio facilities, top class session musicians, and Hughes International has three highly-qualified producers and free travel incentives."

The company has an office in Nashville and the US director of marketing is Tony Dirizziano.

If clients wish, they can bring their own arrangers and producers and Hughes International can supply session musicians, string sections, special effects. The company is using 24-track studios.

"We want to make it known that it's well worth their while to come here and make a master tape, primarily for reasons of economy and partly because we'll chaperone them while they're here," added Marcus Connaughton.

For those booking before the end of the year, the package includes a

free trip from Dublin to London or Paris.

Gerry Hughes says he has wanted to start the company for some time, but it's only recently that Dublin has had studios of international standing.

"If it works in practice the way it looks in theory, we're going to need more studios in town — and I think that would keep everybody happy."

Hughes International has advertised in the USA in Billboard magazine and in the first two days after the first ad appeared there were about 50 phone calls to the Nashville office, two of which have resulted in firm bookings in the next few weeks.

"In the US," says Hughes, "arrangers and producers have become almost untouchable from a cost point of view. It's nearly out of the question to do an album over there of any size. You find that a lot of country singers, no matter how big they are and how many millions of records they sell, still end up with an album that is just a rhythm section and themselves. Over here, it's quite rare now to do an album with a rhythm section. You usually have a vocal back-up group, or maybe strings, or brass."

The standard contract covers ten songs, with written arrangements and back-up of 14 musicians tailored to the particular requirements of the artist and material.

Record producer Scotty Turner, of Starcrest Records in Nashville, is endorsing the venture. He will visit Ireland for a television show on November 28.



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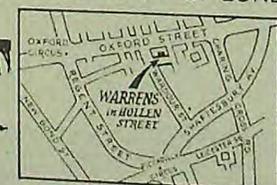
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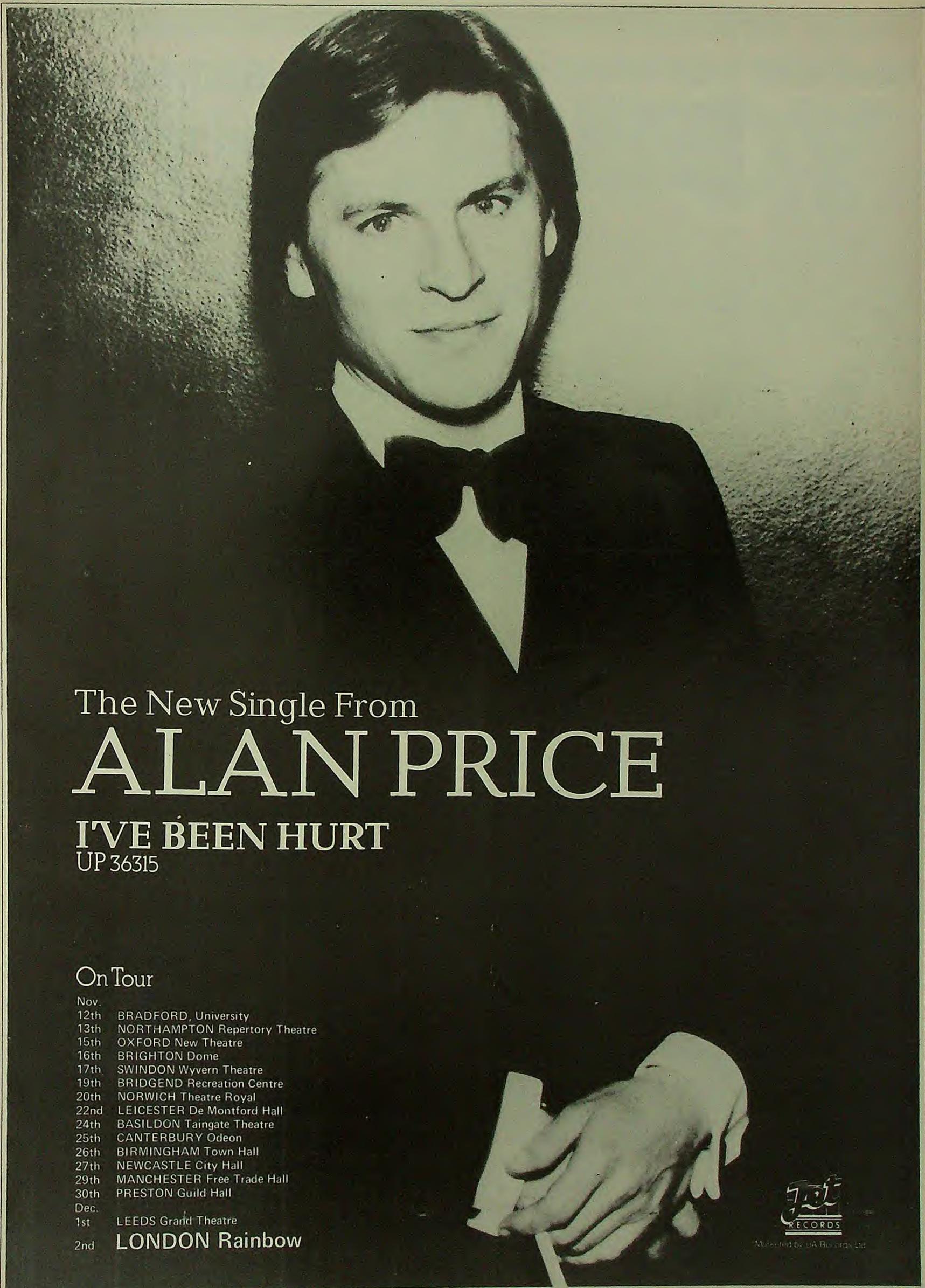
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- 20th NORWICH Theatre Royal
- 22nd LEICESTER De Montford Hall
- 24th BASILDON Taingate Theatre
- 25th CANTERBURY Odeon
- 26th BIRMINGHAM Town Hall
- 27th NEWCASTLE City Hall
- 29th MANCHESTER Free Trade Hall
- 30th PRESTON Guild Hall
- Dec.
- 1st LEEDS Grand Theatre
- 2nd **LONDON Rainbow**



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TALENT

Debut with a borrowed hit

AFTER LOSING out in the London final of the Song For Europe contest last March, Mary Mason now finds herself debuting in the chart with a song that has already been recorded three times previously by female singers. Angel In The Morning was previously a Top Ten hit in the US nine years ago, when originally recorded by Merrilee Rush. The song was covered for the British market by P. P. Arnold who took it to 29 in the chart, in face of competition from Rush — later Billie Davis recorded her version of Angel and although the song didn't make the Top 50, it was a chart breaker for several weeks.

Now Mary Mason, who has interpolated the number with

CHART NEWCOMERS

another oldie. Anyway You Want Me — originally a hit for the Troggs — looks like having the biggest-selling version yet of a song which has received consistent airplay over the years. Although this is her first major disc success in Britain, she in fact had a big-seller in Poland seven years ago with a song called It Won't Be Long. In addition she has worked consistently in Europe and parts of Asia.

Miss Mason was born in Cambridge and was a pupil at the school of singing, run by the late Maurice Berman, and which included Helen Shapiro and Georgia Brown amongst its former names. Later she joined a pop group which required a girl singer. "At that time we were playing bubblegum pop and I was singing a lot of Dusty Springfield songs. We received an invitation to go and perform behind the Iron Curtain in Poland, and that

was at a time when the only performers who had been there were the Hollies and Lulu. The young people there were absolutely starved of pop music, and we could probably have played anything and got away with it. The only real problem was that the money we earned in Poland had to be spent there, because the Communists don't allow you to bring currency out of the country."

Later she joined another group called Morality, and the band thought that they had 'arrived' in the business when they received a booking for a West End nightclub — until they realised the pay was just £9 a night to be shared between the group!

More recently, as a solo performer, Miss Mason has worked venues in the Persian Gulf. Her biggest disappointment was losing the nomination for the Song For Europe contest with What Do You Say To Love, and the fact that the event was not televised owing to a technicians' strike. Instead she — along with all the other contestants — lost valuable TV exposure and had to be content instead with just being heard on the radio.

Pop names back Conrad revival

A CONSORTIUM of pop industry personalities has resulted in the first single by former Sixties pop idol Jess Conrad for several years. The record, Save It For A Rainy Day, issued by EMI was actually recorded about 18 months ago at Ringo Starr's home in Ascot, after everyone involved decided to form a musical co-operative.

Save It For A Rainy Day was written by two of Britain's most successful songwriters, Barry Mason — responsible for such hits as The Last Waltz — and Peter Shelley, who penned most of Alvin Stardust's successes. The disc was produced by former Marmalade member Junior Campbell, and the back-up vocals are those of Dave Dee, now head of a&r at WEA, but formerly anchorman of the Sixties pop group, Dave Dee, Dozy, Beaky, Mick and Tich. Also taking part in the recording were Mike Batt, pioneer of the Wombles' music and latterly producer of Steeleye Span and the Kursaal Flyers, and ex-Tremeloe Chip Hawkes, and Troy Dante.

Conrad is the former barrow boy who flourished briefly during the early 1960s as a pop star, with three Top 20 hits, before deciding to take a backseat in the music world, and concentrating instead on a career in films and the theatre. In recent years, he has returned to the pop scene however, touring the country with his own backing group, the Hollywood Rock Machine, and paying musical tribute to the giants of rock and roll, including Presley, Buddy Holly and Eddie Cochran. He also took over from David Essex in the touring version of Godspell, and was cast as Joseph in the Andrew Lloyd Webber-Tim Rice musical, Joseph And The Amazing Technicoloured Dreamcoat.

Apart from a couple of singles for President Records several years ago however, Save It For A Rainy Day is Conrad's first record for a long time although Decca recently re-issued one of his earliest discs, This Pullover, after it was voted by

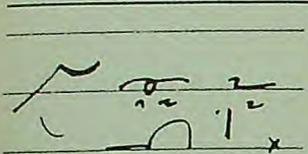
Capital Radio dj Kenny Everett as the worst-ever pop record. The singer also had the distinction of having two other records in the Top Ten!

Conrad says: "The new record came about because Junior Campbell and myself both play for the same charity football team. In fact the song was originally written by Barry Mason, who is an old friend of mine, and Peter Shelley, for Alvin Stardust and after he turned it down, I got second option. We decided to make the record as a consortium, called Camel Productions, everyone involved chipped in £100 or so, and we did the sessions at the recording studio in Ringo Starr's home."

He admits that he would like to re-establish himself as a pop singer, after allowing his singing career to take a back-seat to acting. "There was one year when I was actually voted top male singer above Cliff Richard, in a music paper poll, but then singers like Eden Kane, John Leyton and myself went through a very bad time. Now though I feel rock and roll is coming back into pop music."

Conrad adds: "Kenny Everett did me a big favour really when he played my early discs and said that they were amongst the worst ever made. In fact This Pullover was a beautiful Italian melody but it had excruciating English lyrics, and it was those that Everett was making fun of — but the radio exposure he gave the records was good for me, because it reminded people that Jess Conrad was still around. In fact in the early Sixties everyone was singing about the girl next door, and other mundane subjects, and songs had such ridiculous titles as Cherry Pie and Kicking Up The Leaves."

Conrad will be working with Junior Campbell on other recordings. "We have some ideas which we hope to use in the studios — Campbell is a good producer, and he has a great feel for pop music, particularly rock and roll."



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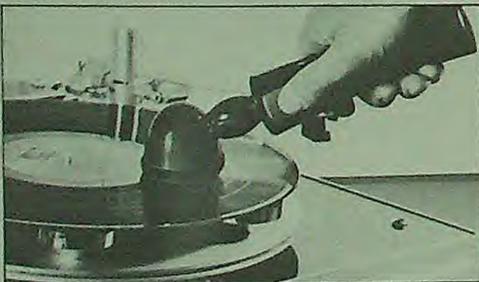
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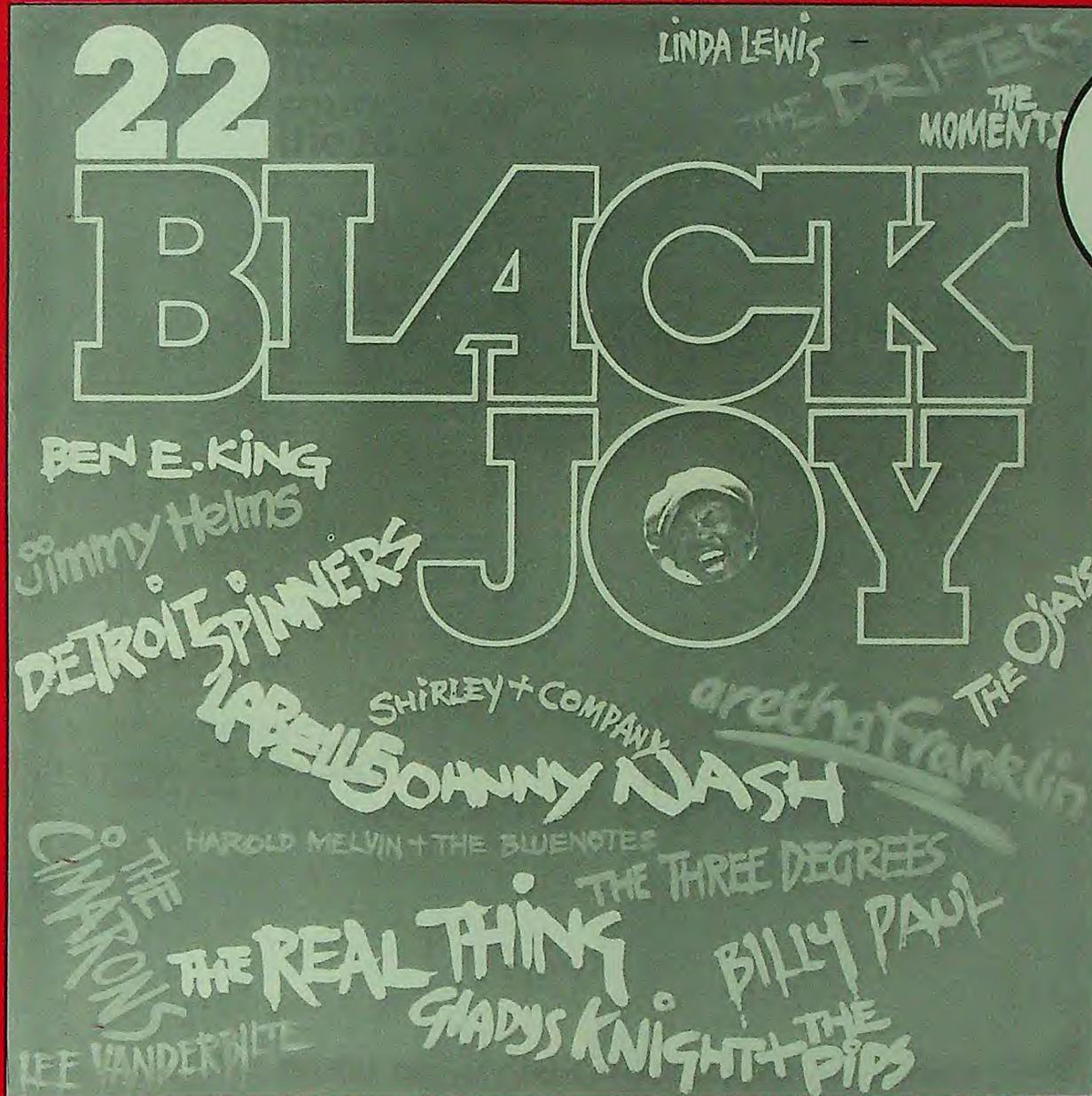
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TALENT

by JOHN HAYWARD

IT WAS an alert New York publisher who first sowed the seeds of a career in record production and engineering in the mind of a youthful Tony Visconti.

Visconti, the man who has seen 13 million singles and eight million albums sold by artists like Marc Bolan and David Bowie bearing his production credit, started out playing bass, guitar and singing in New York rock and jazz groups, dabbling in a little songwriting on the side.

As his interest in writing grew, he began to make up demos on his home taping equipment, and one day Howard Richman of the prestigious Richman Organisation — which owned Essex Music here — suggested that the tapes were so good that the young Brooklyn New Yorker of Italian extraction ought to have a go at engineering and maybe graduate to production.

Soon afterwards Denny Cordell, then Essex Music house producer, heard the tapes and gave Visconti his big break. Cordell was looking for a hybrid American/British sound and wanted an American engineer for his London studios.

"It was a great chance," recalled Visconti, "because at that time I had never worked in a studio. I had been like an American Ron Geesin recording in my front room."

"At that time, Denny was producing his first single in New York, which was Georgie Fame's Because I Love You, and he needed some help on the New York way of studio work. I wrote an arrangement on the spot, which I think impressed him and clinched the job for me on the spot."

"Basically, Denny was training me, but I had the chance to do things on my own. He left it up to me to find and produce my own artists, and the first thing I found was Tyrannosaurus Rex with Marc

Tony Visconti crosses the tracks

Bolan and Steve Took.

"At that time Denny was producing Joe Cocker and Procol Harum for the Regal Zonophone label which had recently been re-activated and it was decided that Rex would be our token underground group. My apprenticeship was really served engineering and assisting on Cocker and Procol records, which was quite a way to start."

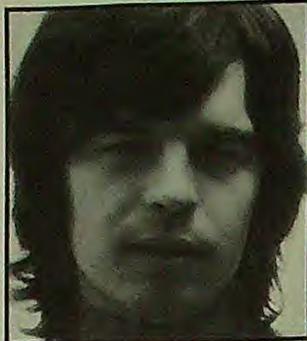
The second artist to be taken under the production wing of Visconti was David Bowie, who was introduced by David Plat.

"At that time everybody thought Bowie was an oddball and nobody wanted to work with him. Somehow, by working with Marc Bolan, people thought I could handle that kind of artist and I have been with him ever since, apart from a break of three LPs in the middle of his career."

But during all his 10-year career in Britain, Visconti has not solely concentrated on the desk. He has been an active studio musician, playing bass for T-Rex or adding back-up vocals on Bowie projects. Indeed he claims that he has never stopped playing, singing, recording and writing songs for his own purposes.

Gradually the backlog built-up one song has been around for almost ten years in various stages of completion, while the whole solo album project that he is currently promoting, has been in the can in some form for about 18 months.

Entitled Visconti's Inventory, it maps the producer's influences and recorded work over the last decade, incorporating his formative New York vocal group background right up to the current funky material and introspective love songs of the present day.



"The album is something I have been working on for years in between other projects," he said. "It was actually finished a year ago. I played it to Iggy and Bowie, who made a few suggestions. So I remixed the whole album and re-recorded about a third of it, and now I am really satisfied with it."

"Like a novel writer whose first book is usually in some way autobiographical, there are a lot of personal songs on Inventory — hence the title — but all that is out of my system now, and although I intend to do a lot more solo recording, it will be all new songs."

In the past decade, Visconti's career has expanded greatly to incorporate his own Good Earth label and production company which signs and produces artists for his own and other companies. The move came about five years ago when the expatriate American ran into young British accountant Roger Myers.

"Up until I met Roger my finances were a complete mess," he admitted. "I still stay well away from the business side, but at least I now know that I am not being

exploited and that I am going to be paid. Roger is my partner and really runs the company."

"It has become so successful that we have just taken on a new producer in Colin Thurston who recently helped out on the Bowie and Iggy albums we recorded in Germany. Now we have more work than we can handle."

"It has taken five years to build Good Earth into this position but now we have two recording studios, including our new operation in Dean Street which has full 24-track facilities."

"The trouble is that I have been out of the country for more than half the year with Thin Lizzy, David Bowie and Iggy, so I have not yet had the chance to use it myself. That's why we took on Colin."

In the studio, Visconti is a perfectionist, who can't be bothered with people who don't measure up to his own exacting standards. Paying tribute to his early mentor Cordell, he said: "He always told me that 60 percent of a rock sound should be bass, bass drum and snare drum and I have always tried to follow that rule."

"When I go into the studio, I only want to work with people who are on the same musical level or better than me. I hate to work with new groups who can't play. You end up wasting time and really manufacturing the band to make synthetic hits."

"With Marc Bolan, I really respected his music and never tried to change him or his approach. Consequently we built up a recording relationship which lasted seven years. I have tried to work with incompetent acts, but it has always been unrewarding. "If the guys in the band are not as good as

me, then I don't want to work with them. Several instances like that finally persuaded me to make my own album. Previously I had never pushed my own ideas too much, preferring to get down on tape the music the bands want to make, but now that some people have heard my album and like some of the things, they might ask me to do the same for them, so I might change in that respect."

Visconti revealed that he might also play bass on Bowie's forthcoming six-month world tour. He has not played on stage for a long while and claims to be itching to get out on the road. Bowie's loose band project will be the perfect chance, he feels.

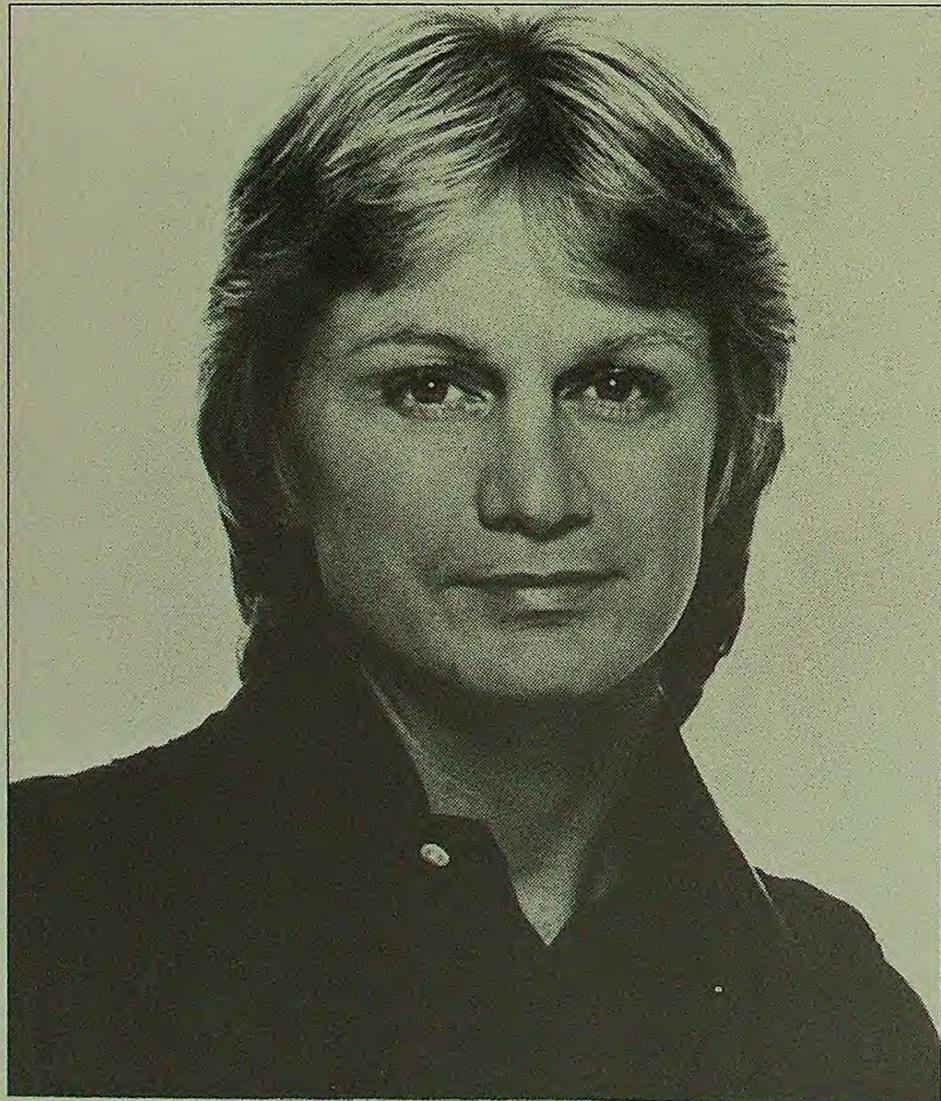
"I am really happy with my new recording situation here. We had negotiations with nearly every company in town, and Phonogram was the only one which seemed to go to work every day."

"But in fact, the record business in general has become a lot more professional since the time when I first come here. Contracts are better for both artists and producers and royalties tend to get paid in full, whereas things used to get very haphazard in that department."

"One of the things that has not changed is the stranglehold the BBC has on music. This tends to influence the companies about what kind of records get made, and frightens the industry away from longterm investments."

"It took five albums to establish T-Rex, but that would never happen today because companies don't make records unless they can be fairly sure about getting airplay, and that means tailoring singles to the demands of the playlist."

"The situation now prevents companies investing in talents like a new Pink Floyd or Hendrix. Really adventurous groups have to go to America which is tragic."



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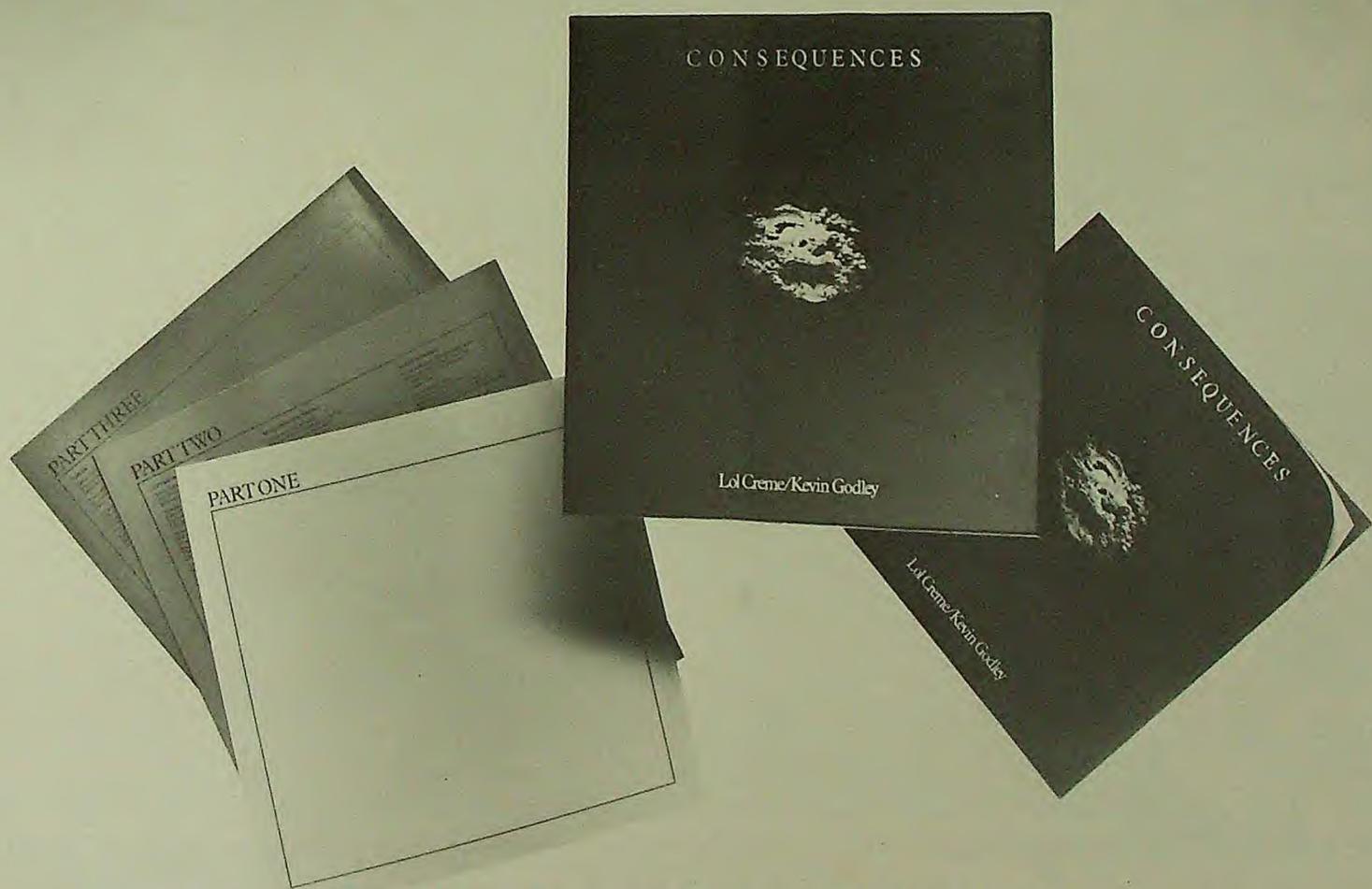
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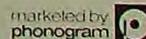


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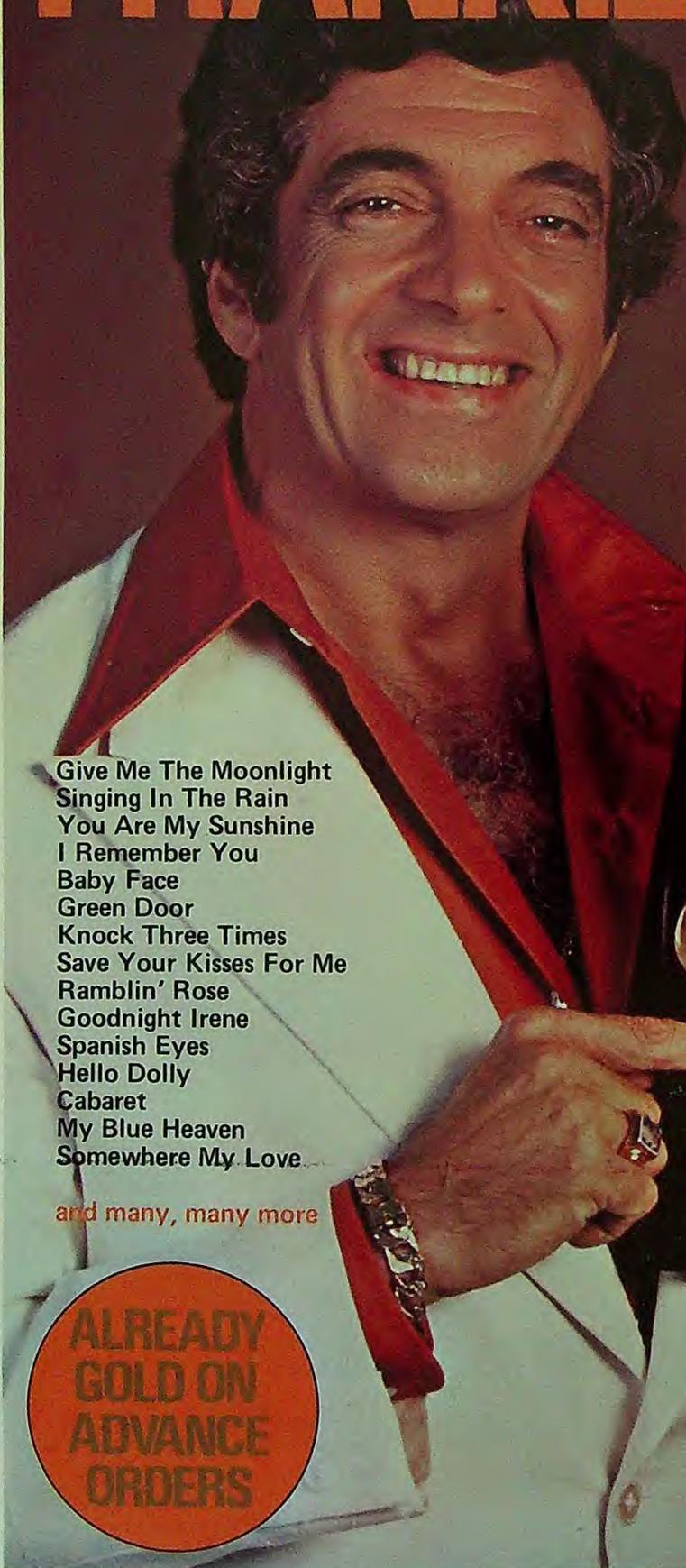


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COUNTRY

Merle Haggard booked for Wembley festival

EDITED
by
TONY BYWORTH

THE CAPTURE of US superstar Merle Haggard for an appearance at the 1978 International Festival of Country Music provides an additional touch of prestige to an already strong line-up of names booked for the event. It also fits well into the mood of celebration that

surrounds the forthcoming event as the Festival reaches its tenth anniversary.

Merle Haggard — long sought after for a British appearance and ranking among the most popular of all country entertainers — will close the Festival on Monday, March 27.

Other acts confirmed for British debut appearances are Mel Tillis, Donna Fargo, Moe Bandy, Carl Smith and the Wilburn Brothers while Don Williams, Kenny Rogers, Marty Robbins, Tompall Glaser, Don Everly and Barbara Fairchild are among the artists who are returning to Britain after previous successful visits. George Hamilton IV will compe the three-day event as well as having his own spot on the Saturday evening concert.

The tenth anniversary of the festival fully underlines the faith that Mervyn Conn placed in country music when he first launched it as a one-day affair, in 1969.

"The initial festival was a sell-out," says Conn, "and its been growing ever since attracting an audience of over 30,000 from all over the British Isles, the Continent and North America. The present format will cater more for the modern country music enthusiast rather than the country-rock fan, and covers a wide range from traditional and bluegrass to contemporary and outlaw music."

The line-up for the event, to be staged at Wembley's Empire Pool includes:

March 25 — Don Williams, Carl Smith, Jody Miller, Wilburn Brothers, Barbara Fairchild, Mel Tillis, George Hamilton IV.

March 26 — Marty Robbins, Dave & Sugar, Donna Fargo, Lloyd Green, Charlie McCoy, Hargus "Pig" Robbins, Don Everly, Carl Perkins.

March 27 — Merle Haggard, Kenny Rogers, Ronnie Milsap, Tompall Glaser & the Outlaw Band, Moe Bandy, Joe Ely.

BBC Television will be videotaping the shows for a number of specials.

In addition to the evening concerts, the festival will also feature a number of attractions throughout its three days. These will include the exhibition area, now holding over 40 stands, selling a variety of goods that range from records to clothing and other accessories; the finals of the Nationwide Marlboro Country Music Talent Competition in the Wembley Convention Centre; and BBC Radio taping programmes featuring a number of the visiting U.S. acts.

Music Week, in conjunction with the Country Music Association (Great Britain) and Mervyn Conn Promotions, will be staging a Country Music Radio and Television Seminar (*MW*, October 15), as well as exhibiting with the other Spotlight publications *Sounds* and *Record Mirror*. Full details of the seminar will be announced shortly.

Don Williams tops CMP-BBC country music poll

DON WILLIAMS has scored another triumph following the results of a poll recently published in which British country music fans voted for their 100 All Time Favourite Country Records. Williams came out at the top of the list with *You're My Best Friend* while his recording of *I Recall A Gypsy Woman* held fourth place.

The poll was conducted jointly by the consumer magazine *Country Music People* and BBC Radio 2's specialist programme *Country Club*, and all votes were accumulated during August 1977. Over 3,000 were counted and around 450 recordings listed.

The Top 20 titles were:

1. *You're My Best Friend*, Don Williams (Anchor/ABC)
2. *El Paso*, Marty Robbins (CBS)
3. *Stand By Your Man*, Tammy Wynette (Epic)
4. *I Recall A Gypsy Woman*, Don Williams (Anchor/ABC)
5. *He'll Have To Go*, Jim Reeves (RCA)

6. *I Love You Because*, Jim Reeves (RCA)
7. *Canadian Pacific*, George Hamilton (RCA)
8. *Blanket On The Ground*, Billie Jo Spears (United Artists)
9. *Crystal Chandeliers*, Charley Pride (RCA)
10. *Lucille*, Kenny Rogers (UA)
11. *Okie From Muskogee*, Merle Haggard (Capitol)
12. *Coat Of Many Colours*, Dolly Parton (RCA)
13. *I Fall To Pieces*, Patsy Cline (MCA)
14. *Your Cheatin' Heart*, Hank Williams (MGM)
15. *It's Four In The Morning*, Faron Young (Mercury)
16. *Love Is Like A Butterfly*, Dolly Parton (RCA)
17. *Rose Marie*, Slim Whitman (United Artists)
18. *Country Bumpkin*, Cal Smith (MCA)
19. *I Walk The Line*, Johnny Cash (CBS)
20. *Jolene*, Dolly Parton (RCA)

CMA finalists announced

FOLLOWING the nominations of its members, the Country Music Association (Great Britain) has announced the finalists for its annual awards. The names of the winners will be revealed at the Awards Dinner on November 8 at London's Grosvenor House Hotel.

- The finalists in each category are:
1. **Album Of The Year:** Kenny Rogers — Kenny Rogers (United Artists); New Harvest, First Gathering — Dolly Parton (RCA); Visions — Don Williams (ABC/Anchor).
 2. **Single Of The Year:** Lucille — Kenny Rogers (United Artists); Southern Nights — Glen Campbell (Capitol); What I've Got In Mind — Billie Jo Spears (United Artists).
 3. **Disc Jockey Of The Year (Network):** David Allan (Country Club — BBC Radio 2).
 4. **Disc Jockey Of The Year (Regional):** Pete Baker (Country Cousins — Radio Forth); Joe Butler (Country Style — Radio City); Gerry Ford (Forth's Country Special — Radio Forth).
 5. **Disc Jockey Of The Year (Non-Specialist):** Simon Bates (BBC Radio 2); Roger Scott (Capital Radio); Greg Vance (Radio Orwell); Terry Wogan (BBC Radio 2).
 6. **Country Music Journalist Of The**

- Year:** Tony Byworth; Bryan Chalker; David Redshaw.
7. **Journalist Of The Year (National Press):** James Fox; David Sandison; Stan Sayer.
 8. **Marketing Campaign Of The Year (Major Companies):** Anchor Records — George Hamilton IV (Fine Lace & Homespun Cloth); Anchor Records — Don Williams (Visions); RCA Records — Dolly Parton (New Harvest, First Gathering); United Artists — Slim Whitman (Red River Valley).
 9. **Marketing Campaign Of The Year (Independent Companies):** Checkmate Records; DJM Records; Shannon Distribution; Westwood Recordings.
 10. **Promoter Of The Year:** Mervyn Conn; Jeffrey S. Kruger; Lou Rodgers.
 11. **Founder Chairman's Award:** Tony Byworth; Colin Chandler; Charlie McCutcheon; *Daily Mirror* Pop Club (Country and Western Section).
- Among the guests of honour attending the Awards Dinner will be Kenny Rogers, Crystal Gayle, Slim Whitman and Carl Perkins. Tickets are priced at £10.00 each and full details can be obtained from CMA (GB), P.O. Box 2LG, London W1A 2LG.

ALBUM

DAN McCORISON

Dan McCorison. MCA MCF 2810. **Producer:** Chris Hillman. Although totally unknown here, Dan McCorison's debut album for MCA — if given the breaks — should stir up the reaction and gain sales. Certainly having Hillman as a producer, and a session line-up that includes James Burton, Al Perkins, Bernie Leadon and Herb Pedersen, will help the cause . . . and management by the influential John Reid Enterprises can't be bad! On the music's count, the presentation is basically country (though slightly merging with rock) though the album's real strength lies with some highly attractive original songs. *I Carry Your Smile* is a subtle truck driving saga while *Don't Forget The Man* beautifully carries the feelings of love. On the other hand, the only known country title — *Ring Of Fire* — is given an almost reggae treatment. Very worthy British debut.

**



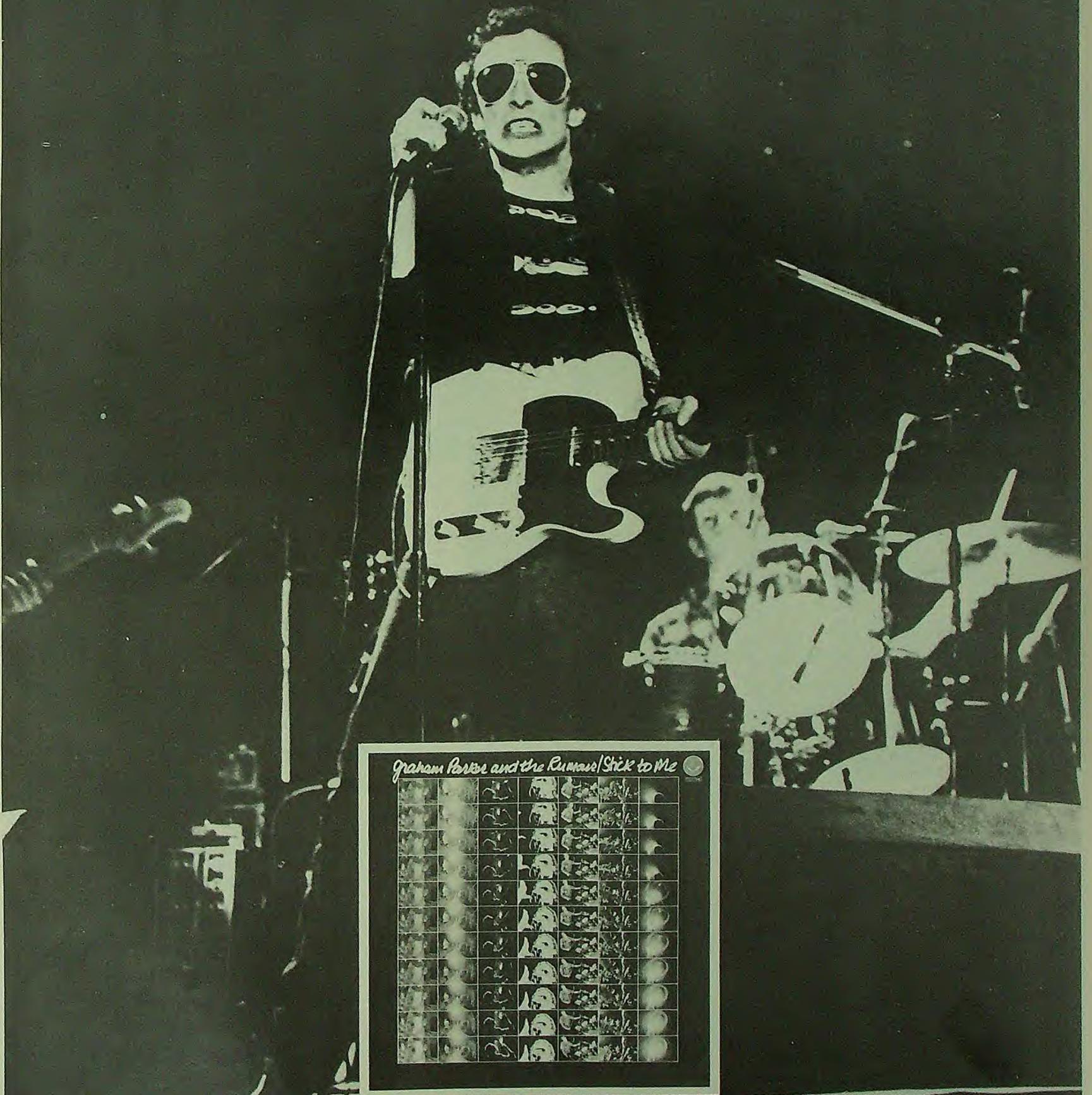
BLONDIE

Top Country albums

- 1 COUNTRY BOY, Don Williams, ABC ABCL 5233
- 2 HOME ON THE RANGE, Slim Whitman, United Artists UATV 30102
- 3 WELCOME TO MY WORLD, Elvis Presley, RCA PL 12274
- 4 KENNY ROGERS, Kenny Rogers, United Artists, UAS 30046
- 5 RAMBLIN' FEVER, Merle Haggard, MCA MCF 2805
- 6 WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists, UAG 30108
- 7 VISIONS, Don Williams, ABC ABCL 5200
- 8 DAYTIME FRIENDS, Kenny Rogers, United Artists, UAS 30119
- 9 SNOWBLIND FRIEND, Hoyt Axton, MCA MCF 2803
- 10 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 11 IT'S NOTHING TO ME, Jim Reeves, RCA PL 12309
- 12 EVERY TIME I SING A LOVE SONG, Billie Jo Spears, United Artists UAS 30109
- 13 SHADES OF GREEN, Lloyd Green, Checkmate CMLF 1001
- 14 I'M SORRY FOR YOU, MY FRIEND, Moe Bandy, CBS 82003
- 15 I REMEMBER PATSY, Loretta Lynn, MCA MCF 2807
- 16 ALMOST PERSUADED, Sydney Devine, Philips 6308 291
- 17 JIM & JESSE SHOW, Jim & Jesse, DJM DJM 22067
- 18 SAMPLE CHARLEY PRIDE, Charley Pride, RCA SAS 1005
- 19 LET'S GET TOGETHER, Tammy Wynette, Epic EPC 82026
- 20 A MAN MUST CARRY ON, Jerry Jeff Walker, MCA MCSP 281

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

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COUNTRY Rogers returns to Country roots



Kenny Rogers; "I don't want to be travelling around and singing when I'm 60"

by TONY BYWORTH
 LUCILLE WAS the record that made the difference to Kenny Rogers' life. Not only was it one of the most successful records to be launched in the United States during the past year, but also it re-established Rogers in the British charts after a seven-year absence. Currently Daytime Friends is consolidating that position and, next month, the artist makes a brief round of concert appearances.

Perhaps, more interestingly, Lucille added yet another fresh direction to a varied career and returned Kenny Rogers to the music of his earliest years.

"I started out with country music as a youngster in Houston, Texas," he stated during a short London stop-over a couple of months back. He had been in London, en route to the States from Germany, to promote the launching of his latest single as well as picking up a silver disc for sales of Lucille. To date the record has sold over 470,000 copies in Britain.

"But since starting out with country I've been through about six other phases of music. I went from country to what was really pop music of the time with a local high school band; next I joined the line up of an avant-garde jazz group; then I moved on to become a member of the New Christy Minstrels who were almost totally folk; and, from there, we formed The First Edition which could be described as a pop-rock, folk-rock outfit. Now I'm back into country music again."

Although the New Christy Minstrels were to prove themselves a highly important breeding ground for new talent, it was the First Edition — which also featured the talents of Mike Settle, Thelma Camach and Terry Williams — that was to provide Kenny Rogers with his first taste of national recognition through the high chart placings of singles that included Ruby (Don't Take Your Love To Town) and Something's Burning.

"All four of us were in the Christy's at the same time and we put the First Edition together while we were still in the group. We just walked out on July 10, 1967 and started calling ourselves the First Edition instead of the New Christy Minstrels."

Kenny Rogers and the First Edition were extremely successful. Besides the aforementioned hits, the group also notched up considerable sales with other releases that included Just Dropped In To See What Condition My Condition's In, and Reuben James.

Rogers adds that the group could have carried on for another couple of years making substantial money on the strength of the hits.

"But there came the time when it wasn't fun anymore," he explains. "We weren't doing any recording but we didn't try to seek out a new recording contract. We were just existing on the strength of the hits. Then there came the time that everyone in the group just sensed that the First Edition was breaking up — so we decided to go our own separate ways."

Rogers' return to country music came via various well-wishers' suggestions that he should try to seek out another country song like Ruby.

"I began to take it all in. So I went to Nashville with some friends and began looking around and talking to people. There I met up with Larry Butler, who impressed me very much as a person, and I signed a deal with United Artists. He had a plan that

would enable me to succeed in both the pop and country markets, and reckoned it would take about a year. He was right... it took exactly one year and it really worked." Apart from his role as artist Kenny Rogers also takes an active role in the production of his records.

"Larry's very good about that. I've produced, or — at least — co-produced, all of the hits that I've ever had. But the problem about producing yourself is that it's hard to be objective about it. It's hard to know when you've done enough, and you reach the stage when more effort might make the recording more technically right but at the sacrifice of losing the feel. It's very hard to say 'leave it alone'. I can say that with someone else but I can't do it to myself. I always know when I've missed a note and can always go back and punch one in later but, more often than not, I should be saying 'leave it alone — it feels good'. It's the feel that's important."

Rogers' involvement with production dates back to the early part of the seventies when, with the First Edition, he launched the ill-fated Jolly Rogers label.

"What happened was that when the group left Warner Brothers, I had been doing a lot of producing on my own and I had just finished an album with Shylo, of which Don Henley — who is now with the Eagles — was a member.

"I came to producing because I was looking for a way off the road with security, and I think that production is that way. I certainly don't want to be travelling around and singing when I'm 60 years old. At that time I was looking for that way, so I started my own label and signed the First Edition, as well as a couple of other groups to it, and then leased the Jolly Rogers masters to MGM.

"But, because of the lack of distribution, it was a lesson in futility. The label did absolutely nothing. It's a shame that it couldn't have been done now because, with United Artists, I think it would have been very profitable.

But, even with fresh chart impetus currently working for him, Kenny Rogers still hasn't overlooked the possibilities of working on "the other side" of the industry. He states that he's currently working on a new concept for the record business which he will launch in 3 years time. "It's going to revolutionize the industry" he adds, "but I'm not going to say anymore about it now."

At present, though, the main concern is to further develop his fresh acceptance with the record buying market and his forthcoming tour — in the company of Crystal Gayle, the next Nashville lady most likely to win over to the British public — will undoubtedly win him more new friends.

The dates set for the tour are: Stadium, Dublin (November 2); Grosvenor Hall, Belfast (3); Hippodrome, Birmingham (4); Rainbow Theatre, London (5); Empire Theatre, Liverpool (6); and Capitol Theatre, Cardiff (7).

From market place to international industry conference

ONCE REGARDED as an unessential competitor to Midem and an unnecessary addition to the crowded conference calendar of the American record industry, Musexpo opens its doors for the third time in Miami next week — looking like a real competitor to Midem and a permanent fixture in the industry's datebook.

Much of the growing success of the Musexpo venture must be attributed to the quiet persistence and skilled salesmanship of Roddy Shashoua, the youthful Egyptian who with no experience of the record industry glided in where wiser men had feared to tread. After a disastrous, badly organised first year in Las Vegas, there were those who thought that Shashoua's stated intention to try again in 1976 were nothing more than brave words and that the whole idea would be quietly dropped. But they reckoned without his determination and murmured soft-sell approach which reluctantly takes no for an answer.

Last year in New Orleans there was a distinct feeling that essential improvements had been made and the decision to invite American radio industry personalities to participate was an inspired stroke. For where the programme supremos gather, there too will be the record industry, anxious as ever to advance its cause.

This year at Miami Beach's Doral Hotel, the radio men will once again be out in force and their participation has a more formal look to the extent that one day has been set aside for a radio seminar. The panelists will include the famous Paul Drew, one-time vice-president of the RKO radio chain, now running his own consultancy, Jim Maddox, programme director of KMJQ, Houston, a leading black music station, Bob Pitman programme director of WNBC, New York, Jim Gabbert, president of the National Radio Broadcasters



RODDY SHASHOUA: his determination has made Musexpo a serious competitor to MIDEM.

Association, and Bob Henabery, who runs a company handling station formats. Also on the panel will be John Ross Barnard, the BBC's manager of foreign recordings.

In all, Shashoua estimates, there will be some 400 people connected with radio in attendance. But least Musexpo should be considered a radio occasion, Shashoua is quick to point out that he has 600-plus companies attending from 40 countries, with about one-third having booked stand accommodation.

What started off as a market

place, pure and simple, is now broadening the base of its appeal and is taking on some of the aspects of a gully-fledged industry conference, although the business of making money remains a prime objective. In addition to the get-together between the radio and record industries, there will also be a black music workshop and music publishing session.

The black music workshop has been organised in conjunction with FORE (Fraternity Of Record Executives) and will concentrate on artists' development, a&r marketing, with Jim Tyrell, a CBS v.p., Ron Moseley merchandising v.p. of RCA, Wendell Baks of MCA and Steve Gold of Far Out Productions participating on the panel. The music publishing meeting has attracted such leading personalities as Lester Sill (Screen Gems-EMI), Murray Deutch (Far Cut Music), Norman Weiser (Polygram), Wesley Rose (Acuff Rose), Jimmy Bishop (April-Blackwood) and Walter Hoffer (Copyright Service Bureau).

In the early days lack of support from the major American record companies meant that Musexpo was minus that essential seal of approval which ensures credibility from the record community. Three years on it is still short of total ratification, but this year CBS, RCA and Atlantic will enjoy a visible presence, while Decca-London are taking the opportunity to initiate an international launch for Andre Gagnon, a French-Canadian singer who is a star attraction in his own country. However Shashoua stresses, Musexpo does not depend any more for its existence or success on the support of the big companies. "It is self-supporting and it stays in business on its own conditions as a show designed mainly for the benefit of independents," he says.

• The UK participants: pages 24 and 26.

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MERVYN SOLOMON: "from the first year I have found Musexpo exceptionally good for business".

British industry continues support at third Musexpo

A round-up of UK participants



WAYNE BICKERTON: clinching a deal for the State label.

THE BRITISH contingent attending Musexpo this year is 34-strong, with UK representative Jimmy Parsons estimating that 70 per cent of the registrants are participating for the third time — testimony to the value of the event. The Department of Trade Subsidy has been granted to 26 firms.

Mervyn Solomon, managing director of Belfast's Emerald Records, probably sums up the feelings of the long-standing supporters when he says: "From the first year I have found it exceptionally good, better in fact for me than Midem.

"I have done more business here, possibly because it is more compact which enables more business to be conducted in a short space of time,"

he concluded.

Solomon wants to place Scottish and Irish recordings, particularly his country music repertoire with special emphasis on Brendan Quinn, an artist who is already licensed in some territories. Solomon is also hoping to find interest in a Christmas single, See Amid The Winter Snow by the Cambrai Staff Band and Pipes and Drums of the Royal Tank Regiment, which he describes as "awe inspiring" and is tipping to have similar appeal to the hit recording of Amazing Grace by the Royal Scots Dragoon Guards in 1972.

Another staunch supporter of Musexpo is Irving Wilson of Wilson Editions, Manchester, who will be in Miami representing his Eurobeat and

ITV production companies, plus his four publishing outlets.

"Previous Musexpos have produced publishing and record deals from many parts of the world and have been particularly valuable in opening up the American market for both popular and classical material," says Wilson. His attendance last year resulted in ITV Productions establishing Carmen West and Chartsound Orchestra to record for the US. So far 24 titles have been completed and syndicated and are now being pitched at Europe and Australia. Further recordings by the orchestra and their marketing worldwide will be a prime objective at Musexpo, along with making deals for a variety of masters and lining up publisher partners in the US and other countries, particularly to print and distribute music in the educational field.

Also making a return visit will be Jim MacLean on behalf of his Nevis Records and Duart Music. Nevis has specialised in ethnic Scottish music and Musexpo has enabled him to place masters for release in Canada, Australia, New Zealand and America. He's particularly keen this year to further the international career of Alastair Macdonald, an artist of growing status in Scotland where he hosts a tv series. But MacLean is also looking to broaden his own musical horizons with contemporary rock material, two bands in particular Flying Saucers and Cadillac.

After Musexpo '76 Flying Saucers secured a release in France, Switzerland and Sweden and are looked upon as a rising in-person attraction in Europe, where the German company Bellaphon is one of several seeking to sign them direct.

Two first-time visitors will be independent publishers Terry Oates of Eaton Music and Bob Kingston,



TERRY OATES: a first time visitor, with production deals to arrange.

representing his recently formed Bob Kingston Music, financed by Boosey and Hawkes.

Oates has formed his own company in the US, but he has copyrights still free in a number of territories, among them Italy, Spain, Greece and South Africa. In Britain Oates handles Shawbury Music for Status Quo and from the end of this year will be representing Harry Nilsson's material worldwide. He will be looking for production deals for Cliff Davies, drummer and co-producer of Ted Nugent, who is an Eaton Music contract writer.

Bob Kingston, well known internationally as the UK head of Southern Music until he left to start his own company in May, regarded Musexpo as "my entry into the marketplace." His main activity will be to tie up overseas sub-publishing for the Gale Music catalogue which contains such copyrights as Yellow

TO PAGE 26

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DAVID TOFF. Consultant. "Toff of Tin Pan
Alley." Former President and Secretary of
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SARA TONIOLO. Personal Assistant to
Brian Oliver and Co-ordinator, Creative
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TONY WADDINGTON. Director. Songwriter
and Producer. Co-founder of State
Records and State Music.

BRIAN OLIVER. Deputy Managing Director.
Former General Manager, April Music.
Handles running State Music with
Wayne.

DINKY DIAMOND. Creative Manager.
Former Sparks drummer. Ex-Private Stock.
Handles creative activities, including promotion
development of catalogues new writers.

ANNETTE BARRETT. International Manager.
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licensees. Ex-Carlin, DJM.



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MUSEXPO '77

FROM PAGE 24

River and Call Me Number One and to seek outlets for masters initiated by his RK Productions company. Kingston stresses that he is not only looking to sell but is also anxious to buy and to secure American product for UK representation.

Another Musexpo debut is being made by Gray Jones' Coombe Music. Coombe Music is an autonomous spinoff from Tony Eyres Hensley Music, a move considered worthwhile when Eyres production activities diversified further into original artists. Coombe Music specialises in cover albums and claims to be one of the world's largest producers. On its books the company has some 400 LPs and soundalike recordings of some 200 hit titles. A recent production which has already attracted interest is a cover of the Evita rock-opera. Other recent additions to the Coombe Music collection are covers of Donna Summer, Smokie and Demis Roussos.

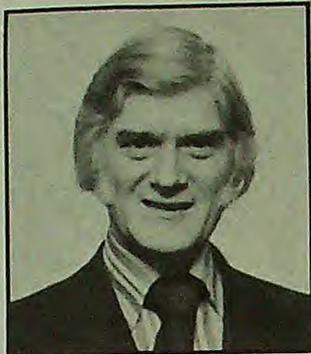
The UK company of the Swedish Sonet label will be represented as will be Wayne Bickerton's State Records. Managing director Rod

Publishers and labels look for new US deals

Buckle will be looking for customers interested in his Giants Of Jazz catalogue which includes albums by Dizzy Gillespie, Sonny Stitt, Zoot Simms, Art Blakey and Al Cohn. Buckle has rescheduled an autumn trip to America to attend Musexpo will also be looking to generate interest in two bands. Spud from Ireland and a Scandinavian outfit Hurriganes.

The State Records delegation, headed by Wayne Bickerton and recently appointed deputy m.d. Brian Oliver will be in America specifically to clinch a new licensing deal for the label, currently on the point of breaking a new UK act. Rockotto with a hot single, Boogie On Up. Oliver will also be on the look out to pick up suitable publishing deals.

The full list of UK registrations is:— European Music Consultants, Gull Records, Third World Records, Kenmar Music, Coombe Music, Jet Records, Robert Kingston Music, Pebble Beach, Eden Studios, Eaton Music, Andrew Heath Music, Sonet Records UK, Everblue Music, MCPS, Valentine Music, Cyril Shane Music, Amphonic Music, Wilson Editions, Splash Records, Emerald Records, Decca Records, Charmdale, Nevis Records, Heath-Levy Music, Pilot Music Productions, BBC, Full Moon Music, Zomba Management, Jan Olofsson International, UA Music, Panache Music, MPA, State and Sounds Ahead.



BOB KINGSTON, another first-time visitor, with his own newly formed company, backed by Boosey & Hawkes, will be buying and selling.



BRIAN OLIVER, new State deputy m.d. will also be looking for new publishing deals.

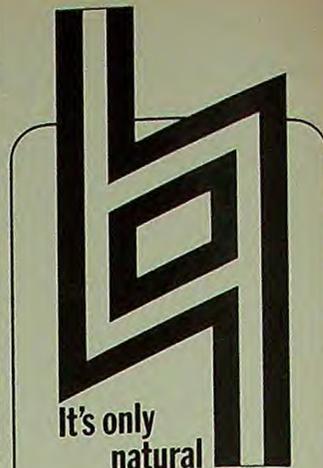


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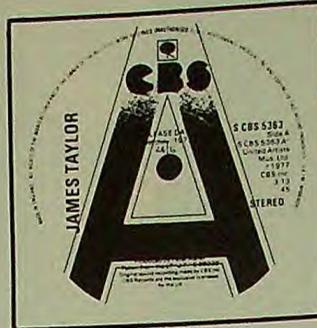
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FEATURE



Hit 45s: the consumer has the last word

10CC'S PEOPLE In Love (Mercury 6008 028) was released on July 8, originating from the Deceptive Bends album and the 45 choice of Phonogram's a&r department, in conjunction with the band. It received basic promotion servicing, including a disco mailout, and was pre-sold to the retail trade via Phonodisc's telephone sales operation.

Only July 15, Phonogram took advertising space in the *Daily Mirror* to boost the disc, inviting readers to hear it on a special dial-a-record service. The week-long scheme drew over 20,000 calls. The play was then repeated, with similarly successful results, in the *Daily Mail*.

From July 25, Phonogram bought advertising time on five radio stations — Capital, City, Forth, Tees and Swansea — with between 21 and 28 spots on each. There was also a special mailout of T-shirts to 3,500 key trade accounts, followed by distribution of window stickers and streamers.

The release of People In Love came shortly after the conclusion of a UK tour by 10cc. The group was unable to appear on BBC-TV's Top Of The Pops because their equipment was out of the country. A promotional film was available, but Bob Nolan, Phonogram label manager responsible for the act, reports that BBC policy is not to use such video material until the disc reaches the top 30.

Radio response was fast and heavy, including playlisting by Radio 1 (page one) and action on 11 ILR stations, with hitpicks on City, Clyde and Hallam. It was tipped, too, by Pennine, whose reputation in such matters is highly regarded by the industry, and Power Played by Luxembourg — another good sign. As a result, it became the top add-on in *Music Week's* airplay guide for dealers (July 16).

People In Love graduated swiftly to the BMRB chart's longer list of breakers (*MW*, July 23) and stayed there for the following fortnight. Then it became a star breaker (*MW*, August 13) for one week, returning to longer list status seven days later. Sales subsequently dipped.

Phonogram can offer no explanation for the record's top 50 failure, particularly in view of trade and radio response, and the fact that it followed two major hits by the group. The Things We Do For Love and Good Morning Judge. It was, however, the third single from Deceptive Bends — "something we've never done before with 10cc," says Bob Nolan. He does not feel its sales shortcomings hurt the group's reputation with the public, particularly as the heavy airplay made many believe that it was a hit.

The plus factor in the whole equation seems to have been Deceptive Bends itself. After its original April release, the album was selling some 3,000 copies per week. When People In Love was on the airwaves and in the public consciousness, weekly sales of the LP doubled to around the 6,000 mark.

Right: Graham Gouldman of 10cc. Album sales were boosted.

THE INDUSTRY has long lived with the fact that from the dozens of singles released every month, only a favoured few find chart acceptance. Nevertheless, there is still nothing so frustrating for a company as the failure of a 45 to which it was totally committed, promotionally and psychologically, and which "should" have been a hit — either because of the artist's track record, the response from radio and the retail trade, or the intrinsic qualities of the music which simply screamed "this is a smash".

Here, *Music Week* analyses four such recent records, by 10cc, James Taylor, Smokey Robinson, and Liverpool Express. The fifth, by Andy Gibb, was a modest hit, but most observers agree it should have been much more than modest, especially when its American performance is considered.

Post-mortems are generally pointless and conclusions reached generally hypothetical, though they may serve to highlight weaknesses within a company's promotion or servicing chain which can be corrected in time to prevent their repetition. This study by Adam White does not presume to uncover such shortcomings, but casts daylight upon behind-the-scenes activity which, for many (including retailers), would otherwise stay in shadow, and to prove that however much energy is expended on a record, the final power to make or break still lies with the consumer. The failure of "certainties" — as much as the word can be applied in the music business — is a useful, if harsh, reminder of this power.

LIVERPOOL EXPRESS So Here I Go Again (Warner Brothers K16999) was released on August 12, specially recorded as a single to showcase a new musical direction for the band — a move initiated by them and their management, and accepted by WEA.

The record was prompted through the company's usual mailouts, and car-stocked by its singles sales force. It received basic servicing, though WEA says that, as policy for 45s under normal circumstances, this did not include press advertising.

Liverpool Express, which places a high premium on live performances to boost and sustain fan following, was touring in August. So Here I Go Again followed their June top 40 hit, Dreamin', and earlier successes with Every Man Must Have A Dream and You Are My Love.

Radio response was solid if not spectacular, and stronger on ILR — especially Clyde — than on Radio 1, though it gained page two status on the playlist for a couple of weeks. The result was a No. 5 entry in *Music Week's* airplay guide (August 27).

Consumer response was flat, however, and sales generally lower than any previous disc by the Express. It failed to reach the BMRB Top 50, star breaker or longer list positions.

WEA reasons that this was largely due to the change of musical direction, which may also have



accounted for the less-than-usual (in comparison with previous Express releases) acceptance by Radio 1. The move obviously failed to appeal to either the group's existing fans, or to a new, wider market.

The plus factor is that Liverpool Express have repeatedly recognised this, and have now enlisted the aid of a new producer, Jeffrey Lesser — whose past credits include Barbra Streisand and John Miles — for their future output. The association is one which all parties, including WEA, views with considerable enthusiasm.

SMOKEY ROBINSON'S Vitamin U (Motown TMG 1076) was released on June 17, originally a track from his earlier Deep In My Soul album, but edited and completely remixed for the single.

Promotion efforts by Motown at EMI included the mailout of a non-commercial 12-inch version to discotheques. Advertising space was taken in specialist weekly, *Black Echoes*, and the record placed on to the Wilde Rock promotion tape for two weeks. It was also boosted in a special trade mailout, and by EMI's telephone sales unit (a blanket phone-out as well as via incoming order calls). Motown linked up, too, with disc jockey associations in the Midlands and North of England for guaranteed disco and club airings.

Robinson himself was made available for press interviews by transatlantic telephone.

Radio response was steady if unspectacular, including Radio 1 (it was playlisted for nine weeks, with six on the front page) and Luxembourg. Seven ILR stations picked it up, although Metro waited for six weeks after its release. It was a Capital Climber.

Vitamin U's sales activity was similarly steady but unspectacular, according to Motown general manager, Alan Fitter. It stopped short of the BMRB's longer list of breakers during August, but business was as brisk during its eighth week on release as during its first (varying by no more or less than some 700 copies, says Fitter). After that, sales dipped, and Motown switched its attention to Robinson's next, Big Time, to coincide with his UK promotion trip.

Motown does not theorise as to the record's top 50 failure, though

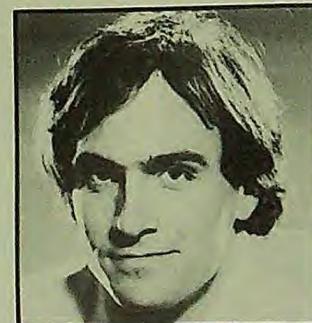
Fitter believes that if its total sales had been compressed into a shorter time, the story would have been a different one. "People were as interested in it two months after release as they were at the beginning," he comments. That was the trouble: no peak.

The plus factor is the renewed recognition for Smokey Robinson, which has been of benefit to Big Time — which achieved BMRB star breaker status swiftly after release — and to the artist's late October tour of Britain. None of this might have happened had it not been for what Alan Fitter calls the "semi-success" of Vitamin U.

JAMES TAYLOR'S Handy Man (CBS 5363) was released on June 24, his single debut — both in Britain and the US — for the label, and a track from his JT album, issued the following week.

CBS claims the record received "full marketing support throughout the promotion period", but would not disclose specifics. There appears to have been basic press advertising in *New Musical Express* and *Melody Maker* at the end of July, however, and a modest number of commercials aired on ILR (including Capital, Clyde, City, BRMB, Beacon, Thames Valley, Tees and Piccadilly).

Taylor himself visited London in July for the CBS international



JAMES TAYLOR: his CBS debut 45 had positive radio response.

convention, but was unable to stay after that for scheduled press interviews because of "family commitments".

Radio response to Handy Man was fast and substantial, including page two of the Radio 1 playlist (it moved to the front page for most of July, then returned to two). One dozen ILR stations went on the record during its first week, with hitpicks on City, Pennine, Victory and Swansea Sound. It was also Clyde's Current Choice. The result was the top add-on spot in *Music Week's* airplay guide (July 2).

Moving around 1,000 copies during its first week, Handy Man built up sales throughout July and then joined the BMRB star breakers (August 13). It sustained that status for the following fortnight, then moved (*MW*, September 3) to the longer list of breakers for a further two weeks. Sales subsequently subsided.

CBS, clearly frustrated by the record's refusal to move beyond star breaker status despite heavy airplay,

advances no particular theory for this. Taylor's in-person availability for longer would have helped, the company feels, and perhaps generated a different marketing mix, but it would not necessarily have guaranteed success. The plus factor probably lies in radio's positive response to Taylor's debut single (important, because he is mainly viewed as an album artist) for CBS, and a re-awakening of consumer interest in him.

ANDY GIBB'S I Just Wanna Be Your Everything (RSO 2090237) was released on May 6, chosen, according to RSO Records' UK managing director, Chris Youle, as "the obvious single" from the singer's first recording for the label.

Basic promotion activity was applied, though Youle says that as a matter of policy for singles, this does not include press advertising (some appears to have been taken, however, including a full page in *Record Mirror* in June). RSO's efforts were mainly directed towards radio and television activity, and a slot on BBC-TV's Top Of The Pops was secured for Gibb.

But his time for other in-person UK promotion was limited — of his five available days two were swallowed up by a trip to Holland for tv taping, and photo sessions also had to be accommodated. Of several press interviews arranged, one with teen-oriented *Jackie* (circulation over 500,000) was considered an important scoop.

Radio response to I Just Wanna Be Your Everything was strong from Radio 1, with page one playlist activity and selection by David Hamilton as his Record of the Week. ILR stations were more equivocal. Nevertheless, it became No.3 add-on in *Music Week's* airplay guide (May 28).

Sales took some time to build from an early 3,000 copies one week to around 15,000 when it first entered the BMRB chart (*MW*, June 25) at 42. The following week, however, it dropped to 44 — despite higher Phonodisc shipout figure — and was removed from the Radio 1 playlist. Regaining its stride over the next seven days and resecuring its playlist status, I Just Wanna Be Your Everything moved to 26, where it stayed for three weeks, before a two-week slide out of the top 50.

RSO is puzzled why Gibbs' huge American success (the record is still on the charts there after six months, after ascending to No.1 twice) was not matched in Britain. Youle admits that there was "a small hiccup" in its early days, when some 3,000 import copies brought in from the US may have caused some dealer confusion, but he does not believe it was a significant hindrance. He considers RSO did everything possible to push the disc, but presumes that people simply did not want to buy it in quantities equivalent to their American counterparts.

The plus factor is that a hit of sorts was achieved, and, taken with the US situation, this has certainly provided a firm base on which to build the young Gibb's future career.

TONY MONOPOLY

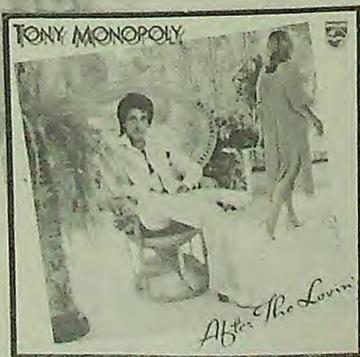
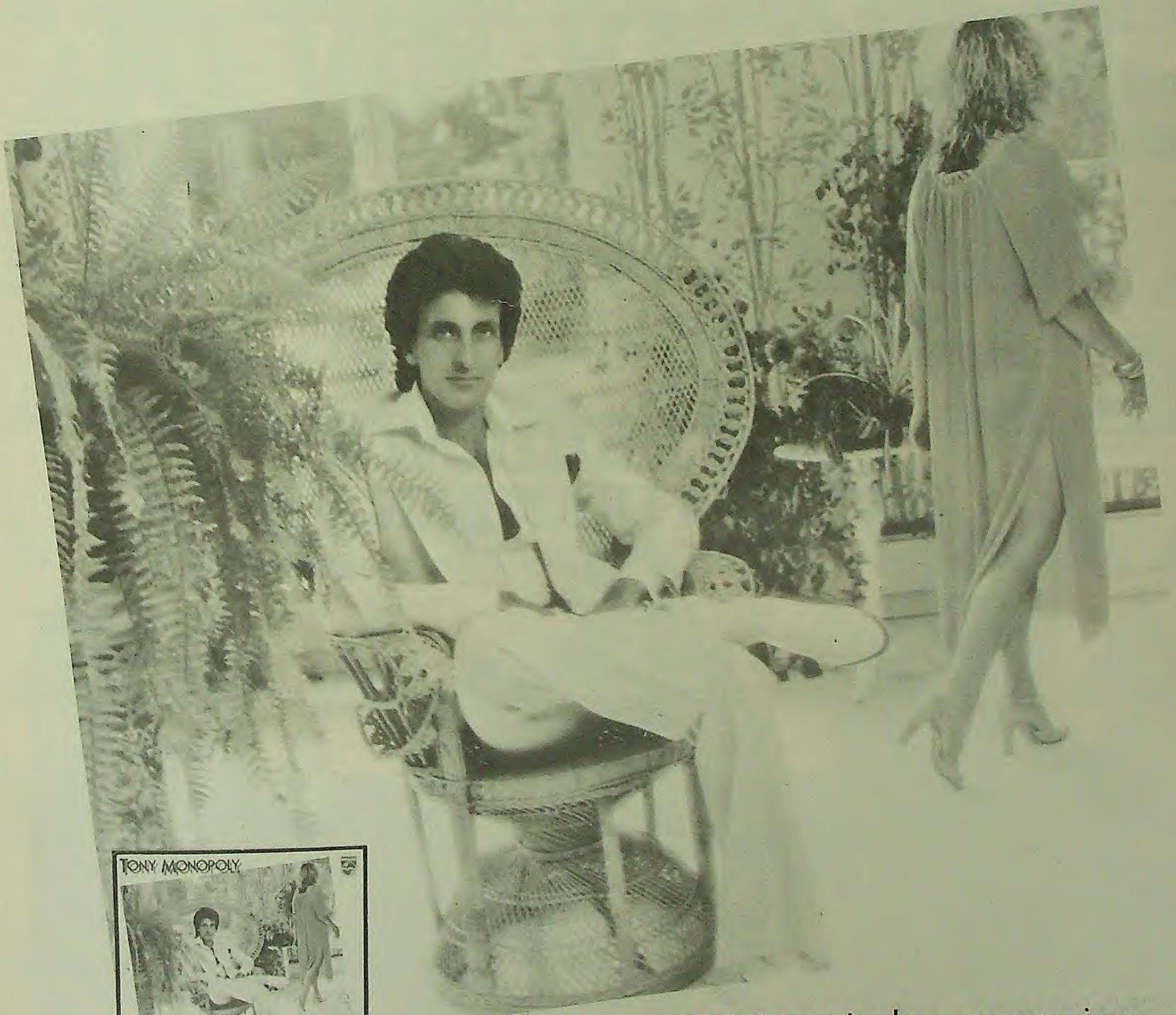
New Album "After The Lovin'"

SIDE ONE

AFTER THE LOVIN'
THE HUNGRY YEARS
I'LL NEVER LET YOU GO
SHE CALLED ME BABY
VILLAGE OF ST. BERNADETTE
I BELIEVE

SIDE TWO

LOVER
THE SADDEST SONG
JUST ONE SMILE
WHY LEAVE SOMETHING I CAN'T USE
ALL ALONE AM I
SHAME ON ME



Album 9109 218

- Major window campaign
- Strong radio promotion



marketed by
phonogram 

Leading DJ Hit Pickers

To August 27

		Picks	Hits	Points	Average
Noel Edmonds	Radio 1*	28	16	65	2.32
Keith Skues	Hallam	33	22	76	2.30
Ray Stuart	Hallam	33	19	75	2.27
Richard Park	Clyde	33	17	75	2.27
David Hamilton	Radio 1*	31	19	64	2.13
Julius K Scragg	Pennine	30	19	60	2.00
Johnny Moran	Hallam	33	17	64	1.94
Peter Levy	Pennine	25	11	47	1.88
Dave Gregory	Tees	33	18	61	1.85
Stewart Francis	Pennine	29	12	53	1.83

* Radio 1 Records Of The Week are not considered by the station to be Hit Picks.

HOW THEY SCORE

Djs score a point for each week they 'beat the chart' with a hit pick (to a maximum of five). One extra point is scored for a Top 20 entry, two for a Top 10 and three for a number one. The figure on the right shows the average points scored with each hit pick.

Noel Edmonds —
one off 100 per cent

MAXINE NIGHTINGALE was all that kept Noel Edmonds from a 100 per cent hit rate with his Record Of The Week through July and August. Her Will You Be My Lover single failed to chart, but it didn't stop Edmonds' weekly picks going to the top of *Music Week's* list, in line for the new *MW* award at the end of the year.

And that is despite Radio 1's contention that the Records Of The

Week are not necessarily hitpicks at all.

Also worthy of mention is Swansea Sound's Stuart Freeman. Although he has only made six selections between June 18 when he began and August 27, all six have charted — and three reached number one.

Unfortunately at least 30 picks are needed in the year to qualify for the dj award.

Clyde scoops Tobacco
award nominations

AMONG 16 nominations from local radio shortlist for the 1977 Imperial Tobacco Radio Awards are seven for programmes on Glasgow's Radio Clyde.

Over 450 nominations were received for the 13 awards, sponsored by Imperial Tobacco in association with the Society Of Authors, from which a short-list of 63 has been published. The winners will be announced at a presentation on November 8.

Extra categories have been added this year to encourage local radio. The awards are given mostly for radio writing and are largely dominated by Radios 3 and 4.

Clyde's nominations have been won under five different categories by Robin Hall (for Singing Streets), Colin Adams (Tribute to Matt McGinn) and George MacKintosh (The Buskers).

Kenny Everett's Captain Kremmen serial has been shortlisted for Best Light Entertainment Comedy Script and Outstanding Radio Production or Direction. The Capital dj is also nominated for the Outstanding Radio Presenter Award that he won last year.

Radios 1 and 2 have earned three nominations, for Ed Stewart, Stuart Grundy and Charles Chilton.

Nominations of special interest to *Music Week* readers include:

Musico-documentary (Feature on music and musicians): David Munrow by Michael Oliver (Radio 3); Matt McGinn by Colin Adams (Clyde), Songs Of Protest by Charles Chilton (Radio 2), The

EDITED
by
GODFREY RUST

Stevie Wonder Story by Stuart Grundy (Radio 1) and La Vera Constanza by Natalie When (Radio 3).

Local Radio (Best scripted community feature): Ashley Winthrop Affair by Norman Innes (BBC Derby), The Buskers by George MacKintosh (Clyde), Maggie MacDonald (Forth), Matt McGinn by Colin Adams (Clyde), Singing Street by Robin Hall (Clyde) and You Bet Your Life by Bill Hall (BBC Birmingham).

Outstanding Radio Presenter: Douglas Cameron and Bob Holness, AM (LBC), Ed Stewart, Junior Choice (Radios 1 & 2), George Scott, From The Grass Roots and Voice Of The People (Radio 4), Kenny Everett (Capital), Nigel Rees, Quote Unquote (Radio 4) and Robin Hall, Singing Streets (Clyde).

The awards will be presented at the Institute of Electrical Engineers, Savoy Place, London WC2 on Tuesday, November 8 at 6.30pm. Tickets are available at £3 from Joan Wilkins at 37A Maida Vale, London W9, Telephone 01-286 0115.

DEALER GUIDE TO
AIRPLAY ACTION
PAGES 35-38

LAND
LINES

WHEN RADIO 1 sneezes, everyone catches cold: and at Luxembourg it seems to have become an epidemic.

The outpost in the Grand Duchy seems to be accepted now as the logical breeding ground for promising Onesters, what with Peter Powell joining Burnett, Jensen *et al* at Egton House, but his departure came at anything but a convenient time.

Programme controller **Bob Stewart** was ill with 'flu and dj **Tony Prince** off having hospital tests for a mystery illness, leaving for a time at least only Barry Alldis, Stuart Henry and Mark Wesley to man 208, where there is still no news of Powell's replacement.

One who won't be going there is Clyde's impresario and general factotum **Andy Park**, who has also effectively quashed rumours of a move to Scottish tv or BBC Radio Scotland by the clever ruse of letting other people take the jobs he was tipped for.

At **Swansea Sound**, programme controller Colin Mason has hired another New Zealander in place of the departed Mike Hooper. **Paul Holmes** is on the station for a month and may stay on, but Mason insists that he's still wading through audition tapes and has yet to come to a final decision. Hooper's departure leaves Mason and Dave Bowen in charge of the music.

Success for **BBC Merseyside's** first Folk Festival Of The Sea, held in association with the English Folk Dance and Song Society, leaves Folk Scene presenter Stan Ambrose considering a similar event for 1978.

DOUG ASHDOWN
WINTER IN AMERICA

FR 13730

Winter in America, the haunting title track taken from
Doug's forthcoming debut album.

DECCA



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FEATURE

WALK INTO Dan Loggins fourth floor office in CBS's Soho Square building and the chances are that he'll play you a record. Once it would have been All The Young Dudes, Mott The Hoople's first hit. Later, something new by Jeff Beck, David Essex, the Wombles.

Last year it was Boston and nothing could have convinced him that More Than A Feeling and the group's debut album weren't going to make an impact on the British market. Right now he'd play you something off the first Cafe Jacques album, a two-year-old signing that has been carefully nurtured and which, in the light of punk, now seems dangerously dated with a blend of articulate songs and immaculate, imaginative playing.

But Loggins has The Clash and The Vibrators and a couple of fledgling punk bands ("Teenage rock 'n' roll," he calls it) and his track record over the past five years has given him the right to fly in the face of current fashion. With Cafe Jacques he feels justified since there is now a huge market for AOR — a newish Americanism (Adult Oriented Rock) which includes Fleetwood Mac, Stevie Wonder and Steely Dan — and also because such a talented band deserves a chance in the record market.

Loggins is a salesman. If he likes the music he'll garner all the information he can about an act; his first job is to sell it to himself. Then he has to sell it to his colleagues, not an easy job with a company the size of CBS. Thus, when he's really excited about an act he'll play it to just about anyone who cares to listen. After five years of successes which have established him as arguably the most successful a&r man in London there are now a lot of people who care to listen.

He came to London in 1971 from America's West Coast. He had worked for some time in retail and developed a great interest in British rock. Later he worked for Bill Graham. "When I was in school I never dreamed I'd have a career in the music business. I was a failed rock star in a college band. I majored in sociology and philosophy and then did alternative service because I didn't want to go to Vietnam." (Alternative service allowed those who didn't want to fight to serve the community through welfare work).

Following that he moved into retailing and as luck would have it the chain of stores he worked for was bought up by CBS. "I got to know some of the people in the company and they took a liking to me." They encouraged him to go on a CBS training programme in New York but after completing it he returned to the West Coast. "I joined Bill Graham's organisation and got to know about management, marketing, promotion and a&r."

"I also got to know all the English groups that came over to play Bill's Fillmore in San Francisco and I developed an affinity with British

'You could say yes to everybody, and be out of a job in a year'

THE A&R MEN PART II

Dan Loggins of CBS
talks to Paul Phillips

music. After a couple of years I got a call from CBS asking me to go and work in London."

At that time Clive Davis was head of Columbia, a man as much feared and hated as he was respected. Loggins arrived in London with a brief to scout for British talent that had no American outlet. But he was seen as "Clive's man", sent here to see what was going on in a company that was noticeably short on British successes.

It was untrue, of course, but advantageous nevertheless. There were several records on release at the time which Loggins fancied should be hits and mere mention of the fact was enough to increase promotional activity and at least three of the records became hits. He had already, during two weeks with the company in America, brought his brother Kenny Loggins (who teamed up with producer Jim Messina to become a massive selling act) and Boz Scaggs to Columbia and so in no time at all an impressive track record was established.

But he quickly found that talking about signing British acts for America was one thing and actually doing it was entirely another. The American company was notorious for laying down the law for its British offshoot but slow to cooperate with UK-based activities. In rapid succession Loggins lost IOCC, Stealer's Wheel and Queen and it began to seem that he was wasting his time in London.

But CBS's UK a&r department was in the doldrums and he was offered co-managership with Dave Margerison, previously Mike Smith's assistant. Very early on there was some falling out and in at the beginning of 1973 Loggins found himself in sole charge, following Margerison's swift departure to

A&M.

He had already signed Mott The Hoople as part of his original brief except that they were also available for UK. The massive hit All The Young Dudes became the first in a string of top 10 successes for a band that everyone had written off. It was a signing which combined all the elements — judgement, luck and timing — which are essential to successful a&r work.

The group was about to break up following several albums on Island and a career as a definitely second division band. But then David Bowie took an interest and wrote All The Young Dudes for them. "I had gone to see them at Guildford," Loggins recalls, "because Bowie's manager Tony de Fries had called me to say they were free for recording."

"I went over to his office to talk and Bowie was there. He came to Guildford as well and the next time I saw de Fries David had already taken the group into a studio and recorded them."

"He played me All The Young Dudes and I knew instantly that it was a major song. I played it for the CBS promotion team and they just loved it, thought it was the Beatles or somebody that big."

If it had not been for Bowie's involvement and that one song, Loggins would probably have felt much the same about Mott as any other London a&r man. By being in the right place at the right time he, and the group, got a major break. That's the luck and timing part of it.

But by recognising Dudes as "a major song" he showed the kind of judgement which makes the difference between success and failure. Ask him what he thinks he had right at the start of his career to set him apart from the run-of-the-mill and he'll tell you: "Sheer dumb

luck". It is certainly difficult to pinpoint anything more specific but he will also admit to stubbornness. "A stubbornness to fight for my beliefs was important, and of course my instincts."

The stubborn side of his nature came out particularly over his signing of the Wombles. Even he will admit that he never foresaw the staggering success that Mike Batt was able to create over three years, but he did believe that The Wombling Song, the theme tune from the tv series, should be a hit.

Unfortunately it was not so easy to convince the BBC. Being American, where seemingly everyone scratches everyone else's back, it was difficult for him to comprehend that one part of the BBC would not give airtime to something else emanating from another part. And of course, once the radio people give a thumb's down promotion people lose heart. The Wombling Song quickly became a lame duck.

Loggins stuck with it. Wombles were on chocolate bars, in comics, books, everywhere you looked. And they were on tv five nights a week, what more could a record company ask?

Ironically it was after the end of the first series that public reaction began to make itself felt. Obviously hearing the song five nights a week had been enough, but once it was off the air they missed it and requests began to pour into Junior Choice. That was when CBS promotion men began dressing up in Womble suits and staging silly stunts. Even Top Of The Pops took notice and before long the Wombles were riding the crest of a wave.

Throughout it all Loggins had nagged and argued, using, in a business which relies on marketplace reaction, nothing more than his own conviction that the record was a hit to motivate the company. "I'm strongly independent, but within the confines of a company structure. I'm a family man and I like a monthly cheque."

"You have to be adaptable, not spineless but also not silly, not banging your head against a brick wall. You enjoy the peaks and ride out the valleys".

The Wombles, of course, were not Loggins usual type of signing. "I'd never done such a deal before. I was

considered a rock snob, but my young son had seen them on tv and he loved them. At first I thought it was going to be just a Christmas novelty record, but of course it took until June the following year to break it.

"When you consider that from that early struggle we reached the stage where we could release a Best Of The Wombles album it's really astounding. Mike Batt's deal with the Womble people was structured so that he had to use the word Wombles in every song and into the bargain tie it in with clean living, or ecology."

"He did that and still made interesting, viable songs. Within those limitations he managed to take them through just about every musical sphere from baroque through Beatles, Stones, Beach Boys, Mozart, Chuck Berry and reggae. I'm surprised the industry — and the press — hasn't appreciated it more because I think it's a miracle and just proves what a brilliant fellow Mike Batt is."

Another artist for whom Loggins has a lot of respect was CBS's next major signing, David Essex. "Say what you like about David, but where is Gary Glitter now, David Cassidy and the Osmonds." The slight defensiveness ("Say what you like...") stems from the fact that many people in the business, most notably rock critics, are very fond of saying what they *don't* like about Essex.

He was an instantly controversial signing, not least because from somewhere the press got hold of the idea that he received a £100,000 advance. This would have been particularly indefensible since he had no proven track record as a record seller.

It was an expensive deal, the more so for a newcomer, although the advance figure was grossly exaggerated. But as is usually the case in such signings the record company has access to information which will sway its decision. CBS also had one other important advantage over its critics: everyone inside the company who was a party to the signing heard the first single, Rock On, and there was not a doubt in anyone's mind that it was a number one record. "It was a sensational record," says Loggins, "exciting and original and we were the lucky label to get it. It's as simple as that. There was a lot of competition to sign him."

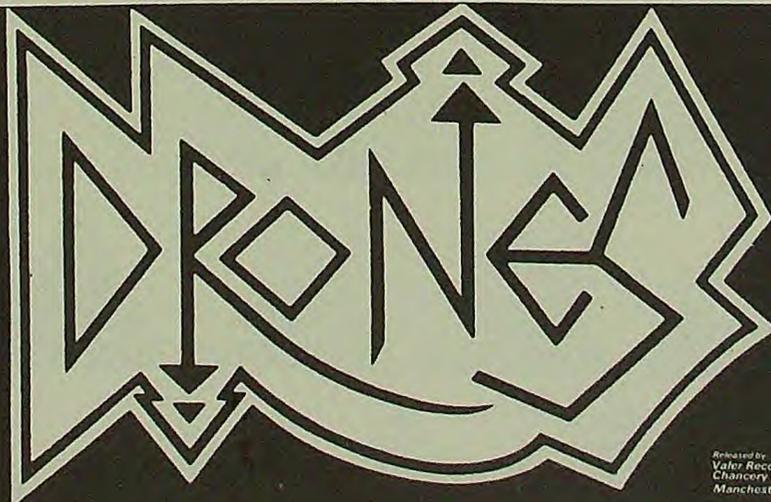
With such a solid bedrock of successes, Mott, Wombles and Essex, CBS's UK a&r department began to regain lost respect. The work load became enormous as the usual queue of managers began to form at the door. To relieve some of the pressure Loggins brought in Robin Blanchflower to manage the department.

He often stresses the importance of good staff: "Good people working for you are just as important as good artists." Blanchflower, fresh from success with his signing of Carl

TO PAGE 41

BONE IDOL~ JUST WANT TO BE MYSELF

THE NEW DOUBLE 'A' SIDE SINGLE FROM-



VRS1



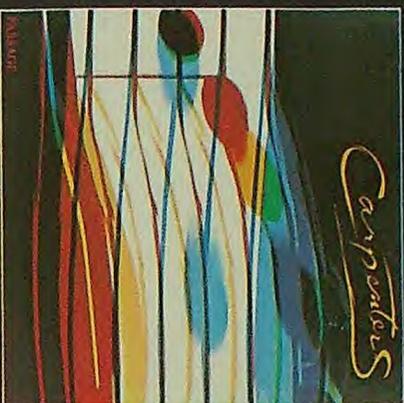
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MUSIC WEEK

WEEK ENDING OCTOBER 22, 1977

1	20 GOLDEN GREATS Diana Ross & The Supremes	⊙	Motown EMTV 5
2	15 HOME ON THE RANGE Slim Whitman	•	United Artists UATV 30102
3	2 NO MORE HEROES Stranglers	□	United Artists UAG 30200
4	3 OXYGENE Jean Michel Jarre	•	Polydor 2310 555
5	NEW 40 GOLDEN GREATS Giff Richard		EMI EMTVS 6
6	4 LOVE YOU LIVE Rolling Stones		Rolling Stones COC 89101
7	6 RUMOURS Fleetwood Mac	□	Warner Brothers K 56344
8	7 MOODY BLUE Elvis Presley		RCA PL 12428
9	9 GOING FOR THE ONE Yes	•	Atlantic K 50379
10	5 AJA Steely Dan		ABC ABCL 5225
11	11 A STAR IS BORN Soundtrack	•	CBS 86021
12	13 PASSAGE Carpenters		A&M AMLK 64703
13	38 GREATEST HITS VOL. 2 Elton John		DJM DJH 20520
14	10 PLAYING TO AN AUDIENCE OF ONE David Soul	□	Private Stock PVL P 1026
15	14 I REMEMBER YESTERDAY Donna Summer	•	GTO GTLP 025
16	31 THE JOHNNY MATTHIS COLLECTION Johnny Mathis	•	CBS 10003
17	8 BAD REPUTATION Thin Lizzy	□	Vertigo 9102 016
18	17 TWO DAYS AWAY Ekie Brooks		A&M AMLH 68409
19	23 BOOMTOWN RATS Boontown Rats		Ensign ENVY 1
20	12 SHOW SOME EMOTION, Joan Armatrading	□	A&M AMLH 68433
21	21 ECHOES OF THE 60S Phil Spector		Phil Spector 2307 013
22	19 EXODUS Bob Marley & The Wailers		Island ILPS 9498
23	16 MAGIC FLY Space		Pye NSPL 28232
24	18 20 ALL TIME GREATS Connie Francis	•	Polydor 2391 290
25	25 BEST OF ROD STEWART Rod Stewart		Mercury 6643 030
26	20 STRANGLERS IV The Stranglers	□	United Artists UAG 30045
27	28 COUNTRY BOY Don Williams		ABC ABCL 5233
28	NEW MOTIVATION RADIO Steve Hillage		Virgin V 2777
29	29 HOTEL CALIFORNIA Eagles	⊙	Asylum K 53051
30	24 LOVING YOU Elvis Presley		RCA PL 42368
31	37 RAIN DANCES Camel		Decca TXS 124
32	NEW THUNDER IN MY HEART Leo Sayer	□	Chrysalis CDL 1154
33	34 ARRIVAL Abba	⊙	EPIC EPC 86018
34	43 ENDLESS FLIGHT Leo Sayer	⊙	Chrysalis CHR 1125
35	27 BEST OF FRANKIE LAINE Frankie Laine		Warwick PR 5032
36	33 THEIR GREATEST HITS 1971-1975 Eagles	⊙	Asylum K 53017

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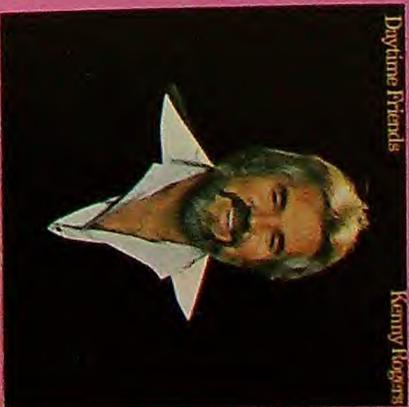
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THE RADIATORS
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TOP 60 ALBUMS



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ALAN PARSONS





'I'VE BEEN SPUN' The new single from CITY BOY.

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DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING OCTOBER 22

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: TAKE MY HAND — Randy Edelman (20th Century BTC 1034)
Tony Blackburn: YOUR SMILING FACE — James Taylor (CBS 5737)
Paul Burnett: TUPELO MISSISSIPPI FLASH — Steve Gibbons Band (Polydor 2058 940)
Simon Bates: WILLOW — Joan Armatrading (A&M AMS 7316)

Radio 2

ALBUM OF THE WEEK

40 GOLDEN GREATS — Cliff Richard (EMI EMTVS 6)

Luxembourg

HOT SHOTS

Barry Alldis: IT'S ECSTASY — Barry White (20th Century BTC 2350)
Stuart Henry: WILLOW — Joan Armatrading (A&M AMS 7316)
Tony Prince: NEEDLES AND PINS — Smokie (Rak 263)
Peter Powell: DADDY COOL — Darts (Magnet MAG 100)
Mark Wesley: GOIN' PLACES — Jacksons (Epic EPC 5732)
Bob Stewart: HAPPY DAYS — Pratt and McLain (Reprise K 14435)

POWER PLAY:

THE NAME OF THE GAME — Abba (Epic EPC 5750)

ADD ONS

DARK-EYED JOHNNY — Cafe Jacques (Epic EPC 5728)
SHE'LL BREAK YOUR HEART — Lee Farden (Arista 141)
WAKIN' UP ALONE — Paul Williams (A&M AMS 7311)
PRIVATE CLOWN — Billy Vera (Polydor 2058 933)
I WILL — Ruby Winters (Creole CR 141)
DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda (Philips 6042 325)
2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
IMAGINE — Average White Band & Ben E King (Atlantic K 11019)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
LOVE BUG — Tina Charles (CBS 5680)
WE ARE THE CHAMPIONS — Queen (EMI 2708)
I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)
SMOOTH SAILING — Dingos (AMS 7309)
YOUR SMILING FACE — James Taylor (CBS 5737)
BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
SHOO DOO FU FU OOH — Lenny Williams (ABC 4194)
I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)

BRMB

BIRMINGHAM

ADD ONS

REGGAE DANCING — Frankie Allen & The Emeralds (United Artists UP 36309)
ARIANA — Stardust (Satrial SAT 120)
YOUR SMILING FACE — James Taylor (CBS 5737)
POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
ONLY WHEN I'M LONELY — Jigsaw (Splash CP 16)
DIDN'T I BLOW YOUR MIND THIS TIME — Maxine Nightingale (United Artists UP 36320)
COME ON OVER — Rubettes (Polydor 2058 943)
WILLOW — Joan Armatrading (A&M AMS 7316)

Capital Radio

LONDON

CLIMBERS

SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)
WRAP YOUR LOVE AROUND YOUR MAN — Lynne Anderson (CBS 5423)
YOUR SMILING FACE — James Taylor (CBS 5737)
HIGHWAYMAN — Brotherhood Of Man (Pye 7N 46014)

PEOPLE'S CHOICE

TURN TO STONE — Electric Light Orchestra (Jet UP 36313)

TOP ADD ONS

- 1 YOUR SMILING FACE — James Taylor (CBS 5737) R1, CR, PR, C, BR, RC, D, M, H, SS, TV, RT, Md, B.
- 2 = BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779) RC, M, T, H, F, B, SS, RT, O, P, V, Ms.
- 2 = TURN TO STONE — Electric Light Orchestra (Jet UP 36313) CH, C, RC, M, H, B, SS, RT, O, P, V, Bb.
- 4 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715) RL, PR, RC, C, D, H, RT, P, V.
- 5 = WE ARE THE CHAMPIONS — Queen (EMI 2708) PR, C, D, H, F, RT, P, V, Bb.
- 5 = WILLOW — Joan Armatrading (A&M AMS 7316) R1, PR, C, BR, D, PS, V, Ln, Bb.
- 7 SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600) PR, M, F, SS, Ln, Md, Hb.
- 8 = SHOO DOO FU FU OOH — Lenny Williams (ABC 4194) D, B, SS, RT, PS.
- *8 = CRYING IN MY SLEEP — Art Garfunkel (CBS 5683) T, F, TV, Hb, Bb.

*Second week in Top Add Ons

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

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
Dave Lincoln: DAYBREAK — Barry Manilow (Arista 146)
Phil Easton: 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
Mark Jozz: I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
Chris Jones: YOUR SMILING FACE — James Taylor (CBS 5737)
Brian Cullen: BABY MY LOVES ALL FOR YOU — Deniece Williams (CBS 5779)
Norman Thomas: LIGHTNING STROKE — Real Thing (Pye 7N 46025)

ADD ONS

DOWN BY THE RIVER — Racing Cars (Chrysalis CHS 2182)
GOIN' PLACES — Jacksons (Epic EPC 5732)
DUSIC — Brick (Bang BANG 012)
HOW LONG — J. J. Barnes (Contempo CS 2123)
I'VE BEEN SPUN — City Boy (Vertigo 6059 183)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DADDY COOL — Darts (Magnet MAG 100)
Steve Jones: WILLOW — Joan Armatrading (A&M AMS 7316)
Richard Park: WE ARE THE CHAMPIONS/WE WILL ROCK YOU — Queen (EMI 2708)
Tom Ferrie: GOTCHA — Tom Scott (Epic EPC 5589)
Brian Ford: WHY DO LOVERS — Hall & Oates (RCA PB 1132)
Bill Smith: I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
Dougie Donnelly: YOUR SMILING FACE — James Taylor (CBS 5737)

CURRENT CHOICE

2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)

ADD ONS

CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318)
I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
LOVE BUG — Tina Charles (CBS 5680)
MY BABY LEFT ME AND THAT'S ALRIGHT — Slade (Barn 2014 114)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda (Philips 6042 325)
Trevor Campbell: GARDEN PARTY — Rick Nelson (MCA 239)
Candy Devine: CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
Cherry McIlwaine: HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)
Hendi: GOIN' PLACES — Jacksons (Epic EPC 5732)
Eddie West: EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)
Lawrence John: 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)

ADD ONS

WE ARE THE CHAMPIONS — Queen (EMI 2708)
COME ON OVER — Rubettes (Polydor 2058 943)
WILLOW — Joan Armatrading (A&M AMS 7316)
I'M SO GLAD — Rumour (Vertigo 6059 181)
RADAR LOVE — Golden Earring (Polydor 2121 335)
SHOO DOO FU OOH — Lenny Williams (ABC 4194)
ONE THIRD LOVE, TWO THIRDS PAIN — Al Sharp (GTO GT 108)
BELFAST — Boney M (Atlantic K 11020)
WHY DO LOVERS — Hall & Oates (RCA PB 1132)
YOUR SMILING FACE — James Taylor (CBS 5737)

Radio Forth

EDINBURGH

ADD ONS

BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
NEVER TOGETHER — Elaine Simmons (Polydor 2058 927)
DON'T STOP THE MUSIC — Brecker Brothers (Arista 117)
CRUISIN' WITH THE FONZ — R. B. Zipper (Alaska ALA 2004)
CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
SEE YOUR WHEN I GIT THERE — Lou Rawls (Philadelphia PIR 5244)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: WE ARE THE CHAMPIONS — Queen (EMI 2708)
Roger Moffat: BOOGIE ON UP — Rokotro (State STAT 62)
Johnny Moran: HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)
Colin Slade: TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
Ray Stuart: YOUR SMILING FACE — James Taylor (CBS 5737)
Bill Crozier: BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
Cindy Kent: SOMEBODY TOLD ME — Teddy Pendergrass (Philadelphia PIR 5684)

ADD ONS

2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
DOWN BY THE RIVER — Racing Cars (Chrysalis CHS 2182)

Metro Radio

NEWCASTLE

ADD ONS

BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
DON'T IT MAKE BY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
LOVE IS THE ANSWER — Utopia (Bearsville K 15536)
DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda (Philips 6042 325)
MAKE IT WITH YOU — Whispers (Soultrain FC 0996)
IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)
YOUR SMILING FACE — James Taylor (CBS 5737)

Radio Orwell

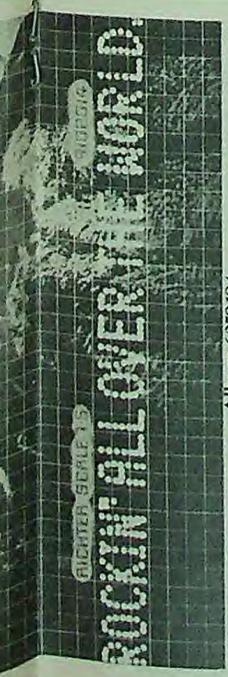
IPSWICH

ADD ONS

TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
HOW LONG — J. J. Barnes (Contempo CS 2123)
ANGEL OF THE MORNING — Mary Mason (Epic EPC 5552)
HIGHWAYS OF THE SUN — Camel (Decca FR 13729)

27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
GREATEST LOVE OF ALL George Benson	ANGEL OF THE MORNING/ANYWAY YOU WANT ME Mary Mason	NEW VIRGINIA PLAIN Roxy Music	NEW WE ARE THE CHAMPIONS Queen	NEW LIVE AND RARE Deep Purple	DO YOUR DANCE Rose Royce	DOWN DEEP INSIDE Donna Summer	HAPPY DAYS Pratt & McLain	OXYGENE Jean Michel Jarre	NOBODY DOES IT BETTER Carly Simon	NEW 2.4.6.8. MOTORWAY Tom Robinson	I BELIEVE YOU Dorothy Moore	COOL OUT TONIGHT David Essex	BRICKHOUSE/SWEET LOVE Commodores	WATER MARGIN Pete Mac Junior/Godiego	LIPSMACKIN' ROCK & ROLLIN' Peter Blake	SHE'S NOT THERE Santana	ARIANA Stardust	IT'S ECSTASY Barry White	NEW THE DANGER OF A STRANGER Stella Parton	NEW YOU MAKE LOVIN' FUN Fleetwood Mac	NEW BOOGIE ON UP Rockotto	SHE'S A WINDUP Dr. Feelgood	RADAR LOVE Golden Earring
Arista 133	Epic EPC 5552	Polydor 2001 739	EMI 2708	Purple PUR 135	Warner Brothers K 17006	Casablanca CAN 111	Reprise K 14435	Polydor 2001 721	Elektra K 12261	EMI 2715	Epic EPC 5573	CBS 5495	Motown TMG 1086	BBC RESL 50	Pepper UP 36295	CBS 5671	Satril SAT 120	20th Century BTC 2350	Elektra K 12272	Warner Brothers K 17013	State STAT 62	United Artists UP 36304	Polydor 2121 335

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 FROM
Rita Coolidge
 HER NEW HIT SINGLE



Where Have All The Boot Boys Gone?
 You're A Bore



ONES TO WATCH

Everly Brothers
'Silent Treatment'

K17004

Stella Parton
'The Danger Of A
Stranger'

K12272

Boney M
'Belfast'

K11020

Fleetwood Mac
'You Make Loving Fun'

K17013

Tina Chatles new single
'Love Bug/Sweets For My Sweet'



5680
 CBS Records

AIRPLAY ACTION

DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
 LOVE IS THE ANSWER — Utopia (Beatsville K 15536)
 CITY TO CITY — Gerry Rafferty (United Artists UP 36278)
 HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)
 DIDN'T I BLOW YOUR MIND — Maxine Nightingale (United Artists UP 36320)
 BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 Julius K Scragg: I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
 Paul Needle: (YOU'RE) FABULOUS BABE — Kenny Williams (Decca FR 13731)
 Mike Hurley: IT'S OVER — Cado Belle (Anchor AN 1)
 Peter Levy: BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)

PENNINE PICK

WE ARE THE CHAMPIONS — Queen (EMI 2708)

ADD ONS

BOOGIE ON UP — Rokotto (State STAT 62)
 TUPELO MISSISSIPPI FLASH — Steve Gibbons Band (Polydor 2058 940)
 ONE THIRD LOVE, TWO THIRDS PAIN — Al Sharp (GTO GT 108)
 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)

Piccadilly Radio

MANCHESTER

ADD ONS

IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
 WILLOW — Joan Armatrading (A&M AMS 7316)
 YOUR SMILING FACE — James Taylor (CBS 5737)
 SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
 SEE YOU WHEN I GIT THERE — Lou Rawls (Philadelphia PIR 5244)
 DISCO BEATLEMANIA — D B M (Atlantic SAM 82)
 WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
 WE ARE THE CHAMPIONS — Queen (EMI 2708)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: L. A. RUN — Carvells (Creole CR 143)
 DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda (Philips 6042 625)
 Peter Greig: DADDY COOL — Darts (Magnet MAG 100)
 BONFIRE — Linda Lewis (Arista 143)
 SHOO DOO FU OOH — Lenny Williams (ABC 4194)
 Carmella McKenzie: NOW IS THE SEASON — Abba (Epic EPC 5750)
 Brian DAY: HALFWAY HOTEL — Paul French Connection (Arista 138)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: YOUR SMILING FACE — James Taylor (CBS 5737)
 Colin Mason: BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
 Jon Hawkins: WELCOME BACK — John Sebastian (Reprise K 14434)
 Phil Fothergill: SHOO DOO FU OOH — Lenny Williams (ABC 4194)
 Paul Holmes: GOODBYE CITY LIGHTS — Scoundrel (Ariola ARO 101)

ADD ONS

BLUE DANUBE HUSTLE — Rice & Beans Orchestra (Contempo CS 2125)
 SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
 TAKE MY HAND — Randy Edelman (20th Century BTC 1034)
 CRUISING WITH THE FONZ — R B Zipper (Alaska ALA 2004)
 SLEEPIN' LATE — Dr Hook (Capitol CL 15943)
 GIVE IT TO ME — Redwood (DJM DJS 10812)
 DAYBREAK — Barry Manilow (Arista 146)
 TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 NATURE'S RADIO — Mickey Jupp (Arista 136)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: BONFIRE — Linda Lewis (Arista 143)
 David Hoare: CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)

Dave Gregory: BELFAST — Boney M (Atlantic K 11020)
 Alastair Pirrie: BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
 Ian Fisher: YOUR SMILING FACE — James Taylor (CBS 5737)
 Brian Anderson: LOVE IS THE ANSWER — Utopia (Beatsville K 15536)

ADD ONS

YES SIR I CAN BOOGIE — Baccara (RCA PB 5526)
 BABY COME BACK — Player (RSO 2090 254)
 THE NAME OF THE GAME — Abba (Epic EPC 5750)

Radio 210

THAMES VALLEY

ADD ONS

MY MISTAKE — Split Enz (Chrysalis CHS 2170)
 CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
 THE NAME OF THE GAME — Abba (Epic EPC 5750)
 YOU'RE IN MY HEART — Rod Stewart (Riva RIVA 11)
 HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)
 YOUR SMILING FACE — James Taylor (CBS 5737)
 BLUE FOR YOU — Telephone Bill & The Smooth Operators (DJM DJS 10808)
 SEASONS IN YOUR EYES — Lone Star (CBS 5707)
 A BIG SURPRISE — Sparks (CBS 5593)
 HAPPY DAYS — Pratt & McLain (Reprise K 14435)
 SAVE IT FOR A RAINY DAY — Jess Conrad (EMI 2682)

Radio Trent

NOTTINGHAM

ADD ONS

DIDN'T I BLOW YOUR MIND THIS TIME — Maxine Nightingale (United Artists UP 36320)
 THAT'S WHY I LOVE YOU — Andrew Gold (Asylum K 13031)
 ONYX — Space Art (Ariola Hansa AHA 503)
 GOIN' PLACES — Jacksons (Epic EPC 5732)
 TUPELO MISSISSIPPI FLASH — Steve Gibbons Band (Polydor 2058 940)
 YOUR SMILING FACE — James Taylor (CBS 5737)
 BABY MY LOVES ALL FOR YOU — Deniece Williams (CBS 5779)
 DISCO BEATLEMANIA — D.B.M. (Atlantic K 11027)
 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
 TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 WE ARE THE CHAMPIONS — Queen (EMI 2708)
 BOOGIE ON UP — Rokotto (State STAT 62)
 SHOO DOO FU OOH — Lenny Williams (ABC 4194)
 SHE'S NOT THERE — Santana (CBS 5671)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: WILLOW — Joan Armatrading (A&M AMS 7316)
 Nicky Jackson: 2 4 6 8 MOTORWAY — Tom Robinson Band (EMI 2715)
 Dave Christian: WE ARE THE CHAMPIONS — Queen (EMI 2708)
 Andy Ferriss: CITY TO CITY — Gerry Rafferty (United Artists UP 36278)
 Chris Rider: TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 Anton Darby: (YOU'RE) FABULOUS BABE — Kenny Williams (Decca FR 13731)
 Howard Pearce: DAYBREAK — Barry Manilow (Arista 146)
 Jack McLaughlin: LOVE BUG/SWEETS FOR MY SWEET — Tina Charles (CBS 5680)
 Dave Carson: BONFIRE — Linda Lewis (Arista 143)
 Station Special: BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)

BBC Blackburn

HIT PICKS

Jude Bunker: TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 Wendy Howard: WE ARE THE CHAMPIONS — Queen (EMI 2708)
 Kath Dutton: GOTCHA — Tom Scott (Epic EPC 5589)
 Gerald Jackson: GARDEN PARTY — Rick Nelson (MCA 329)
 Pat Gibson: LOVE BUG — Tina Charles (CBS 5680)
 Nigel Dyson: WILLOW — Joan Armatrading (A&M AMS 7316)
 Phil Scott: MONEY SONG — CoCo (Ariola Hansa AHA 501)
 Rob Salvidge: CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
 Trevor Hall: E.P. EXPRESS — Carl Perkins (Mercury ELV 15)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: RUM AND COCO-COLA — Kites (Polydor 2058 935)
 Pam Gillard: LOVE BUG/SWEETS FOR MY SWEET — Tina Charles (CBS 5680)
 John Howden: CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
 Robin Pulford: SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)

BBC London

PRESENTER PICKS

Paul Owens: TAKE MY HAND — Randy Edelman (20th Century BTC 1034)
 Mike Sparrow: WILLOW — Joan Armatrading (A&M AMS 7316)
 Jean Challis: MAKE IT WITH YOU — Whispers (RCA OB 0996)
 Jan Chester: SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
 David Kremer: THE FLORAL DANCE — Brighthouse and Rastrick Brass Band (Transatlantic BIG 543)
 Mike Laycock: GOIN' PLACES — Jacksons (Epic EPC 5732)

BBC Medway

PRESENTER PICKS

Jimmy Mack: IT'S ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
 Bernard Mulhern: YOUR SMILING FACE — James Taylor (CBS 5737)
 John Thurston: THE FLORAL DANCE — Brighthouse & Rastrick Brass Band (Transatlantic BIG 548)
 Mark Seaman: BABY WHAT A BIG SURPRISE — Chicago (CBS 5672)
 Tony Valence: I WILL — Ruby Winters (Creole CR 141)
 Rod Lucas: DON'T MAKE PROMISES — The Hippolytes (Top Deck TD 002)
 Mike Brill: SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)

BBC Merseyside

PERSONAL PICKS

Billy Butler: IT'S ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
 Terry Lennaine: I GOT TO HAVE YOUR LOVE — Fantastic Four (Atlantic K 11017)
 Johnny Kennedy: REMEMBER ME — John Leyton (EMI 2699)
 Phil Ross: SUFFICE TO SAY — Yachts (Stiff BUY 19)

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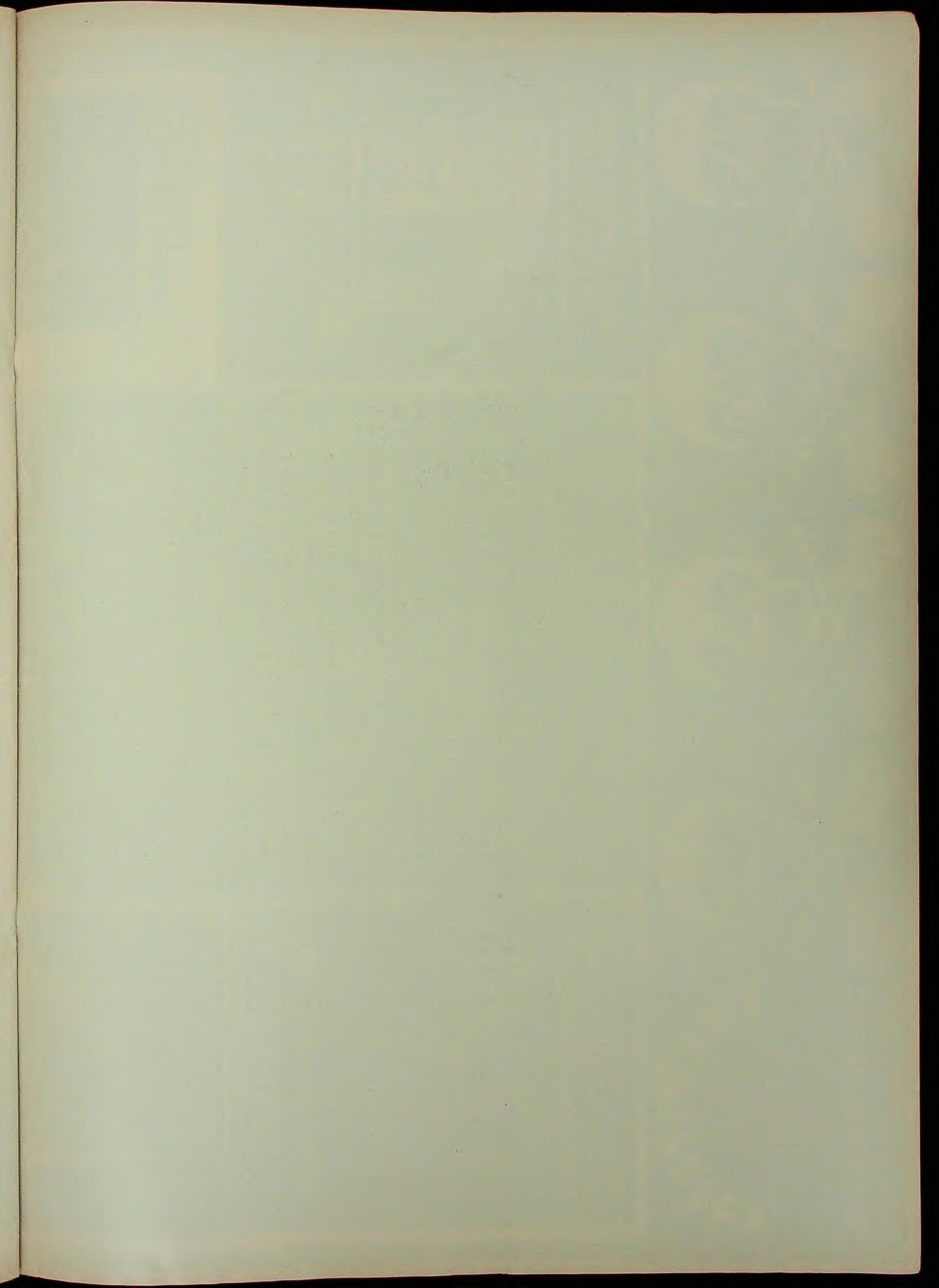
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Caught in the Act

Steve Gibbons
Band Live—



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Dorland



37	36	GOLD & IVORY David Essex			CBS 86038
38	41	LUST FOR LIFE Iggy Pop			RCA PL 12488
39	NEW	10 YEARS OF HITS — RADIO ONE Various			BBC BEDP 002
40	32	GONE TO EARTH Barclay James Harvest			Polydor 2442 148
41	26	SIMPLE DREAMS Linda Ronstadt			Asylum K 53065
42	30	WELCOME TO MY WORLD Elvis Presley			RCA PL 12274
43	NEW	CAUGHT IN THE ACT Steve Gibbons Band			Polydor 2478 112
44	NEW	IN FULL BLOOM Rose Royce			Warner Bros. K 55394
45	—	THE DARK SIDE OF THE MOON Pink Floyd			Harvest SHVL 804
46	54	THE MOTORS The Motors			Virgin V 2089
47	22	A FAREWELL TO KINGS Rush			Mercury 9100 042
48	39	SONGS IN THE KEY OF LIFE Stevie Wonder	⊕		Motown TMSM 6002
49	35	MY AIM IS TRUE Elvis Costello			Siff SEEZ 3
50	—	TUBULAR BELLS Mike Oldfield	⊕		Virgin V2001
51	40	BEAUTY ON A BACK STREET Daryl Hall & John Oates			RCA PL 12300
52	49	G.I. BLUES Elvis Presley			RCA SF 5078
53	NEW	NEW BOOTS AND PANTIES Ian Dury			Siff SEEZ 4
54	52	ANYTIME, ANYWHERE Rita Coolidge			A&M ANMLH 64616
55	57	BE SEEING YOU Dr. Feelgood			United Artists UAS 30123
56	60	ROUGH MIX Townsend/Lane			Polydor 2442 147
57	58	A NEW WORLD RECORD Electric Light Orchestra	•		Jet UAG 30017
58	47	GREATEST HITS Abba	⊕		Epic EPC 69218
59	45	GREATEST HITS Herman's Hermits			K-Tel NE 1001
60	55	LOVE AT THE GREEK Neil Diamond	•		CBS 95001

⊕ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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The Pirates
OUT OF THEIR SKULLS

The new album.

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Douglas to Pye and his production of the Johnny Wakelin hit Mohammed Ali, proved to be the perfect complement to Loggins.

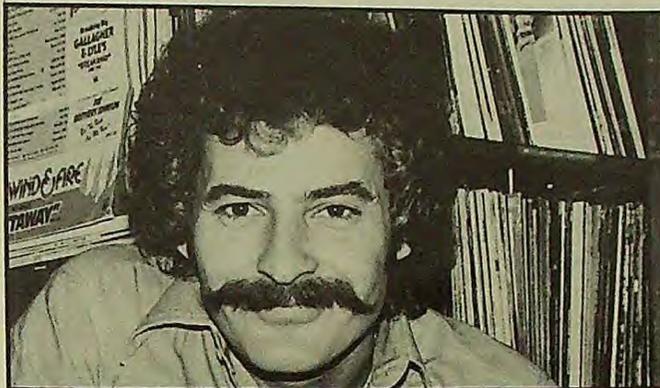
Loggins recognised the need for an across-the-board approach at CBS, but there were certain kinds of music he had no ears for. Blanchflower almost immediately filled the gap by signing Opportunity Knocks winner Tammy Jones and producing her number one hit, Let Me Try Again. He also quickly brought Tina Charles and Biddu to the Company providing CBS with the sort of chart successes that keep any company's image ticking over while the necessary groundwork is done on the heavier, potentially album-selling newcomers.

Blanchflower's presence removed some of the day-to-day schizophrenia from Loggins' schedule. "It's really hard to go from a Clash meeting to a Sailor meeting to a Mary Mason meeting. You have to put on so many different faces."

It's a heartfelt moan, because now Blanchflower has moved on to be md of Ariola's new London operation and Loggins once more finds himself lacking someone with that all-round ability to manage a department, sign acts and share at least some of his headaches.

The nature of the problems has changed over the years. In the beginning there was, for instance, the difficulty involved in persuading the American company that a British success deserved a push over there. Some artists were simply not countenanced by Columbia and in one instance a reasonably successful UK singer-songwriter became the subject of a "one-and-for-all" memo to the effect that UK a&r should stop badgering because there was no way he was even going to get a release in America. His first album for a new US label charted and his

'You really need a good m.d.'



second recently earned him a gold disc. His name — Al Stewart, an RCA artist.

Those kind of frustrations are few and far between now. Dick Asher, formerly md of the UK company, now heads up the American operation and provides an important sympathetic link. Other emigres from CBS UK include Paul Russell of business affairs and Paul Atkinson, former head of international in London.

But equally important in turning the tide of rejection is Loggins own track record. Recent examples of changing attitudes are the American success of Crawler, with 200,000 album sales in six weeks and a single, Stone Cold Sober, charting with 35,000 sales in under two weeks, and

Judas Priest with 65,000 album sales and an American tour set up with full co-operation from Columbia. "They've also gone crazy over the Vibrators," says Loggins.

In trying to pinpoint what separates a successful a&r man from the failures it's interesting to see how often the subject of good/bad managers crop up. "You just have to pay tribute to a manager like Abe Hoch who went over to America and really motivated Ron Alexenburg on the Crawler thing. Same with David Hemmings who worked really hard in setting up the Judas Priest tour.

"Also you need a good managing director. If someone is second-guessing you all the time, telling you what acts to sign, with track is the

single, you've no room to manoeuvre.

"Maurice Oberstein gives me enough rope to hang myself and I think that's why we're having what I would say is UK a&r's most successful period right now, certainly since I've been here."

"Right now you could split our roster into seven sections and we have successes in each of them. In the pop field we have David Essex and the Dead End Kids; punk, with the Clash and the Vibrators; disco with Biddu and Tina Charles; AOR with Sutherland Brothers and Quiver and Crawler; in heavy metal we have Lone Star and Judas Priest; then there's the sort of King's Road/art college pop of Sailor and the Kursaal Flyers.

"We also have a miscellaneous section for those who don't fit into those categories. The Mary Mason record, Angel Of The Morning would come under that and we've also just concluded a deal for the new Barron Knights Christmas record which I'm sure will be a hit.

"I don't like labelling, but this is a big company and we have to have across-the-board coverage and so the labelling becomes necessary. We'll have another category soon, what I'd call modern reggae. We've got young, British born reggae bands that we're looking at."

Continuing the "across-the-board" policy he's signed the Cortinas from Bristol and New Hearts from Essex, two new punk bands. Unless anything really exciting comes up they'll probably be his last. "I must have passed on 35 punk bands. I'm tired of them. Even the fans are getting bored with boredom. You can see them at the gigs now walking away to the bar when the same old stuff comes on."

He's also excited about a solo project from former Sutherland Brothers and Quiver Guitarist Tim

Renwick. "He's writing with producer Chris White (Colin Blunstone, Argent) and so far we have about half a dozen tracks. I imagine we'll have that one ready by early Spring."

And then there's the ubiquitous Cafe Jacques, whose album he plays in the office, at home and in his car. They were brought to him by Alan Bown, formerly Loggins' field scout and now involved in the success of Jean Michel Jarre, who found them on one of his regular visits to Scotland (where he also found the Dead End Kids).

It's interesting that Loggins should lavish so much attention and praise on a discovery that isn't strictly speaking his own. It is very easy for a&r staff to get lost in a big organisation such as CBS, and very difficult to receive credit where it is due. But Loggins, at least, now feels comfortable enough not to have to claim every signing as his own. "They're all CBS signings, we all share the success. I'd hate to think after all these years I'd still be clamouring for a Dan Loggins signing."

He's 33 years of age now and unsure what the future holds. Having majored in sociology and philosophy at college he nurtures somewhere in the back of his mind the desire to gain some kind of business degree. "But I'm not prepared for it at the moment. I don't want to be a managing director just now, because I've seen too many people fall on their faces by getting too much too soon."

So it will be a&r as usual for some time to come, no doubt operating by the simple philosophy which he's fond of repeating: "It's the most difficult thing in the world to say 'no' to an artist. And the easiest to say 'yes'. You could say 'yes' everyday and be everybody's friend. But you'll be out of a job in a year."

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DISCOS

New disco association formed

A NEW disc jockey association has been formed which directly challenges the already established Professional Nightclub Disc Jockey's Association (PNDJA) in Birmingham.

The newly-formed West Midlands Disc Jockey Association (WMDJA) has the full blessing of the Federation of Disc Jockeys and has been set up because the PNDJA was thought to be too single-minded in its objectives and consequently elitist.

Safety in the discos

BILLBOARD MAGAZINE recently published an article on safety in discos and provided food for thought about the situation in Britain.

Britain, of course, has very stringent codes of practice to ensure public safety in places of entertainment, particularly with regard to numbers of people allowed on the premises and adequate means of escape in case of accidents.

But it's no secret that many venues, discos included, will often crowd more people in than regulations allow and it becomes doubly important to ensure that all electrical equipment is properly installed and regularly checked.

One company which specialises in installation of electronic hardware is Disco-Technology of Folkestone, Kent. The company was set up about two-and-a-half years ago by Robin Quinn and his partner Anthony Copping and they have since worked on premises all over England although naturally the bulk of their work has been in and around Kent.

One of the dangers which

Theo Loyla, secretary of the FDJ told *Music Week*: "The PNDJA confines itself to receiving and distributing records and organising saturation promotions with record companies."

The WMDJA will be concerned with all manner of problems, and will also include mobile disc jockeys. "We set up the Disc Jockey Federation last summer after the demise of the National Association of Disc Jockeys," said Loyla. "The NADJ never did a proper job as an

organisation although Ben Cree, who set it up, did a valuable job in setting up lines of communication.

"There were already regional associations but something was needed to organise on a national basis. The FDJ was inaugurated in March this year."

One of the regional associations in the FDJ was Pat Martin's Birmingham association. "It's a very successful association but it's elitist and only deals with distribution of records amongst its members, all club djs," claimed Loyla.

"So when Paul Anthony and Sammy de Havilland proposed another association which would be open to all kinds of djs, and would also deal with their problems, we agreed as long as it was run along our guidelines."

Paul Anthony, resident dj at Birmingham's Barbarella's club, has been appointed association chairman along with Paul Beech, secretary and Sammy de Havilland, treasurer. "Distribution of records is only a small facet of what an association ought to be doing," says Anthony. "Djs need help in case of breakdowns or double bookings and all our members have agreed to co-operate in that. Eventually we hope to print a directory with all members' names and telephone numbers so that help can be found quickly in cases of difficulty."

"We're only charging £1 a year membership — as opposed to £1 a week for the PNDJA — so as to avoid allegations of profiteering. We've already had one Disco Spectacular benefit night and another is planned for Halloween at the Cedar Club in Birmingham. Money from these events will be used to run the association."

EDITED BY
PAUL PHILLIPS

"We've arranged with 10 local record shops to give at least 10 per cent discount to our members and in return we're having cards printed with their names on and our members will recommend their customers to buy records at those shops. There are also two equipment shops giving up to 18 per cent discount and we're checking out other shops."

The West Midlands Association came about because of growing disillusionment with the PNDJA but matters came to a head, says Anthony, when a major record company knocked all local djs off the mailing list and handed over distribution to Pat Martin. "That meant that half the clubs in Birmingham weren't playing that company's product. We offer no outrageous guarantees to record companies, like saturation promotion, but on the other hand we'll ask for no payment — like free albums — if a record breaks out of our clubs. We're pleased to help in that way."

So far the WMDJA has over 30 paid-up members and another 15 applications in the pipeline. Djs from Birmingham, Cannock, Wolverhampton and West Bromwich have joined and clubs in Stourbridge, Halesowen and Kidderminster are currently being checked out. "Covering the West Midlands," says Anthony, "we could eventually be the biggest association in the country."

"Sammy de Havilland is checking out the mobiles and organising them. We're not closed to anyone. Even a mobile dj doing only one gig a week can join as long as he's reliable. Everyone has to start somewhere and we want to encourage new people."

Rank buys ten

RANK LEISURE Services, with 21 discos already in operation, has just bought a chain of 10 night spots of which seven are established discotheques.

The clubs were previously owned by Kirby House, the property company, and the deal cost Rank £1.2 million. The largest location is the Fiesta Cabaret Club, Sheffield, with a 1200 capacity. There are also two public houses, Brannigan's in Leeds and Brahms and Liszt in Cheltenham.

The discos are Tramps in Cheltenham and Bletchley, Nite Scene in Mirfield, Victoria's, Sowerby Bridge, Chequers in Bradford, Sidings in Batley and Primos/Tramps in Leeds.

Rank has embarked on a refurbishing operation in many of its clubs over the past three years and this new acquisition is a further sign that the company sees discos as a long-term business proposition. Steve Tegg, in charge of promotion for discos, ballrooms and restaurants, told *Music Week*: "We have to think in terms of the next five years now, rather than just one year ahead. I don't see discos in their present form lasting longer than five years so we have to build into our budgets enough cash to be prepared for changes."

"Look at the changes over the last five years. At first discos were grotty, sometimes dirty places relying on gimmicks. But recently we've laid an emphasis on quality on in the surroundings and subtlety in presentation."

Part of the reason for the switch to quality is to attract a older age group. At the Sundown in London's Charing Cross Road, for example, the company is looking to bring in the over-20s. First opened as a Palais



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DISCOS

nightclubs

de Dance 50 years ago, the Sundown has more recently been the venue for rock concerts and disco nights.

Now Rank has just put the finishing touches to a £100,000 overhaul. "A lot of money went on purely structural work," says Tegg. "For instance the floor was rotten so it was pulled up and another one was found underneath. In all there were four floors and each one was rotten. As they had deteriorated they had simply been built over."

The Sundown will be open for two Rank disco nights and on four nights of the week will be available for private hire. Two of those nights have already been taken by the gay-organised Bang Disco which was an established Sundown attraction before the recent closure.

Other clubs which Rank have redesigned over the past three years are Busby's in Redhill Surrey which has a film-set theme with scaffolding, boom mikes and Busby Berkeley photograph blow-ups on the walls. Eve's in Burton-on-Trent has a garden theme and Man Friday's in Blackpool is Polynesian, right down to a waterfall.

"We were aiming for the 20-plus age group but we've found that those places with accent on quality are bringing in the over-25s. Busby's for instance, is open five nights a week and four of those are at capacity."

Tegg feels that discos have gone as far as they can where lighting is concerned without a switch to lasers which he says are far too expensive.

The next move that he would like to see would be the introduction of video. "If the Musicians' Union was to revise its attitude towards video tomorrow we'd have it in our discotheques by the next day. It has so much potential."

Chart commentary

by JAMES HAMILTON

Don't forget Rose Royce Do Your Dance (Whitfield K 17006), hanging fire at no. 30 in the Pop Top 50 for the last two weeks and thus ineligible for this chart: if worked into a chart order including the Top 30 Pop hits, it would be no. 4 behind La Belle Epoque, Meco, Emotions and ahead of Baccara, Commodores — with Lenny Williams at no. 9 . . . Lenny's finally broken everywhere, and Santa Esmeralda (5) comes steaming in with massive support from all over, too . . . albums by Rose Royce (17) and Archie Bell (22) chart with support for several tracks, while B-side support boosts Commodores (1), Eddie Henderson (9), Idris Muhammad (10), Inner City Express (11), Fat Larry's Band (37) . . . LP tracks by Mass Production (21), Roy Ayers (35) are now out on 45 . . . RCA

Disco picks

STAR POTENTIAL

*** Pop Top 50

** Disco Top 40,

* Possibles

DIANA ROSS Baby It's Me LP (Motown STMA 8031) sensational album, at least five disco tracks***

LAURENT VOULZY Rockollection, Pts 1 & 2 (RCA PB 8067) colossal Continental holiday smash sung in French like a laid-back Trini Lopez except for English excerpts from '60 hits***

D.B.M. Discobeatlemania (Atlantic K 11027) disco medley taken to logical extreme, and 12-inched***

TAVARES WITH FREDA PAYNE I Wanna See You Soon (Capitol CL 15945) happily cantering hit**

DENIECE WILLIAMS Baby, Baby My Love's All For You (CBS 5779) cheerful for a change***

KENNY EVERETT & MIKE VICKERS Captain Kremmen (Retribution) (DJM DJS 10810) catchy synthesizer semi-slowie with Capital Radio's star turn***

are trying for better sales on Celi Bee (13) with a disco-distributed 30p voucher . . . LaSo (15) spreads from London/South-East to Wales/North, sharing its territory with Cerrone (34) . . . Eddie Henderson (9) stays big in SE/NE, Mass Production (21) seems strongest in Southern England, Rokotto (18) sweeps through NW/Midlands/East Anglia . . . Jacksons (25) break in North, where Bohannon (32) bounces back . . . Kenny Williams (39) and Showdown (40) break in London/East Midlands, the latter on South Coast too . . . Darts (30) hit pop venues especially in Scotland/Midlands . . . in case you're wondering about that impressive entry at (5), it is rather big in US and European discos too!

Breakers

Currently hot US imports include El Coco Cocomotion (Avi LP), Linda Clifford From Now On (Curton LP), Village People San Francisco/Hollywood (Casablanca LP), LTD Back In Love Again (A&M), and Vicki Sue, Robinson Hold Tight/Turn The Beat Around (RCA 12-inch), this latter being due for UK release as soon as RCA's presses can cope . . . other discernible disco breakouts include Mike Theodore Orchestra The Bull (Atlantic K 50411, LP), Steel Pulse Nyah Luv (Another ANC 1046), Love & Kisses I've Found Love (Barclay BAR 701), Millie Jackson if You're Not Back In Love By Monday (Spring 2066843), Geno Washington Boogie Queen (DJM DJS 10803), In Crowd We Play Reggae (Cactus CT 108) and — in Scotland only — Dead End Kids Glad All Over (CBS 5569).

DISCO TOP 40

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

- 1 (1) BRICK HOUSE, Commodores (Motown TMG 1086)
- 2 (4) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 3 (2) THEME FROM BIG TIME, Smokey Robinson (Motown TMG 1085)
- 4 (3) KEEP IT UP, Olympic Runners (RCA PB 5048, 12-inch)
- 5 (—) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- 6 (10) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- 7 (7) RIGHT ON TIME, Brothers Johnson (A&M AMS 7313, 12-inch)
- 8 (14) IT'S ECSTASY, Barry White (20th Century BTC 2350)
- 9 (12) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 10 (8) COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad (Kudu 945)
- 11 (13) DANCE AND SHAKE YOUR FUNKY TAMBOURINE, Inner City Express (Ebony EYE 1)
- 12 (9) LOVE BUG, Tina Charles (CBS 5680, 12-inch)
- 13 (6) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- 14 (15) LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- 15 (26) LASO SQUARE (ARE YOU READY), LaSo (MCA 325)
- 16 (11) BOND '77, Marvin Hamlisch (UA UP 36301)
- 17 (5) IT MAKES YOU FEEL LIKE DANCING/WISHING ON A STAR, Rose Royce (Whitfield K 56394, LP)
- 18 (18) BOOGIE ON UP, Rokotto (State STAT 62, 12-inch)
- 19 (30) BEE STING, Camouflage (State STAT 58, 12-inch)
- 20 (16) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- 21 (17) I BELIEVE IN MUSIC, Mass Production (Cotillion K 50400, LP)
- 22 (25) GLAD YOU COULD MAKE IT, Archie Bell (Philadelphia PIR 82195, LP)
- 23 (29) HAPPY DAYS, Pratt & McClain (Reprise K 14435)
- 24 (20) O-H-I-O, Ohio Players (Mercury 6167549)
- 25 (—) GOIN' PLACES, Jacksons (Epic EPC 5732)
- 26 (23) BELFAST, Boney M (Atlantic K 11020)
- 27 (31) SOUL SISTER, Ronnie Jones (Mercury 6198125)
- 28 (—) LIPSMACKIN' ROCK & ROLLIN', Peter Blake (UA UP 36295)
- 29 (38) DUSIC, Brick (Bang 012)
- 30 (—) DADDY COOL, Darts (Magnet 12 MAG 100, 12-inch)
- 31 (—) NEEDLES AND PINS, Smokie (Rak 263)
- 32 (—) BOHANNON DISCO SYMPHONY, Hamilton Bohannon (Mercury 6167565)
- 33 (—) SEE YOU WHEN I GIT THERE, Lou Rawls (Philadelphia PIR 5244)
- 34 (—) CERRONE'S PARADISE, Cerrone (Atlantic K 10961)
- 35 (21) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2391292, LP)
- 36 (—) GET ON THE FUNK TRAIN, Munich Machine (Oasis OASLP 502, LP)
- 37 (36) FASCINATION, Fat Larry's Band (WMOT K 11002)
- 38 (—) SHOPPING BABY, DD Sound (Mercury 6007155)
- 39 (—) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 40 (—) KEEP DOIN' IT, Showdown (State STAT 63)

new Santana album

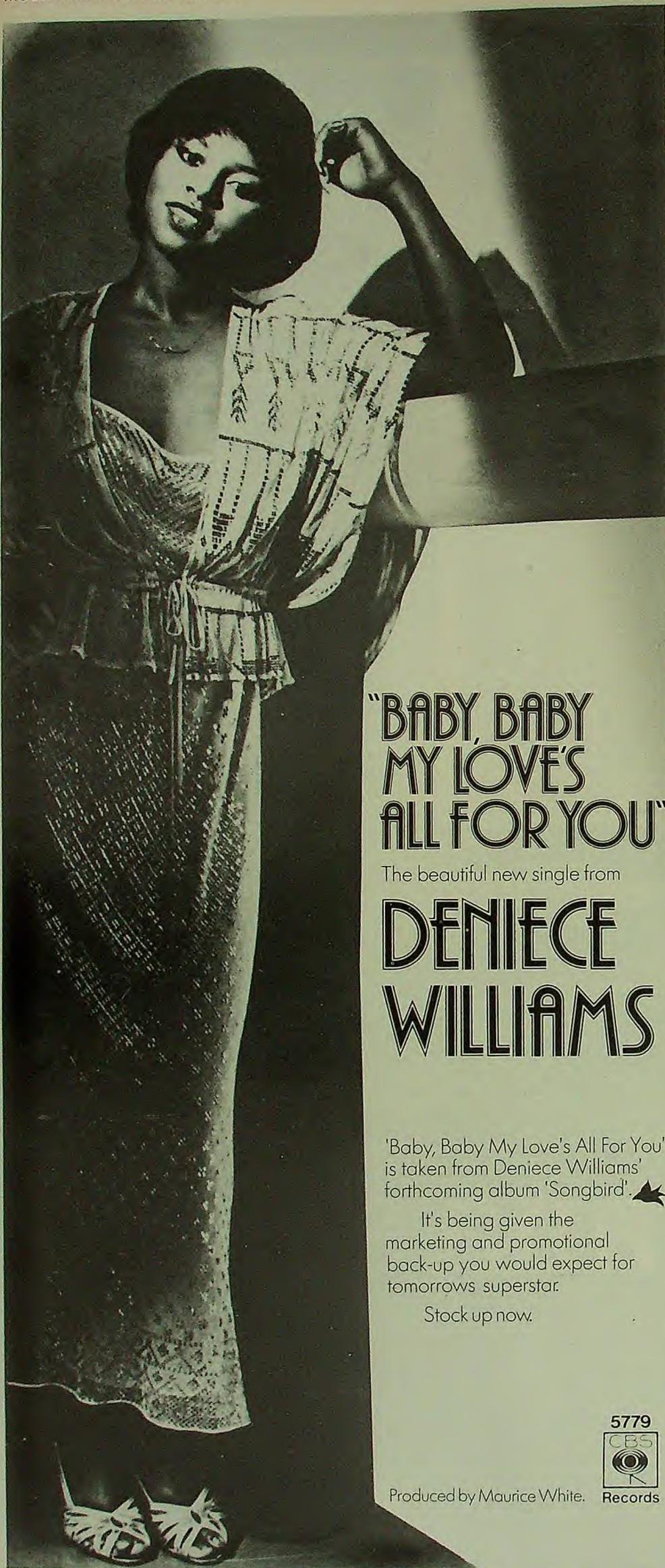
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PUBLISHING

UA plans catalogue drive and expansion

HAVING BEEN with United Artists Music in London as managing director for 10 months, Ray Walter is spearheading a major European drive and consolidation on behalf of the company.

The former Screen Gems chief says part of the forward planning involves finding suitable premises to house a recording studio. "That way we can encourage staff writers and producers to work without worrying about the expense."

Walter has taken on responsibility for all the European activities. The company has its own 100 per cent offices in Germany and France and owns outlets in all European areas except Spain. It recently opened an office in Milan, with its own professional manager, and a new operation starts in the New Year in Belgium with Roland Kluger.

The London end is handled by David Paramor, general manager, who was formerly with EMI Music, as was Simon Davies, now in the professional department to find new writers.

Says Walter: "Our main aim now is to acquire local writers or recording talent. Certainly we've been busy building up a team of great potential."

Kaplan Kaye, formerly with DJM, is now with UA and apart from producing records is bringing in new

writing talent. One is Terry Britten, whose new song "He Lives" was recorded by Cliff Richard. Deals have also been arranged with Ed Welch, Tony Rivers and John Jolliffe, the latter a writer produced by Kaye.

Walter says: "Funnily enough, we've found that not too many people are aware of the tremendous UA catalogue, which ranges from things like Wizard Of Oz and Dr. Zhivago, through A Certain Smile, to product from ELO or music for James Bond movies."

"But there is no doubt that co-operation between the music division, the record division and film side is invaluable to us as publishers."

UA recently purchased the American Robbins, Fiast and Miller catalogue.

Walter says: "Though we are an American company, it is vital that we never rely just on American copyrights. We have to find local talent which can be broken in the world music markets. We look to Europe, then the world."

Zomba goes to Scorpio

ZOMBA PUBLISHING has finalised a sub-publishing deal with the US company Scorpio Music to represent fast-rising disco act the Village People in the UK.

The group's debut album, a Casablanca release in the US, is rush-released in the UK by DJM. The LP is currently in the American chart and a single from it, San Francisco/Hollywood/Fire Island, topped the US soul chart.

The Village People is produced by Jacques Morali, who has had similar success in the past with the Ritchie Family, and Morali's publishing is also represented in the UK by Zomba.

Best selling sheet music

Week Ending October 8 1977

- 1 SILVER LADY, Macaulay/DJM
- 2 WAY DOWN, ATV
- 3 FROM NEW YORK TO L.A., DJM
- 4 NOBODY DOES IT BETTER, United Artists
- 5 MAGIC FLY, Heath Levy
- 6 OXYGENE, Black Neon
- 7 BLACK IS BLACK, Robert Mellin
- 7 DO ANYTHING YOU WANNA DO, Island Rock
- 9 DOWN DEEP INSIDE, Screen Gems/EMI
- 9 THUNDER IN MY HEART, Long Mannor/Chrysalis/Rondor
- 11 DAYTIME FRIENDS, Heath Levy
- 12 TELEPHONE MAN, Campbell Connolly
- 13 BLACK BETTY, Kensington
- 14 I CAN'T GET YOU OUTA OF MY MIND, ATV
- 15 SUNSHINE AFTER THE RAIN, United Artists
- 15 WE'RE ALL ALONE, Heath Levy
- 17 TULANE, Carlin
- 18 YOU GOT WHAT IT TAKES, Leeds
- 19 THINK I'M GONNA FALL IN LOVE WITH YOU, Black Sheep/Heath Levy
- 20 EVERGREEN, Warner Bros

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PUBLISHING

Charlie Crane puts Anchor Music on Ice

CHARLIE CRANE was in the group Cryin' Shames when it had a Top 20 hit with Please Stay. Totally involved with music in most forms, he nevertheless found himself leaning towards the publishing side.

He felt early on he had the greatest asset a creative publisher could have: a reliable pair of ears which enabled him to direct the right song towards the right artist.

Now he is managing director of Anchor Music, publishing outlet for Anchor Records. And in a spate of successful activity over the past 12 months — Crane joined from Warners in July 1976 — the company has shown a financial upturn of a staggering 1200 per cent over the previous year.

Additionally it has come from nowhere to number five in the forthcoming *Music Week* performance analysis for the last quarter, riding in on the chart returns of hits by the Floaters, the Adverts and Joe Walsh.

Now Anchor Music and Crane is to have a label outlet in the newly launched Ice Records. Crane sold the idea to Anchor boss Ian Ralfini and what swung Ralfini's doubts about the project was his confidence in Crane's reliable ears.

Crane said: "We launch, October 21, with the single Silver Dream by Kevin Kitchen. It's basically a UK deal, with other areas to be covered later, and distribution is through Anchor. But the main essence is that it is a real link between publishing and records."

"As a publisher, I have often found a song and a singer and thought it all added up to a great prospect commercially. Then it was

a matter of getting the singer a deal. Other companies, however, often had reservations about how great it all was. But if I believe in something I like to try to see it through to the end. It's a matter of personal control.

"So now we have Ice as an outlet for that kind of talent. It works rather as Pacific does for Warner Brothers. It's a commonsense attitude. We won't be releasing lots of records just for the sake of it, just as and when the right product is there. The responsibility is mine. I make the decision to go ahead and then we can take it through the whole process, hopefully from first hearing of the song, to a demo, to a recording session and into the chart."

The Ice launch is backed by big promotion. Ice-tagged sweat shirts, book-marks — even ice-trays so that the cubes emerge with the Ice logo frozen into them. The first 12,000 pressings of Silver Dream come in 12-inch format. The logo is ICE 1 and so on. The label has no set musical identity and can veer into any kind of sound which suits Crane's reliable ears.

Meanwhile the Anchor publishing goes on building. Crane heads up a department of just himself, two girls and Ron Liversage on the copyright side.

Crane said: "At first it was a matter of my familiarising myself with the catalogue, which included the enormous ABC product. But from the start, the idea was to go for covers, to look for artists who needed songs. If I came up with a song which fitted a specific artist, then it was a spontaneous thing to



get the two together. I remember one was C'est La Vie, which was obviously right for Shirley Bassey, so I got it off to her and she recorded it.

"Right from the start, we were offered a lot of songs and a lot of catalogues. But we didn't want to take just anything. We went early for Poco, and ex-Byrd Chris Hillman, and a first signing was the Don Williams Music catalogue, which was very successful from the word go.

"There were lots of things we could have signed and made immediate money on, but it wasn't our policy."

Crane says that though his staff is small, he has some part-time top-line professional managers who have enormously helped in the turnover upturn.

"They are Ian Ralfini and Martin Wyatt, top brass in the record company. If they hear of artists wanting songs, then they pass them on to me. Add in Sunny Damley, another Anchor executive, and that's one helluva professional team. Sunny Damley recently passed one song over to Val Doonican for instance."

The ABC catalogue has plenty going for it — Steely Dan, Lambert and Potter, Rufus and others. Crane says: "With Lambert and Potter, every song is a good one. I defy anybody to find a rubbish song among their stuff."

Anchor moved into new wave with the Adverts and Crane believes the group is very like the early Who. There is reggae content too, via Steel Pulse, which has a single Nyah Luv out, and this is a band which surprisingly goes well with new wave

audiences.

A tremendous coup was signing the Fleetwood Mac publishing and on this one Crane pays particular tribute to the efforts of Martin Wyatt. This is a three-year deal and the first item administered by Anchor was You Make Lovin' Fun, an immediate seller.

Also newly signed is Lennie Williams, ex-Tower of Power, and an immediate chart breaker on the UK release of his American hit Shoo Doo Fu Fu Ooh.

Crane, always assuming his reliable ears give him the okay, is also confident enough to act on the intuitive deal. For example, he signed Danny Dauma, after having heard only one of his songs, Amnesty. However that number was recorded by the Hollies, and later Crane found that Dauma was by no means a one-song success.

He says: "I had a definite feeling about Danny Dauma's talent."

So did Crane's ears. He adds, "More people are coming to us first to see whether we are interested. Success in the *Music Week* analysis is important. You can't show B-side success, or album tracks, but at least it demonstrates that things are happening for us. As far as the office is concerned, we see everybody, well-known or not."

Crane always attended Anchor a&r meetings, to make sure publishing copyrights weren't overlooked for possible flip sides or album tracks. Now he, and his reliable ears, have Ice as a new hunch-following outlet. "We look to give a new meaning to the saying that something, or someone, is on ice."

For further information contact Avril Barrow, Music Week, 01-836 1522

TAKE OFF TO JERSEY TO ATTEND THE

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

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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 Edell 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,

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Dinner and cabaret.

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ALBUM REVIEWS

POPULAR

ROBIN TROWER
In City Dreams. CHR 1148.
Production: Don Davis. Most companies have left their best product for autumn release; this is no exception. Hopefully, Trower's lack of tour plans until early '78 will not detract from what should be solid sales as Chrysalis is supporting this release with a press and radio campaign and more promotion later this month. This is the new Trower. He is no longer blasting out searing guitar solos, but playing tuneful guitar dressed up by intricate fingerwork instead of letting a tune write itself around an instrumental break, as do so many rock guitarists. He has a beautiful feel, an apparently effortless style and despite the laid back approach there is no loss of dynamics. UK buyers will take it as think-rock without pretension. Expect lively interest now, and a surge early next year. A good contender for chart status, this should consolidate Trower's reputation here.

NILS LOFGREN
Night After Night. A&M AMLH 68439. Producers: David Briggs and Nils Lofgren. Double live albums are proliferating this autumn, but possibly the one that was most anticipated was this offering from Lofgren. As a live performer he is very strong indeed, and his 'official bootleg' recording of last year proved that he could cut a great live concert if he puts his mind to it. In some places on *Night After Night* the feeling comes across, especially on side two where *Cry Tough*, *It's Not A Crime*, his beautiful version of *Goin' Back* and *You're The Weight* sound meaty. He makes full use of the space provided in the

double format too, and treats his fans to some sparkling work on guitar. But unfortunately other sides have just a couple of star tracks filled out with less than dynamic work-outs, and the whole thing could have been tightened up and cut down to a single album with some ruthless editing. That said, the album is still going to sell well after the good impression Lofgren has made on tour here and ought to make the lower reaches of the chart.

BARRY WHITE
Sings For Someone You Love. 20th Century BTH 8004. Production: Barry White. The set features White's hit single, *It's Ecstasy When You Lay Down Next To Me*, and, as does that title, indicates overall that White is changing his style of late. Once his hits all sounded the same, same backing, same rhythm, same grunting vocals, same passionately strained lyrics. These songs are a little more like ballads, though the disco market is still the prime aim. The lyrics are as impassioned, but the styles vary from disco ballad to lilting soul in waltz time. Fans of his constricted, urgent vocals will be disappointed, but those who appreciate the man's all-round talents will welcome this lighter approach, which must appeal to an even wider audience.

AC/DC
Let There Be Rock. Atlantic K 50366. Production: Vanda & Young. The producers, pioneers of Aussie punk, have become as well known as this band, probably their most successful Aussie export. AC/DC came in ahead of the punk bands, and just managed to fight off the label, with their Americanised vocals, frantic guitar solos and heavy-metal rock style. Oddly, and probably unfairly to the AC/DC's

● **CHART CERTAINTY**
Sales potential within respective market
 *** Good
 ** Fair
 * Poor

of the world, this style now sounds dated, though it's selling power has not diminished at all. It's as if the surge of new wave hard rock has regenerated interest in good old guitar band heavy stuff, an antidote to West Coast soft-rock that was threatening to engulf the charts and kill grassroots music altogether in the spring. The band is now touring here, proving that hot rock lives — keep it up, AC/DC.

● **DAVID BOWIE**
Heroes. RCA PL 12522. Producers: Bowie and Visconti. After the frenetic and Germanic *Low*, Bowie returns with a much darker and even more intense opus in *Heroes*, yet it is at the same time extremely approachable music. Side one has memorable songs including the single *Heroes* while the middle three tracks on side two are instrumentals featuring sizzling Eno synthesiser and spurts of enigmatic Bowie saxophone. Robert Fripp chips in on lead guitar, his angular style lending an even more tense feel to the already electric production by Visconti. Bowie continues to prove that he cannot be classified either by his music or his songs, which are as inscrutable as ever. The crackling tension of *Heroes* ought to find plenty of new fans in the new wave as well as the dedicated Bowie followers and is bound to keep it high in the chart for some time.

SALSOUL ORCHESTRA
The Salsoul Invasion. Calendar Records DAYL 002. Plenty of mild discotheque-flavoured music here, including *Nice And Slow*, *Salsoul Hustle*, *A Fifth Of Beethoven* and *Nice 'N' Naasty*. A good party record, but there's a lot of stiff competition around at the moment, and exposure is going to be vital for sales of this LP.

SAILOR
Checkpoint. Epic EPC 82256. Producers: Bruce Johnston-Curt Becher. Once one of Britain's brightest hopes, Sailor's career has failed to prosper at least in terms of hit records. The problem may well be partly due to the fact that what was once a refreshingly original sound and approach became the victim of format and routine — bubbly songs about cosmopolitan red light districts can only entertain for a limited time. The group's other problem, the dreaded nickelodeon which originally gave them an identifiable sound, now becomes an omnipresent irritant, its jangle cropping up on almost every track and all but defeating the efforts of new producers Johnston and Becher to inject new life into the group. But not quite — the nickelodeon is silent on *Down By The Docks* and muted on *Nothing Has Changed*, both enhanced by orchestral arrangements and the joyful *Put Your Mouth Where The Money Is*. But paradoxically it is there in the album's two best songs *Keep Off The Streets At Night* and *Checkpoint Charlie*, both recalling past glories. Whither Sailor!

COMMANDER CODY
Rock 'n' Roll Again. Arista SPARTY 1018. Producer: John Alcock. The New Commander Cody Band it says on the sleeve — and something has certainly happened

since his last LP outing. The old goodtimey barroom rock has gone as have the *Lost Planet Airmen* and in its place has come a more sophisticated style with strings and horns used occasionally. Particularly good tracks in this respect are *Midnight Man* and *Rock 'n' Roll Again*. Cody's no great shakes as a vocalist, but his croaky voice has style and appeal, whether it be the slinky *Don't Say Nothin'* or the curiously affecting *Six Years On The Road*. He's never been a top-seller here, but on the evidence of this LP he may be worthy of some serious reassessment.

LESLEY DUNCAN
Maybe It's Lost. GM GML 1019. Producer: Jimmy Horowitz. Despite mixing in Miami for a more American sound, this new album from one of Britain's most underrated singer-songwriters finds her in familiar mood. Duncan's lyrics are as fine as ever, though perhaps more cynical, and her reflective delivery is most appropriate. Best efforts are the title track, a recent single, and *The Sky's On Fire*, a prospective 45, but the overall standard is high. Prospects: strong with the Duncan fans, though wider business is unlikely unless she tours.

CHUCK JACKSON
Any Day Now. DJM 22074. DJM delivers a definitive, midprice collection — with 20 tracks — by black balladeer Jackson, one of the most soulful voices of the Sixties. The contents are classic, including the title track, *Tell Him I'm Not Home*, *I Wake Up Crying*, *Getting Ready For The Heartbreak*, *I Keep Forgettin'*, *Since I Don't Have You* and (with Yvonne Fair) *Something You Got*. Prospects: solid stock for stores with strong soul/oldies.

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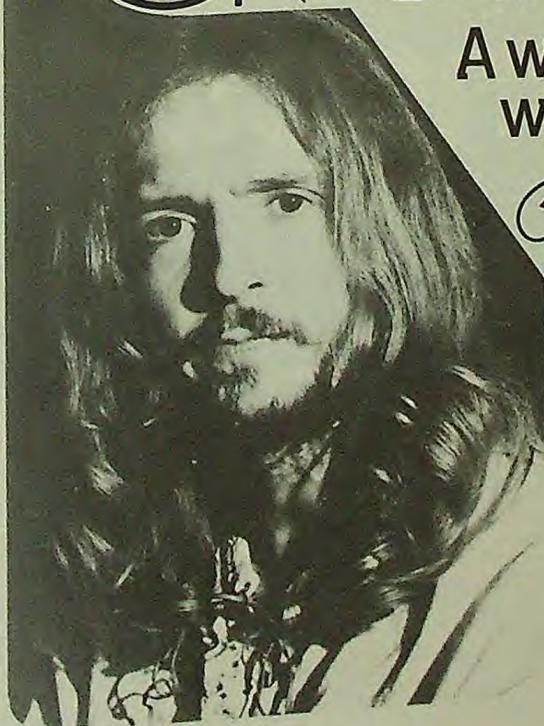
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-	90	BROKEN HEARTED ...	Rickard Brothers	Polydor 2058 920 (f)
75	91	POOR POOR PITIFUL ME	Linda Ronstadt	Asylum K 13094 (w)
-	92	WHY DO LOVERS?	Daryl Hall & John Oates	RCA PB 1132 (r)
99	93	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261 (w)
-	94	ONYX	Space Art	Ariola/Hansa AHA 503 (p)
-	95	LOVE BUG	Tina Charles	CBS 5680 (c)
-	96	TAKE MY HAND	Randy Edelman	20th Century BTC 1034 (p)
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ALBUM REVIEWS

JAZZ

MILT JACKSON

At The Kosei Nenkin. Pablo Live 2620 103. Since leaving the MJQ Milt Jackson has laid down some mighty swinging music and this album just about puts the cream on the milk. Recorded in Tokyo last years this set starts out swinging and improves! With Jackson are Ray Brown on bass, Teddy Edwards on tenor, pianist Cedar Walton and drummer Billy Higgins. The material is well chosen and the audience has to be heard to be believed. Stolen Moments is a slow burner while the old favourite *Bye Bye Blackbird* really flies beautifully. Walton, currently the hot property of jazz piano, takes on *Get Happy* with his tongue in cheek, switching styles at will. Edwards uses *Organ Grinder Swing* as a launching pad and Jackson is magnificent throughout, never more so than on *Michel Legrand's* gentle *Watch What Happens* which brings out the best in everyone.

MARTY PAICH/JACK SHELDON

West Coast Scene. Vogue VJD 536. The term 'West Coast' was once a slightly derogatory tag in jazz circles but, with the Shorty Rogers 'Blues Express' RCA import from France topping the jazz best-sellers list for the past four months, it becomes obvious that a little rethinking is in order. The mainly Californian-based phenomenon of the Fifties may have lacked the heat of the New York article but managed to produce a number of excellent soloists such as Art Pepper, Rogers, Jimmy Giuffre, Harold Land and Shelly Manne. You can almost smell the Pacific Ocean on this album which conjures up the era beautifully with music by

the ever so tidy bands of Paich and Sheldon. Good solos from Pepper and Bob Cooper and a knockout track in the Basieish Tenors West.

BEN WEBSTER

Makin' Whoopee. Spotlight LP9. Possessor of the most distinctive sound in jazz, tenor saxophonist Webster laid these sides down in Paris 15 months before his death at the age of 64. Although some of the sides he cut in Europe compare poorly with this best work, Webster was fortunate in being able to retain the tone which made him unique. For at least one brief moment, (his treatment of Ellington's *Prelude To A Kiss*) imagination and technique meet in perfect harmony and the result is something rather special. Webster receives good support from a French trio led by pianist Georges Arvanitas and if the remaining tunes sound a little ordinary, they are well chosen and satisfyingly executed. Good, down-the-middle jazz with one touch of sheer magic.

MISCELLANEOUS

FIVEPENNY PIECE

On Stage Again. EMI OU 2193. Producers: *Fivepenny Piece*. A mid-price release from a group who have a massive following in the North of England but who have still to achieve a nationwide breakthrough in record sales. Their first 'live' album was apparently a big seller, and this follow-up should be an ideal souvenir for their fans. Titles include such typical *Fivepenny Piece* titles as *Nowt So Queer As Folk*, *Lancashire My Lancashire* and *Big Jim* (who is their mascot) *Meets Nessie*. Good fun, and a realistic example of their frequent stage work.

VARIOUS

20 Golden Weepies. EMI NTS 128. Compiler: *David Lale*. Top names from EMI's m-o-r division contribute to this album, which isn't anywhere near as doom-laden as it sounds. From Cilla Black there's *Anyone Who Had A Heart*, Matt Munro provides *Softly As I Leave You*, and Rod McKuen adds *If You Go Away*. Other artists include Shirley Bassey (*The Party's Over*), Vera Lynn, the Seekers, the King's Singers and Rolf Harris. Attractive sleeve design should draw attention to this, and it's a good package for the Christmas market.

RON GOODWIN

The Very Best Of. EMI TWOX 1064. Producers: *Various*. Goodwin has been recording for 25 years now with EMI, and this compilation features his best recordings during the last 15 years. There's a broad selection of music including the stirring *Dambuster's Theme*, the gentle *Look Of Love* and *Me And My Shadow*, and toe-tapping tunes like *Brazil* and *The Peanut Vendor*. He also adds some notable films themes including *The Big Country*, *Exodus* and *Lawrence Of Arabia*. Ideal easy listening orchestral music.

ROBIN AND BARRY DRANSFIELD

Popular to Contrary Belief. Free Reed. FRR 018. Producers: *Artists/Nick Jones*. Described as the first traditional LP the brothers have made together for six years, though Free Reed chief Neil Wayne hails their 1976 Transatlantic release *Fiddler's Dream* as possibly the best folk album ever. All that brought the Dransfields an army of folk fans is on this LP — distinctive harmonies, skilful guitar and fiddle playing, and a very good choice of songs. They are still working the club circuit solo and this release

should be welcomed by folk buyers. Best cuts: any instrumental track, *Holmfirth Anthem*, *Cold Blow* and *Rainy Night*.

SOUNDTRACK

The Other Side Of Midnight. 20th Century BTH 8003. Producers: *Michel Legrand and Norman Schwartz*. As with any other film soundtrack album, the sales success of this record depends largely upon the box-office popularity of the film. However composer Legrand has come up with a good score which stands up on its own, even without the visual aspects of the film, and his fans will probably buy this anyway. Local showings of the film will aid sales here, and dealers should keep an eye open to the public response for *The Other Side Of Midnight*.

SIMON PARK ORCHESTRA

Eye Level. EMI Studio Two TWOX 1009. Producers: *Various*. Somewhat surprisingly, a full-price reissue — the album was originally released three years ago and has obviously surfaced again because of the new ITV series of *Van Der Valk*, which spawned the tune, *Eye Level*. That song still remains the most memorable track on the LP.

BENNY HILL

Words And Music. EMI NTS 135. Producer: *Walter J. Ridley*. A re-issued album but including two tracks never before available. In addition there's Hill's chart-topper of yesteryear, *Ernie (The Fastest Milkman In The West)*, *The Dustbins Of Your Mind* and *Broken-Hearted Lover's Stew*. An album for his die-hard fans only but well worth a second lease of life.

FARMSTEAD

The Sheep And The Hay. Fellside FE 005. Producers: *Paul*

Adams/Farmstead. Debut album on the Cumbrian folk label by a Yorkshire-based six-piece. The title track is one of a number of original songs firmly rooted in Farmstead's folk traditions, which are caught up in northern history, though most of the tracks including the much-played *Lord George* are arrangements of traditional titles. Behind its homely name Farmstead boasts a wide range of instrumental talent including fiddles, viola, guitars, mandolin, whistles, flutes and accordion, and above all this album is superbly produced. The quality puts many other small, minority-interest record companies to shame. It will no doubt sell more than a couple of copies in Yorkshire, at least.

SOUNDTRACK SOUNDTRACK A Man And A Woman. Sunset SLS 50409. A mid-price reissue of the film soundtrack, featuring Francis Lai's notable music. TV reshowings of the film will assist sales here, and the title track remains a classic.

VARIOUS

Golden Hour of Spectacular Sound. Pye GHX 645. Producer not credited. A strange mix of old and new for this latest addition to the *Pye Golden Hour Of...* budget series. Tracks include renditions of *Love Me For A Reason* by the *Sounds Orchestra*, *Sheherazade* by *The Alan Haven Organ Show*, *My Fair Lady* by the *LPO*, and *House of the Rising Sun*, arranged and conducted by no less a person than *Mike Batt*. The overall sound is crisp and clear, but the lack of solid theme for the collection evidenced by the vague and sometimes quite misleading title must see this album rooted firmly at the back of the miscellaneous bin. Its variety and sound quality could make it an attractive hi-fi demo disc, however.

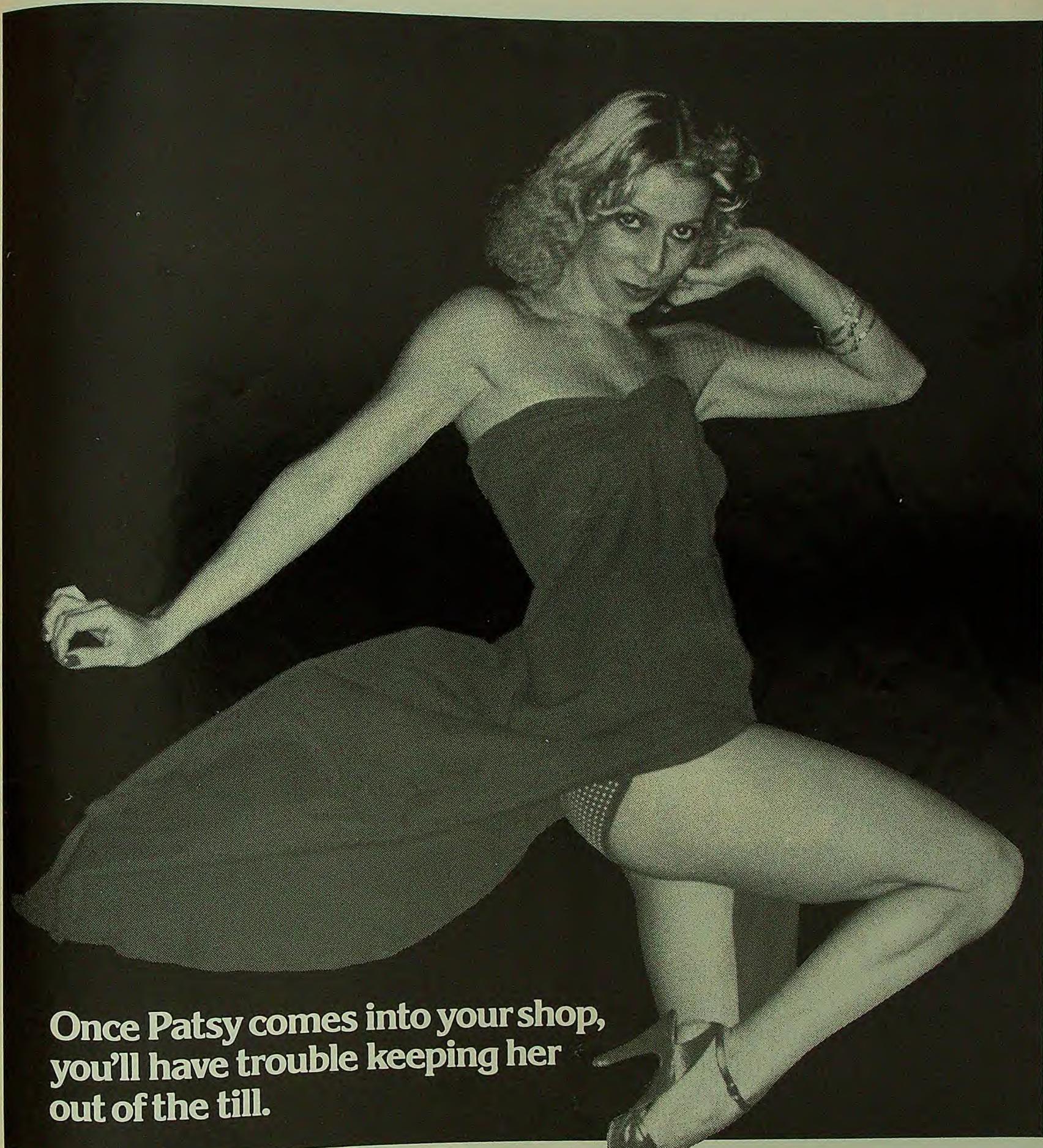
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ALBUM REVIEWS

POPULAR

THE PIRATES

Out Of Their Skulls Warner Bros. K56411. Producer: Vic Maile. On the modest claim to fame of having once backed the late Johnny Kidd, whose status posthumously seems greater than in his lifetime, the Pirates have been commanding a surprising amount of newspaper column inches and a definite buzz exists about them. Unfortunately the album does nothing other than underline the Pirates reputation as a high-energy rock 'n' roll band. Recorded live before an obviously appreciative audience it sounds competent, straightahead powerhouse stuff, assured of provoking a response in a club, but notably lacking in imagination on disc. Guitarist Mick Green deserves a more stimulating showcase than this for his exceptional technique.

ROBERT GORDON

with Link Wray Private Stock PVLP 1027. Producer: Richard Gottferrer. Robert Gordon from Washington DC is a second generation rocker who sounds like an original. He sings the material on this album with enthusiastic conviction whether it be a raucous uptempo song like Red Hot, or the classic Summertime Blues, or a rolling rockaballad like Sweet Sweet Surrender. Gordon, with the legendary Link Wray contributing incisive guitar, is more than just a recreator. He is carrying on a glorious tradition of a time when music was simple and fun. Long may he prosper.

JAMES BROWN

Mutha's Nature. Polydor 2391 300. Producer: James Brown. Still persevering with his 'Brand New

Sound' which is patently nothing of the kind, the Godfather of Soul is showing signs of his age: uninspired vocal performances (If You Don't Give A Doggone About It), suspect pitching (Have A Happy Day) and tired retreads of past glories (Give Me Some Skin). Only a soulful Summertime shines. Prospects: indifferent, surely, even among the JB following.

NONA HENDRYX

Nona. Epic EPC 82120. Producer: Michael Sherman. Once the creative source of Labelle, Nona Hendryx inevitably had to go solo. But like so many who have followed the same route, what was rewarding in the context of a trio is not completely capable of standing up to solo scrutiny. The songs are as rewarding as ever, notably Tax Exile dedicated to the Rolling Stones, Toute De Suite Mam'selle to the Big C, and the tender Once Again. It is in the latter and the tuneful Winning (by Russ Ballard) that she seems most comfortable. The up-tempo tracks reflect an uncomfortable sense of trying too hard to stretch a limited vocal range beyond its limits. Despite her recent presence on the Peter Gabriel tour sales will be insignificant.

JAZZ

JOHN COLTRANE

Afro-Blue Impressions. Pablo Live Double 2620 101. Ten years after the death of Coltrane comes an important release of previously unissued material. Recorded in 1962 on the saxophonist's first trip to Europe. This double set features one of the finest and most popular jazz units ever assembled. McCoy Tyner, piano; Jimmy Garrison, bass and

Elvin Jones, drums supplied the perfect backing to one of jazz's most inventive players and contained in Jones perhaps the only man able to match the speed and direction of his thought. My Favourite Things gets one side to itself with 'Trane on soprano and Jones playing around the best rather than on it. Other tracks include Naima, Lonnie's Lament and Chasin' The Trane and in each case the performances are first class. The packaging is a plus and should help to launch the Pablo 'Live' series very nicely.

WOODY HERMAN

40th Anniversary Carnegie Hall Concert. RCA PL02203. Woody Herman has been in the band business for over 40 years, never failing to produce the goods and subsequently gathering a huge and devoted following. Bearing in mind this recent stint at Ronnie Scott's, this could be a big seller even by Herman standards. The concert was a prestige affair with the stage full of star guests and the programme liberally sprinkled with old favourites. Apple Honey has solos by Flip Phillips and Conte Candoli, Four Brothers re-unites Stan Getz, Zoot Sims, Jimmy Giuffre and Al Cohn while Getz works all his old magic on Early Autumn. Everyone involved seems turned on by a large, ecstatic audience and Woody's current crop of youngsters play with all the verve and crackle one has grown to expect from a Herman Herd. Finalé is of course Caldonia and, with everyone on stage, it turns into a gigantic rave-up.

MORE REVIEWS
ON
PAGES 48 and 50

U.S. Top 20

SINGLES

- 1 (1) YOU LIGHT UP MY LIFE, Debby Boone
- 2 (3) NOBODY DOES IT BETTER, Carly Simon
- 3 (4) THAT'S ROCK 'N' ROLL, Shaun Cassidy
- 4 (2) KEEP IT COMIN' LOVE, K.C. & The Sunshine Band
- 5 (6) BOOGIE NIGHTS, Heatwave
- 6 (7) COLD AS ICE, Foreigner
- 7 (8) BRICKHOUSE, Commodores
- 8 (9) I FEEL LOVE, Donna Summer
- 9 (5) STAR WARS THEME, Meco
- 10 (11) SWAYIN' TO THE MUSIC, Johnny Rivers
- 11 (14) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White
- 12 (13) DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle
- 13 (15) THE KING IS GONE, Ronnie McDowell
- 14 (19) HEAVEN ON THE 7th FLOOR, Paul Nicholas
- 15 (10) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 16 (16) IT WAS ALMOST LIKE A SONG, Ronnie Milsap
- 17 (35) BABY WHAT A BIG SURPRISE, Chicago
- 18 (22) JUST REMEMBER I LOVE YOU, Firefall
- 19 (20) SIGNED SEALED AND DELIVERED, Peter Frampton
- 20 (24) HOW DEEP IS YOUR LOVE, Bee Gees

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (2) SIMPLE DREAMS, Linda Ronstadt
- 3 (26) AJA, Steely Dan
- 4 (5) FOREIGNER, Foreigner
- 5 (3) SHAUN CASSIDY, Shaun Cassidy
- 6 (6) ANYTIME ANYWHERE, Rita Coolidge
- 7 (11) LOVE YOU LIVE, Rolling Stones
- 8 (4) MOODY BLUES, Elvis Presley
- 9 (8) I ROBOT, Alan Parsons
- 10 (10) LIVIN' ON THE FAULT LINE, Doobie Brothers
- 11 (15) CHICAGO XI, Chicago
- 12 (12) LITTLE QUEEN, Heart
- 13 (13) STAR WARS & OTHER GALACTIC FUNK, Meco
- 14 (14) LIVE, Foghat
- 15 (7) STAR WARS, Soundtrack
- 16 (8) JT, James Taylor
- 17 (18) IN FULL BLOOM, Rose Royce
- 18 (20) TOO HOT TO HANDLE, Heatwave
- 19 (21) SONGS FOR SOMEONE YOU LOVE, Barry White
- 20 (16) COMMODORES, Commodores



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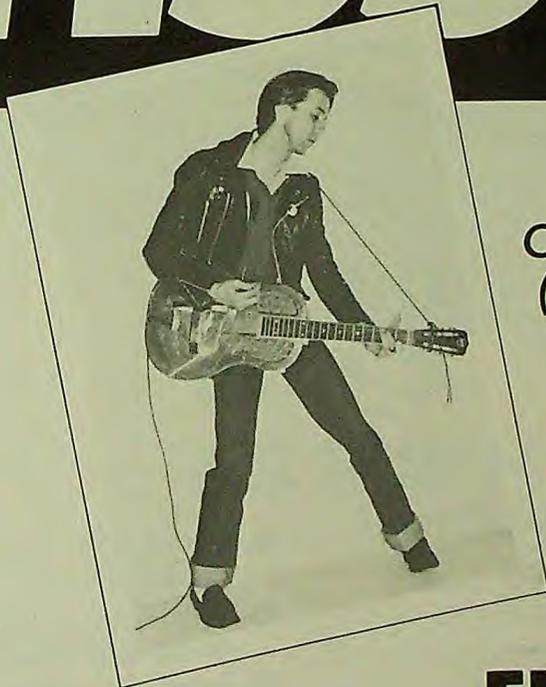


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MUSIC WEEK

CLASSICS SCENE

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COMMENT

THE LAST month has seen the passing of three notable figures in the field of serious music: Leopold Stokowski, Maria Callas and — most recently — Alexander Tcherepnin. Each of them was a giant in their own way, creating around them auras which were carefully-fostered blendings of myth, legend and frivolous anecdote. Such is the stuff of which "superstars" are made.

There is, admittedly, a considerable volume of feeling on the classical music circuit on the subject of superstars. Talk of demeaning a serious art by the promotion of an individual, often at the expense of the music, is by no means uncommon. Indeed it is often said with passing that the whole razamatuzz of well-publicised signings, promotions and personal appearances has gone too far in the direction of the popular field.

It is significant, though, that such caveats are very seldom entertained by that group which might be imagined to have most right to them — the audiences and record collectors. Where the discord of carping criticism is to be heard mostly stridently, there often enough is the professional musician or musical administrator.

The apparent paradox is not so hard to understand when it is considered that vast bulk of Musicians' Union classical membership belongs to that category which is conveniently termed "rank-and-file". These are the people without whom there could be no orchestras, ensembles or choruses to conduct.

It is true that the majority of these musicians — who often work inordinately long hours for scant remuneration, as the Royal Opera House is now discovering with a vengeance — have no desire to assume the maestro's rôle. Nor would they want the burdens and responsibilities that go with it. On the other hand orchestras and choruses are notoriously quick to take offence: a communal display of "temperament" is potentially far more damaging than an isolated pianist flouncing off stage.

And that is why the strongest mark of superstardom is something far more than brilliant virtuosity, or even having the right contacts. It is the gift being an inspirational force on a body of fellow-musicians who are thinking, breathing, and responding as one. It is the gift of being a Chief amongst Indians. The maestro who loses the respect of his orchestra loses also the respect of his audience.

There is, however, another quality which history shows to be a distinguishing mark of the classical superstar. True, it may be seen through a glass darkly, veiled by outwardly flamboyant mannerisms and even eccentricity. But taken out of the glare of the floodlights and the roar of the audience even the most extrovert star performer will have a surprising humility. That is something which the young, highly-qualified potential superstars on the following pages will already know.

Booing at the Royal Opera

THE ORCHESTRA of the Royal Opera House, Covent Garden, was vociferously booed and hissed last Monday (10) at the start of the last act of Verdi's opera Don Carlos. It was the audience's protest against a Musicians' Union "work-to-rule" which meant that the evening had to finish by 10pm. In order that the schedule was kept to without the embarrassing prospect of the orchestra walking out before the opera had ended, the first act was dropped completely and other scenes were drastically pruned.

The American soprano Grace Bumbry, who had flown to England specially for the production, claimed afterwards that many of her arias were ruined, and that in any case the opera finished with 10 minutes to spare.

• See *Something Wrong At The Opera*, overleaf

Tcherepnin RCA album

A RECORD by the pianist and composer Alexander Tcherepnin, who died on September 30 aged 78, has just been released by RCA Classical. It features the Russian-born musician's Symphony No 2 and the Second Piano Concerto, in which Tcherepnin is soloist, on GL 25059.

Tcherepnin was the son of a composer who is mainly remembered as the teacher of Prokofiev. He was particularly interested in national folk music, but was also a brilliant virtuoso of the Old Russian tradition and made many visits to London in the Twenties. Tcherepnin's First Symphony — premiered in Paris in 1927 — caused a sensation because of its atonality.

Two Lloyd Webber firsts

CELLIST JULIAN Lloyd Webber gave the first London performance at a City Music Society lunchtime recital in the Bishopsgate Institute, of Benjamin Britten's solo Cello Suite No. 3 in C on October 11.

Three days later, on October 14, he began recording for MCA a major new work written specially for him by his brother Andrew Lloyd Webber — Variations on a Theme of Paganini, for Cello and rock group. It is his first composition divorced from theatre or cinema and, according to Julian, is "very difficult, about 40 minutes long, but full of good ideas and good tunes". He gave its first live performance at the Sydmonton Festival.

The Britten suite, one of five important works he wrote for the cello, was premiered at the Maltings, cello, by the Russian virtuoso Snape, by the Russian virtuoso Mstislav Rostropovich in December 1974.



AN UNUSUAL behind-the-scenes glimpse of distinguished classical artists signed to EMI at the company's recent gala concert in the Festival Hall. Left to right: Willi Boskovsky; Sir John Read; Maxim Shostakovich; Barry Tuckwell; Paavo Berglund; Vladimir Spivakov; and Peter Andry of EMI.

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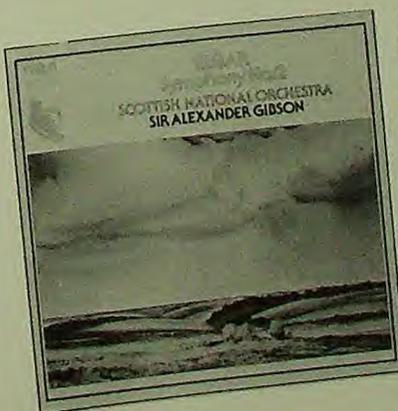


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CLASSICSCENE

There's something wrong at the opera

LEONARD BERNSTEIN
Berlioz: Symphonie Fantastique
Orchestre National de France
■ ASD 3397



LEONARD BERNSTEIN
Berlioz: Harold in Italy
(Solo Viola: Donald McIntnes)
Orchestre National de France
■ ASD 3389

November release

November release

EUGEN JOCHUM
Brahms: The Four Symphonies
Academic Festival & Tragic Overtures
London Philharmonic Orchestra
■ SLS 5093 (4-record set)



HERBERT VON KARAJAN
Sibelius: Finlandia
En Saga Tapiola
The Swan of Tuonela
Berlin Philharmonic Orchestra
■ ASD 3374

November release

KING'S COLLEGE CHOIR
Bach: Christmas Oratorio
Elly Ameling, Janet Baker,
Robert Tear,
Dietrich Fischer-Dieskau
Academy of St. Martin-in-the-Fields
PHILIP LEDGER
■ SLS 5098 (3-record set)



CHARLES MACKERRAS
Handel:
Music for the Royal Fireworks
(original version for wind band)
Concertos in F & D,
Concerto in F a due cori
London Symphony Orchestra
■ ASD 3395

November release

NEVILLE MARRINER
Mozart: Eine Kleine Nachtmusik
and music by M. Haydn, Schubert,
Handel, Bach and Gluck
Academy of St. Martin-in-the-Fields
■ ASD 3375



RICCARDO MUTI
Verdi Overtures
New Philharmonia Orchestra
■ ASD 3366

ITZHAK PERLMAN
Brahms: Violin Concerto
Chicago Symphony Orchestra
CARLO MARIA GIULINI
■ ASD 3385



ANDRÉ PREVIN
Sibelius: Symphony No. 2
Pittsburgh Symphony Orchestra
■ ASD 3414

November pre-release to coincide with L.S.O. Tour

SVIATOSLAV RICHTER
Dvořák: Piano Concerto
Bavarian State Orchestra
CARLOS KLEIBER
■ ASD 3371



ANGEL ROMERO
Rodrigo: Guitar Concerto
Fantasia para un gentilhombre
London Symphony Orchestra
ANDRÉ PREVIN
■ ASD 3415

November release

MSTISLAV ROSTROPOVITCH
Tchaikovsky:
The Six Symphonies & 'Manfred'
London Philharmonic Orchestra
■ SLS 5099 (7-record set)



SOLOMON
'THE GREAT CONCERTOS'
Brahms Nos. 1 & 2, Grieg,
Schumann, Tchaikovsky No. 1
Liszt: Hungarian Fantasia
Philharmonia Orchestra
Conductors: Menges, Kubelik,
Dobrowen, Susskind
SLS 5094 (4-record set)

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THERE IS about to be a serious explosion behind the scenes of classical music and opera which could, in the not-so-distant future, radically alter the whole face of concert management and recording alike. The powder-keg is summarized in the convenient term "industrial action" and the detonator is an increased (and uncompromising) militancy by traditionally placid unions.

Long-standing disagreements and attitudes which have been simmering under the surface for five years and more have been brought into sharp relief in recent weeks with trouble over Covent Garden's production of Berlioz's The Trojans At Cathage (see Music Week, September 17). First of all performances were given with the first part of the opera missing — which is rather like revealing the solution to Agatha Christie's The Mousetrap without relating the rest of the story. Then, last week, the production was cancelled completely, despite the fact that close on 1600 seats had already been sold. Now David Blake's Toussaint has also been taken off.

The key to just what is going on in the field of serious music is, it seems, to be found in the reason given for withdrawing The Trojan: the "safeguarding" of Verdi's four-act opera Don Carlos. In other words it was a straight choice between one production or the other, with no half-measure, and the decision was said to have been taken in the public interest.

To discover why this long-predicted eruption should finally have taken place — and, incidentally, have caused a rift at management level between the capital's two principal opera houses — it is necessary to examine the basis upon which the musicians concerned work. The issue is complicated by what may appear to be a case of over-representation: Equity for the opera choruses and the Musicians' Union for the orchestral players.

The dispute originally came to a head with limited industrial action by what is more generally thought of as the actors' union. An amicable settlement between management of the English National Opera at the Coliseum and representatives of Equity would have upped chorus fees by something in excess of eight per cent, with a built-in provision for legitimate extra work. Down the road at the Royal Opera House, however, a management which had already been pursuing independent negotiations for its own singers (and which, like ENO, is heavily subsidized by the Government) felt that it had been pipped at the post and relayed the Coliseum agreement to the Department of Employment. The Department was not amused.

One obvious source of friction between the two managements is that, as a rule, "rank-and-file" musicians are engaged on seasonal contracts. For Covent Garden this meant September; but for the Coliseum the crucial date was July. By dint of what some might call legalistic hair-splitting, this means effectively that the ENO agreement came within the restrictions of the Government's Phase Two pay policy while anything now negotiated by the ROH comes outside it (Phase Two restrictions technically expired last month). According to both the Department of Employment and its watchdogs at Covent Garden the Coliseum agreement with Equity jumped the gun and must be adjudged null and void. It was then that Equity decided on a show of strength.

Covent Garden management

claims that its idea in approaching the Department of Employment over the Coliseum deal was to find out if it was acceptable before finalizing its own negotiations with the unions concerned. It was not; and, unfortunately for the Royal Opera House, such assiduous honesty backfired, since a successful new agreement with choruses working nine sessions a week instead of ten has yet to be reached.

As if to show that opera is just as much (if not more) about music as it is about staging, the Musicians' Union has now weighed in on behalf of its members — who comprise almost all professional instrumental players — with a similar claim. The breakdown of negotiations on pay pending clear guidelines from the Government has resulted in the union banning all overtime working by the Royal Opera House orchestra, a ban which resulted in cancellation of further performances of The Trojans. As John Morton, the Union's general secretary, has admitted, it looks as though it is almost impossible for British opera to run with predictable efficiency without technically extra-curricular endeavour on the part of the Musicians. Indeed, it seems that the concept of a basic "working week" for full-time orchestral musicians is quite impossible.

The average pre-tax pay per week for rank-and-file is something in the region of £85 and, considering that this might involve working more than ten hours a day for six days a week, the Musicians' Union clearly feels that the remuneration is inadequate, particularly bearing in mind the years of professional training required before an appearance in the public eye on the concert platform.

Some of the resentment is undoubtedly caused by the vast fees that "star" conductors are able to command for their services. World-class maestros such as Bernstein, Böhm, Karajan and Solti can easily command from £2,000-£4,000 for a single guest performance, in addition to their annual £75,000-£100,000 for principal conductorship and fees from recording contracts which can be anything from £20,000 up to £250,000. On the other side of the fence (taking 1976 rate) the leader of a large symphony orchestra is worth about £45 per session — one performance and rehearsal.

In the past orchestras and choruses have been prepared to turn a blind eye to such disparities in the knowledge that a top-flight conductor will bring in recording contracts which, in turn, will provide extra revenue for themselves. All the signs are that they will not be quite as prepared to do so in future, and that a newly militant mood among "classical" musicians, with its attendant confrontation and industrial action, is here to stay.

Record companies have already had a taste of militant action (EMI, not to mention serious collectors, has good reason to lament the fact that Goodall's Ring cycle will probably now never be completed). It would take an extremely foolish person to misjudge (or, worse, dismiss) the prevailing climate in the world of so-called classical music. Unless satisfactory formulae can be attained very quickly, and unless at least token parity can be reached with those hewers of wood and drawers of water who are able to gain high reward from minimal training, it appears that the whole business of performance will be placed in jeopardy. The recording catalogues will suffer seriously as a result.



Maazel makes HMV LSO-Brahms debut

OCTOBER SEEMS to be Brahms' month on the classical circuit. In addition to Decca's current release of the composer's four symphonies conducted by Lorin Maazel (see Music Week, October 8) HMV is bringing out a four-record set which will include the symphonies together with the Tragic and Academic Festival overtures featuring the LSO conducted by Eugen Jochum. HMV's set will retail at £12.45.

EMI advance publicity claimed: "This cycle is given a reading of extraordinary insight by the highly

revered conductor — an outstanding interpreter of German music — here making his HMV debut."

Another "first" from the company in this month's releases is to be found on an otherwise prosaic release of Respighi's evergreen *The Pines and The Fountains Of Rome*. As a fill-in the disc includes the first recording of the composer's overture to *Belfagor* — one of his eight operas yet to be exploited in the medium. Lamberto Gardelli conducts the LSO in what is said to be an authentic performance.

EDITED BY
NICHOLAS
WEBBER

Shell's talent of the future

AN EVENT watched closely by record companies and agents with an eye for talent of the future — the Shell/LSO music scholarships for young instrumentalists — is to take place again next year, it was announced at the close of this year's competition in London.

The 1978 scholarship, again valued at more than £3,000, will be open to young string players (this year's concentrate on woodwind). The aim is to discover and encourage outstanding young talent and the prize fund — administered "in the best interests of the winner's artistic development" — is designed to provide practical support up to the point of entering the musical profession.

It is anticipated that the finals next year will be held in the Guildhall School of Music's new concert hall in the Barbican with a section of the London Symphony Orchestra in attendance.

EMI Classical moves its HQ

The EMI classical division has now moved its headquarters to Seymour House, Seymour Mews, Wigmore Street, London W1 (tel: 01-486 1277).



REDIFFUSION International Music has been appointed sole UK distributor for Harmonia Mundi, the largest independent label in France specializing in recording of baroque and early music. Under the arrangement Harmonia Mundi will be carrying out its own promotion to retail outlets in the UK while RIM will provide storage, distribution, and accounting facilities. The Harmonia Mundi catalogue will now be available complete for the first time in the UK. Pictured at the signing of the agreement are (seated) Harold Moores, manager of RIM Records Division; René Goiffon, Harmonia Mundi sales manager; and (standing) Norman Austin, production and distribution manager of Rediffusion Records.

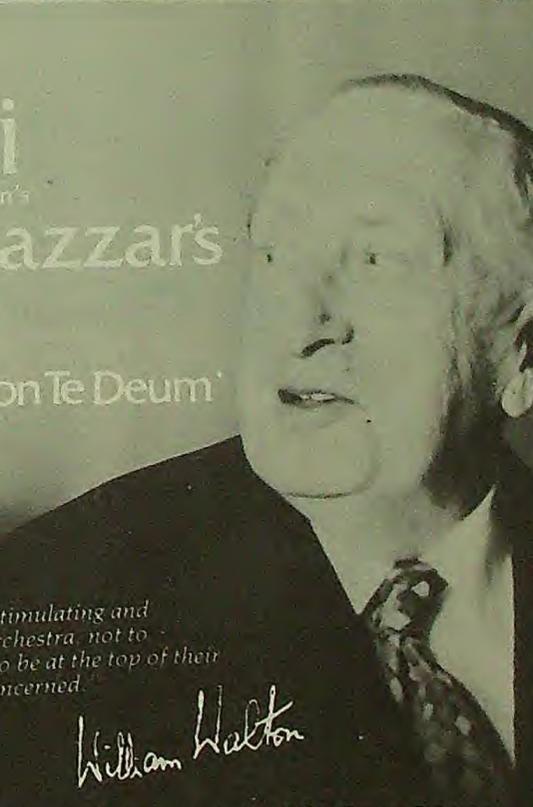
New Holloway work

A NEW work by the English composer Robin Holloway which was completed in August is to have its first performance on November 1 in the Wigmore Hall. *The Rivers Of Hell* is Holloway's first substantial piece since *Evening With Angels* (1972) and will be his third première this year.

The work, which is for flute, oboe, clarinet, viola, violoncello, pianoforte and percussion, is to be performed by Speculum Musicae — a young American group which, since its debut in 1971, has given the first performance of many contemporary works.



HENRYK SZERYNG (pictured above, centre) being presented with a gold disc marking the sale of 150,000 copies of his world-premiere recording of Paganini's *Third Violin Concerto*. Seen left is the Mexican Ambassador, His Excellency Manuel Tello and, making the presentation (right) is Dr. Ernst van der Vossen, Vice-President, Phonogram International. Szeryng donated a £500 cheque to the Musicians' Benevolent Fund at the Savoy Hotel reception.

Solti

conducts Walton's

Belshazzar's Feast

and

Coronation Te Deum

"This splendid record is most stimulating and rewarding. Both chorus and orchestra, not to mention the conductor, seem to be at the top of their form. Grateful thanks to all concerned."

William Walton

Benjamin Luxon (baritone)
Ralph Downes (organ)
London Philharmonic Choir and Orchestra
The Choirs of Salisbury, Winchester and Chichester Cathedrals

The first person to applaud Sir Georg Solti on his latest record was the composer himself. It is a scintillating account of 'Belshazzar's Feast', dramatically presented in the finest Decca sound. The critics found Solti's London performance of the work earlier this year "nothing less than shattering" (*Guardian*), and "of an elemental power that can rarely have been equalled" (*Daily Telegraph*).
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Lorin Maazel and the Cleveland Orchestra

Respighi Feste Romane
Pini Di Roma



To celebrate Lorin Maazel's return to London next month, Decca releases a superb record on which he conducts his great American orchestra in Respighi's popular symphonic poems. SXL 6822 Cassette KSXC 6822
Lorin Maazel conducts The Philharmonia Orchestra at the Royal Festival Hall on November 20, 24, 27 and December 15.

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CLASSICSCENE

ARGO

Richard Hickox, conductor
Born England, 1948. Studied Royal Academy of Music before winning Organ Scholarship to Queens' College Cambridge; conductor of several university music societies. Organist of St Margaret's Westminster; freelance conductor and keyboard player. Co-founder of Richard Hickox Orchestra, which had debut in St John's Smith Square, 1971. Many subsequent concerts in St John's and on South Bank, clubs. Festivals include Bath, Nottingham, City of London; director Woburn (Bucks) Festival since 1967. Debut at Promenade Concerts, 1973, and first record contract with CMS (New York) same year. Debut with BBC Scottish Symphony Orchestra, 1974; programmes for Radio 4 with St Margaret's Westminster Singers.

Discography. Bach: Mass in G minor, Argo ZRG 829. Baroque Concert, Argo ZRG 866.

Future release. Bach: Masses in F and A, Argo ZRG 873 (December 1977)

Felicity Palmer, soprano.

Born Cheltenham, 1943. Studied at Guildhall School of Music and Hochschule für Musik, Munich; then with Vera Rozsa in London. First prize, Kathleen Ferrier Memorial Scholarship, 1970. Engagements abroad have included Paris, Vienna, Italy, USA, Munich, Madrid, Brussels, Amsterdam, Rio de Janeiro. Has worked with many conductors and orchestras, including Boulez, Nehta, Haitink, Ozawa, C and D Davis, Foster, Leppard, Pritchard, Mackerras, Richter. Further engagements in Austria, Holland, Canada, Norway, Britain, 1976-7. Opera rôles have included Countess in Figaro; Pamino in English National Opera's Magic Flute.

Discography. Some early recordings for Vanguard, CBS, Decca. Bach, Vivaldi: Magnificats, Argo ZRG 854. C P E Bach: Magnicat, Argo ZRG 853. Ravel Recital, Argo ZRG 834.

Future release. Recently recorded Victorian Ballads recital with John Constable (pianoforte).

Gillian Weir, organ.

Born 1941. Scholarship to Royal College of Music, 1961; also studied performance abroad with Anton Heiller and Marie-Claire Alain. First prize, International Organ Festival, 1964. Festival Hall debut, 1965. First woman organist to appear as concerto soloist at opening Promenade Concert, same year. Appeared at International Congress of Organists, USA, 1967. Many tours of USA, Canada, Western



Gillian Weir

Europe, Czechoslovakia, Australia, New Zealand, Britain. Frequent recitalist and concerto soloist on radio and tv, principal cathedrals and churches, festivals. Many British and world premières of large-scale solo works including *Méditations sur le Mystère de la Sainte Trinité*, Olivier Messiaen (1973); *Missa Mundi*, Charles Camilleri (1975); *Symphony*, Nicholas Webber (1977). Special study of organ design and construction. Also active as harpsichordist.

The young superstars

This month's ClassicScene turns its attention to the classical "superstars" of tomorrow; the artists who are becoming household names amongst those who listen to serious music. Record dealers often have difficulty in keeping abreast of emergent talent. Here, for the first time, *Music Week* provides a reference guide complete with biographies and discographies.

Discography. Couperin: Pièces d'Orgue, Argo 4-BBA 1011/2 (2 discs). Clèrmbault: Livre d'Orgue, Argo 742. Roberday: Fugues Et Caprices, Argo ZRG 744. Camilleri: Missa Mundi, Argo ZRG 812. Bach Recital, Argo ZK 10. The Organ At Hexham Abbey, Argo ZRG 864.

Future release. Projected Bach cycle.

CBS

Andrew Davis, conductor

Born London 1944, receiving early training as Junior Exhibitioner at Royal Academy of Music. Organ Scholar at King's College Cambridge, 1963-7, where keyboard experience led to recording engagements with Academy of St-Martin-in-the-Fields and English Chamber Orchestra. Scholarship to study conducting in Rome under Franco Ferrara, 1967. On return participated in Royal Liverpool Philharmonic's conductor's seminar; now principal guest conductor. Assistant conductor of BBC Scottish Symphony Orchestra, 1970. Festival Hall debut same year. Associate conductor of New Philharmonia, 1973, and tours with them of Belgium, Germany, Spain (also toured with ECO). Glyndebourne debut (Capriccio) 1973; Bath, Edinburgh, City of London, Windsor Festivals 1974. Among foreign orchestras conducted; New York Philharmonic, Cleveland, Toronto Symphony, Los Angeles Philharmonic, Chicago Symphony, Montreal Symphony, Philadelphia, Boston Symphony, Israel Philharmonic. Musical director of Toronto Symphony since 1974. Five South Bank concerts and four BBC Promenades (including opening night), 1977. Tour of China and Japan; new Die Zauberflöte at Glyndebourne; first night of Promenades, 1978.

Discography. Shostakovich: Tenth Symphony; London Philharmonic Orchestra. Classics For Pleasure Beethoven: Overtures, LPO Classics For Pleasure. Britten Young Person's Guide to the Orchestra/Prokofiev: Excerpts from Cinderella; London Symphony Orchestra, CBS 76453. Music by Franck, Fauré; (New) Philharmonia Orchestra, CBS 76526. Grieg: Elisabeth Söderström (soprano) and PO, CBS 76527. Duruffé: Requiem, Danse Lente; Kanawa/Nimsgern/Ambrosian Singers/Desborough Choir/PO, CBS 76633. Borodin Symphonies: Toronto Mendelssohn Choir; Toronto Symphony Orchestra, CBS 79214 (2 discs).

Future release. Music by Elgar: PO, for Lyrita. Fauré: Requiem; Popp/Nimsgern/PO, for CBS (early 1978). Janacek: Cunning Little Vixen, Taras Bulba Suites; CBS. Other plans are for general orchestral repertoire, to be made in Britain and Canada for CBS.

Murray Perahia, pianoforte.
Born New York 1947. Studied with local teachers until age 17, then at Mannes School of Music, Manhattan (conducting with Karl Bamberger). Decided to continue pianoforte studies on his own, with occasional lessons from Mieczyslaw Horzowski and Artur Balsam. Performed for first time with Serkin, Schneider, Casals at Marlboro Music Festival, 1967. Carnegie Hall debut, 1968. Appearances with Guarneri, Budapest, Galimir String

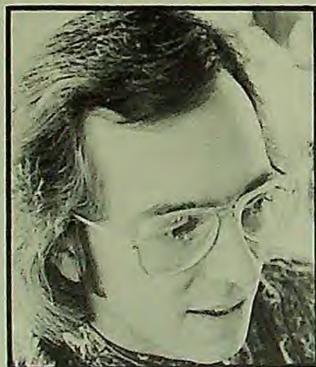
Quartets, 1968-71, and numerous USA recitals. World acclaim following tours, 1972. New York Philharmonic debut under Istvan Kertesz, 1976; first prize Leeds International Piano Competition same year, bringing engagements with London Symphony, English Chamber and Israel Philharmonic Orchestras, recitals and tv. Signed exclusively to CBS, November 1976. Mozart Concerto with Philharmonia/Muti; two concerts with Northern Sinfonia, three with ECO; Nottingham, Aldeburgh and Greenwich Festivals, 1977. Ardent collector of recordings by notable pianists past and present.

Discography. Chopin: Sonatas 2 & 3, CBS 76242. Chopin: The Complete Preludes, CBS 76422. Mendelssohn: Piano Concerti 1 & 2; Academy of St. Martin-in-the-Fields/Marriner. CBS 76481. Mozart: Piano Concerti: 14 & 24; English Chamber Orchestra, CBS 76481. Studies by Schumann, CBS 73202. Mozart: Piano Concerti 9 & 21. English Chamber Orchestra, CBS 76584.

Future release. Schumann: Papillons and Symphonic Etudes, CBS 76635, November. Mozart: Piano Concerti 11 & 20; ECO, CBS 76651, 1978. Music by Bartók, CBS 76650, 1978. Will be recording all Mozart Piano Concerti as soloist/conductor (with ECO) over next few years.

John Williams, guitar.

Born Melbourne, 1941. First lessons from father at age seven, then with Segovia at age eleven, followed by entrance to Accademia Musicale Chigiana, Siena (prizewinner). Pianoforte and theoretical studies at Royal College of Music, 1956-9. Wigmore Hall debut, 1958; Paris, 1959; Madrid, 1961. Tour of USSR, visits to Japan and USA, 1962, after which signed CBS. 13 recitals for Granada tv, 1963, and BBC appearances on Gala Performance,



John Williams

Melodies For You, Val Doonican Show. In Concert, Not Only But Also, André Previn's Music Night, Face The Music. Solo disc topped USA classical album charts, 1965. BBC Music International appearance, where interviewed Segovia, 1966. Numerous recitals, particularly at music festivals, and formed Paganini Trio with Amaryllis Fleming and Alan Loveday. Collaboration with harpsichordist Rafael Puyana, 1960-71, Julian Bream more recently. Appearances at Ronnie Scott's, culminating in BBC film John Williams At Ronnie Scott's, 1973; second popular album same year, in which played both acoustic and electric guitar. Many premières of new works. Fresh Rodrigo recording achieved best-selling sales, 1974; entered *Music Week* Top 50, 1976.

Many appearances, 1974-present, including Greenwich Festival and Royal Albert Hall, 1976. Week of London Palladium appearances, October/November 1977.

Discography. CBS Presents John Williams, CBS 72339. Virtuoso Music For Guitar, CBS 72348. More Virtuoso Music For Guitar, CBS 72526. Music by Rodrigo, Dodgson, English Chamber Orchestra/Groves. CBS 72661. Virtuoso Variations For Guitar, CBS 72728. Music by Vivaldi, Giuliani; ECO, CBS 72798. John Williams Plays Spanish Music, CBS 72860. Music by Theodorakis; Maria Farandouri (vocalist), CBS 72947. Music For Guitar And Harpsichord, CBS 72948. More Spanish Music, CBS 72950. Music by Pravin, Ponce; London Symphony Orchestra/Previn, CBS 73060. Music From Japan, England, And Latin America, CBS 73205. John Williams And Friends: Carlos Bonell (guitar)/Keith Marjoram (bass)/Brian Gascoigne, Morris Pert (marimba and vibraphone), CBS 73487. Music by Bartók, Villa-Lobos, CBS 73545. Music by Rodrigo, Villa-Lobos: ECO/Barenboim, CBS 76369. Itzhak Perlman And John Williams Duo, CBS 76525. Music by Castelnuovo-Tedesco, Dodgson, Arnold; ECO/Groves, CBS 76634. John Williams Plays The Music Of Agustin Barrios, CBS 76662. Bach: Complete music for lute, CBS 79203. John Williams Plays Patrick Gowers; various instrumentalists/Salmon. CBS 61679. John Williams's Greatest Hits; ECO/Groves, CBS 30051. Seven Favourite Guitar Concerti; Philadelphia Orchestra/Ormandy; ECO/Groves, CBS 77334 (3 discs). John Williams — A Collection Of 35 Guitar Pieces; ECO; Philadelphia Orchestra/Ormandy, CBS 77335 (3 discs).

Future release. Plans for an album of Lennon/McCartney songs with Itzhak Perlman (violin) and recording with Murray Perahia (pianoforte).

DECCA

Kyung-Wha Chung, violin.

Born Seoul, Korea, 1948, as youngest daughter of "very musical" family of seven. Korean debut at age nine followed by many early concerts. Went to America for studies, 1960, followed by period at Juillard under Ivan Galamian. Joint winner of 1968 Leventritt Prize, USA. Many USA concerts and tv appearances followed. British debut 1970 with London Symphony Orchestra/Previn. Many British broadcasts and tv appearances, including BBC hour-long film.

Discography. Tchaikovsky, Sibelius; Violin Concerti; London Symphony Orchestra/Previn, Decca SXL 6493. Vieuxtemps, Saint-Saëns; LSO/Foster, Decca SXL 6759. Prokofiev: Violin Concerti 1 & 2; LSO/Previn. Decca SXL 6773. Elgar: Violin Concerto; London Philharmonic Orchestra/Solti, Decca SXL 6842.

Future release. Franck and Debussy Violin Sonati recently recorded with Radu Lupu.

Radu Lupu, pianoforte.

Born Romania, 1945. Began to study pianoforte at age six; public debut at age 12. Continued studies with Florica Muzicescu and Cella Delavrancea. Studied at Moscow

Conservatoire, 1962-9, where teachers included Heinrich and Stanislav Neuhaus. Won Van Cliburn Competition, 1966; Enescu Competition, 1967. Married British fellow-student Elisabeth Wilson and made home in London. Won Leeds Piano Competition, 1969. Many visits and tours, including one to native Romania with London Symphony Orchestra, and tours with BBC Symphony and London Philharmonic Orchestras. Debut in almost every European centre with major orchestras, 20 USA visits over two years following New York debut with Cleveland

Orchestra/Barenboim. Debut recording for Decca of Beethoven's Third Piano Concerto, 1973, voted outstanding concerto disc of year both in America and Europe, gained Prix Académie Charles Cros. Mozart cycle with Szymon Goldberg, 1975, highly praised.

Discography. Recent releases include — Brahms Piano Concerto 1; London Philharmonic Orchestra/de Waart, Decca SXL 6728. Music by Schubert, Decca SXL 6741. Schubert Sonati, Decca SXL 6771.

Future release. Franck, Debussy sonati recently recorded with Chung (see above).

Sylvia Sass, soprano.

Born Budapest, 1951. Studied with Olga Revhegyi at Budapest Ferenc Liszt Academy, graduating 1972. Immediately engaged as principal of Budapest State Opera. Debut Budapest same year as Gurrune. Winner of Sofia International Singing Competition, 1973, and Bulgarian Musicians' Union Grand Prix same year; also appeared as Giselda in new production of I Lombardi. Appeared in world première of Szokolay's Samson; repeated rôle with Hungarian Opera at 1974 Wiesbaden Festival. British debut 1975, singing Desdemona with Scottish Opera. Covent Garden debut, 1976 (again as Giselda). New York debut (in Tosca), 1977. Many guest appearances at opera-houses, including Bolshoi, Moscow, Prague, Warsaw, Salzburg, Cologne, Hamburg; festivals include Aix-en-Provence. Mother of Moses in world première of Zoltan Durko's Moses, Budapest, 1977. Milan debut scheduled for May 1978.

Discography. Operatic Arias; London Symphony Orchestra/Gardelli, Decca SXL 6841.

DEUTSCHE GRAMMOPHON

Trevor Pinnock, harpsichord.

Born England, 1946. Early musical training as chorister at Canterbury Cathedral. Founded Galliard Harpsichord Trio, 1966. London debut 1971. Many authoritative performances both as soloist and ensemble of 10 playing original instruments. Formed new ensemble, The English Concert, 1973.

Future release. Recently signed to Polydor International.

Heinrich Schiff, violoncello.

Born 1952 in Gmunden, Austria, and began pianoforte studies aged six, cello at age nine. Pupil at Vienna Academy of Music 1967-72. Continued studies with André Navarra and won prizes at Geneva, Vienna, Warsaw. Since 1972, when winner of various competitions, has undertaken increasing amount of solo work both in Europe and Orient. Soloist at Festival Hall with BBC Symphony Orchestra, when *Sunday Telegraph* wrote: "The likeliest successor yet to Rostropovich." Repertoire ranges from Bach to Lutoslawski, and dedicates of several prominent contemporary works. Has toured Amsterdam, Bucharest, Warsaw, Germany, Italy, Scandinavia, Yugoslavia, Turkey, Czechoslovakia, England, Austria. Plays instrument made by Gagliano in 1781.

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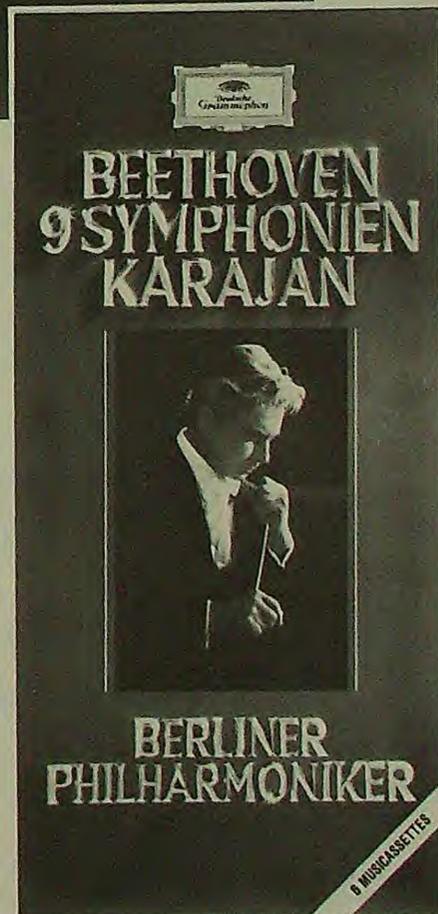
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CLASSICSCENE

Discography. Saint-Saëns, Fauré, Lalo; New Philharmonia/Mackerras, Deutsche Grammophon 2530 793.

Krystian Zimerman, pianoforte.

Born 1956 in Zabrze, Poland. Studied under Andrzej Jasiński at Ketowice Conservatory, entering many competitions in Poland and abroad from early age. At age 19 won international 1975 Chopin Competition in Warsaw; gold medal and other awards from Chopin Society, radio and tv. First appearances in Amsterdam, Brussels, Rome, Prague, Budapest, Bergen, Stockholm, Munich, Berlin, Paris, London, 1976-7. Booked for 1977 Vienna, Helsinki Festivals. Critic of influential Hamburg weekly *Die Zeit* wrote: "I could have listened to him the whole night."

Discography. Music for pianoforte by Chopin, Deutsche Grammophon 2530 826.

Future release. Chopin: Waltzes 1-17, due for 1978.

EMI

Daniel Adni, pianoforte.

Born Haifa, Israel, 1951. Began playing accordion at age five, prior to taking pianoforte lessons. Scholarship from Sharet Foundation For Piano And Composition. First solo recital in Haifa, age 12; two recitals in Tel-Aviv following year. Heard by Menuhin, Arrau, Curzon, Craxton, Lill, 1968, and fund set up to sponsor studies at Paris Conservatoire under Vlado Perlemuter. Prize winner at end of first year. Wigmore Hall début 1970; Festival Hall (with Philharmonia/Klemperer), 1971. Appeared with many orchestras, including Royal Philharmonic, Philharmonia, Hallé, Royal Liverpool Philharmonic,

Bournemouth Symphony. Work for BBC includes tv recital and appearance in Gala Performance. Recitals in Zürich, Oslo, Berlin (first performance outside Britain of Goehr's Concerto), Israel. Concerts in Norway, Bangkok, Singapore, Manila, Japan, Cape Town, Hong Kong, 1975. Extensive South African tour, 1976. Début recitals in New York, Amsterdam, 1977.

Discography. Debussy Recital, EMI HQS 1262. Mendelssohn, Songs Without Words, EMI SLS 862. Grieg: Lyric Pieces, EMI SLS 898. Ravel Recital, EMI HQS 1336. Rhapsody, EMI HQS 1353. Mendelssohn. Saint-Saëns: Piano Concerti, EMI ASD 3208. Schubert: Sonata in B flat, EMI HQS 1355. Music of Percy Grainger, EMI HQS 1363.

Dimitri Alexeev, pianoforte

Born Moscow, 1947. Began playing pianoforte at age five; following year entered Central Music School of Moscow Conservatoire. Entered Conservatoire, 1965, studying with Dmitri Bashkirov. Two years' postgraduate study. Second prize at Marguerite Long Prize in Paris, 1969; first prize in Georges Enescu Competition, 1970; top prize in Tchaikovsky Competition. First prize, 1975 Leeds International Piano Competition, leading to numerous engagements outside USSR. One of young Soviet artists included in EMI/Melodiya exclusive recording agreement.

Discography. Brahms Recital, EMI HMV/Melodiya HQS 1370.

Simon Rattle, conductor

Born Liverpool, 1955. Educated locally and occasional percussionist with Liverpool Philharmonic by age 15. Percussionist in National Youth Orchestra; some conducting lessons from Boulez, and first conducting work with Merseyside Youth Orchestra. Scholarship for pianoforte and conducting to Royal Academy of Music, 1971. Conducted students in Mahler's Second and Sixth Symphonies, 1973. First prize in John Player International Conductors' Competition, 1974. Assistant conductor, Bournemouth Symphony Orchestra and Sinfonietta, 1974-6. Débuts with English Chamber Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic, 1975; now regular guest conductor with all three. Festival Hall début (with

Philharmonia), 1976, and débuts in Norway, Denmark same year. Music staff of Glyndebourne. Coast-to-Coast USA tour with London Schools Symphony Orchestra, 1976; Promenade concert same year. Assistant conductor, BBC Scottish Orchestra, 1977-9. Cunning Little Vixen at Glyndebourne, 1977, and Berlin début.

Future release. Stravinsky's Pulcinella with Northern Sinfonia (EMI), 1978. Prokofiev, Ravel (with Gavrilov), 1978. Rite Of Spring; National Youth Orchestra, Enigma 1978.

L'OISEAU LYRE

Julian Lloyd Webber, violoncello.

Born London, 1951. Began playing 'cello at age six. Won open scholarships to Royal Academy and Royal College of Music. Many awards, including one for most outstanding string player; chosen to perform at concert attended by Queen Mother. While still student, participated in important Beethoven bicentenary recital. Wigmore Hall début, 1971. Premiered Bliss 'Cello Concerto, Queen Elizabeth Hall, 1972, and same year awarded Martin Musical Scholarship Fund to study with Pierre Fournier. Concerts and broadcasts throughout UK and, 1973, recorded Haydn Concerto in D for Dutch tv. Festival Hall début, 1974; further FH appearance six months later. Début with London Symphony Orchestra, 1975. First broadcast performance of Elgar Concerto in Luxembourg; world première of Delius work at Helsinki Festival, 1976. Three tours of Germany and concerts in Bulgaria. Major tour of South Africa, 1977.

Discography. 20th-Century 'Cello Works, L'Oiseau Lyre DSLO 18.

Future release. Three records planned.

Christopher Hogwood, conductor and early music specialist.

Read classics and music at Cambridge, followed by year's British Council Scholarship to Prague University. Soon established reputation as solo and continuo harpsichordist. Regular harpsichordist, Academy of St Martin-in-the-Fields, co-founder, Early Music Consort of London, with whom toured Europe, Australia, Japan and Far East. Founded Academy of Ancient Music, 1973, as first classical period chamber orchestra in Britain using authentic instruments and style. Launched L'Oiseau Lyre Florilegium series, same year. Edited many performing editions (including Handel's Messiah); contributed nine articles to sixth edition of Grove's. Weekly series The Young Idea for Radio 3 since 1969. New ten-programme radio series The Compleat Musick Master, 1977, and director King's Lynn Festival.

DSLO 506. Vivaldi: Flute Concerti; Stephen Preston (flute)/AAM, DSLO 518. Arne: Harpsichord Sonati, DSLO 502. Byrd: My Ladye Nevells Booke; Hogwood (organ, Harpsichords, virginal), D29D4 (4 discs). Gibbons: Keyboard Music; Hogwood (organ, harpsichord), DSLO 515. J. C. Bach: Sonati and Duetti; Nicholas McGegan (flute)/Colin Tilney and Christopher Hogwood (fortepianos), DSLO 516. Geminiani: 'Cello Sonati Anthony Pleeth (violoncello)/Richard Webb (violinello)/Christopher Hogwood (harpsichord), DSLO 513. Hummel: Piano Sonati, DSLO 530. Weber: Songs; Martyn Hill (tenor)/Christopher Hogwood (fortepiano).

Future release. Purcell: Theatre Music, Volume II; AAM, DSLO 527 (December 1977). Beethoven: Songs; Martyn Hill (tenor)/Christopher Hogwood (fortepiano), DSLO 535 (December 1977).

PHONOGRAM

Blandine Verlet, harpsichord.

Born Paris, 1942. Studied keyboard and musicology at Paris Conservatoire from 1957 with Huguette Dreyfus and worked with Ruggero Gerlin in Siena 1958-65. First prize for harpsichord at Conservatoire, 1963, and special prize same year in Munich. First concerts in Italy, Germany, Belgium 1963-4. Advanced studies with Ralph Kirkpatrick at Yale University 1968-9. First recording for Philips, 1970, and Prix de la Fondation de la Vocation same year. Notable series of recitals in Paris, 1971, and tour of USA. Grand Prix du Disque de l'Académie Charles Cros, 1973, in addition to various tours and lectures on interpretation. Invited to appear before Gulbenkian Foundation in Lisbon, 1975. Series of Paris concerts ("concièrgerie") and other tours, 1976, including Amsterdam to Leningrad, all the Scandinavian countries, New York, and North America. Purcell Room recital, 1977. Many international appearances on tv and radio. Enjoys walking and reading, art, flower arranging, writing poetry, interior decoration.

Discography. Music For The Princesses Of France (Duphy and Balbastre), Philips 6581 013. Scarlatti Sonatas, Philips 6581 015. Bach Harpsichord Recital, Philips 6780 500 (2 discs). Scarlatti Sonatas (II), Philips 6581 028.

Future release. Mozart: The Early Sonatas For Clavier And Violin, with Gerard Poulet, to be included in Volume Eight of The Mozart Edition (March 1978 release).

Edo De Waart, conductor.

Born Amsterdam, 1941. Musical education at Amsterdam Conservatoire, 1958-62, where he studied oboe with Haakon Stotijn and conducting with Jaap Spaanderman. Début as conductor of Radio Philharmonic Orchestra, 1964; later that year prizewinner in New York conductors' course entitling him to one-year apprenticeship with Leonard Bernstein and New York Philharmonic. Appointed artistic leader and conductor of Netherlands Wind Ensemble, 1960, and assistant conductor of Concertgebouw under Bernard Haitink USA tour with Concertgebouw and appointment as permanent conductor of Rotterdam Philharmonic with Jean Fournet, 1967. First record with Netherlands Wind Ensemble, 1969, gained Edison Award and second Edison in 1971 (Australian and British awards for same disc following year). Tours to Spain, Britain, Japan, appearances with many foreign orchestras, recording orchestras of Holland, England, Monaco, Germany. Sole permanent conductor and artistic director of Rotterdam Philharmonic, 1972. Glyndebourne début (Figaro), 1974. Principal guest conductor of San Francisco Symphony Orchestra, 1975. Extensive operatic and concert engagements, 1975-6. Ariadne Auf

Naxos, Covent Garden; Festival Hall; and Promenade concerts, 1977, and fresh appointment as principal conductor and artistic director of San Francisco Symphony.

Discography. Mozart: Marches and Serenades; Dresden State Orchestra, Philips 6500 965/6/7. Mozart: Serenades; Netherlands Wind Ensemble, Philips 802 907 and 839 734. Music by Dvorak, Gounoud, Schubert; NWE, Philips 6500 163. Prokofiev: Romeo & Juliet; Rotterdam Philharmonic, Philips 6500 640. Beethoven, Mozart: Marches and Dances; RP, Philips 9500 080. Music by Mussorgsky, Ravel; RP, Philips 6500 882. Strauss: Der Rosenkavalier; Lear/von Stade/Welting/Bastin, etc, Netherlands Opera Chorus and RP, Philips 6707 030.

Future release. Rachmaninov: Third Symphony; RP. Saint-Saëns: Third Symphony; Chorzempa (organ), RP.

James Levine, conductor.

Born Cincinnati, 1943. Début, at age 10, as pianoforte soloist with Cincinnati Symphony Orchestra. Studied at Juillard, where completed undergraduate requirements in one year, but stayed to continue pianoforte with Rosina Lhevinne and conducting with Jean Morel. Conducting staff of Cleveland Orchestra, 1964-70. Opera début, 1971. Music director of Ravinia Festival since 1973; also of Cincinnati May Festival. Salzburg Festival début with London Symphony Orchestra, 1975, and appointed principal conductor of Metropolitan Opera, New York. Artistic director of Metropolitan since 1976. Knows more than 50 operas from memory. Has guest conducted every major symphony orchestra in USA as well as LSO, Philharmonia, Italian Radio. Two operas for RCA recorded in London. Film of Tosca in Milan with PO. Conducted recording premières of Verdi's Giovanna D'Arco and I Vespri Siciliani.

Discography. Schubert pianoforte music, RCA ARL1 1568. Mahler: Fourth Symphony; Chicago Symphony Orchestra/Judith Blegen (soprano), RCA ARL1 0895. Mahler; Dvorak; London Symphony Orchestra/Lynn Harrell (violinello), RCA ARL1 1155. Verdi: I Vespri Siciliani; Arroyo/Domingo/Miles/Raimondi/Philharmonia Orchestra, RCA ARL 4 0370. Giordano: Andrea Chenier; Domingo/Scott/Miles/John Aldiss Choir/National Philharmonic Orchestra, RCA RL 02046 (3 discs). Verdi: La Forza Del Destino; Price/Domingo/Miles/Cossotto/Gait i/Bacquier/John Aldiss Choir/LSO, RCA RL 01864 (4 discs).

Future release. Beethoven: Five Sonati for violoncello and pianoforte; Kynn Harrell ('cello), RCA RL 02241 (2 discs) — for November release.

RCA

Emanuel Ax, pianoforte.

Born USA, 1949, of Polish extraction. Winner of first Artur Rubenstein International Master pianoforte competition in Israel, 1974; presented by Young Concert Artists Series at Hunter College same year. Won 1975 Michaels Award, leading to recital at Alice Tully Hall, Lincoln Center, and solo appearances with orchestras of Chicago, Los Angeles, Seattle, St Louis, Rochester. London appearances 1974-5, second with London Philharmonic under Fischer Dieskau. Prize winner at Chopin Competition, Warsaw, and Vienna da Motta Competition, Lisbon. Recording début, 1975. Has toured extensively throughout Central and South America; recital series with Nathan Milstein (violin).

Discography. Music by Chopin, Schubert-Liszt, Liszt, RCA ARL1 1030. Chopin Recital, RCA ARL1 1569.



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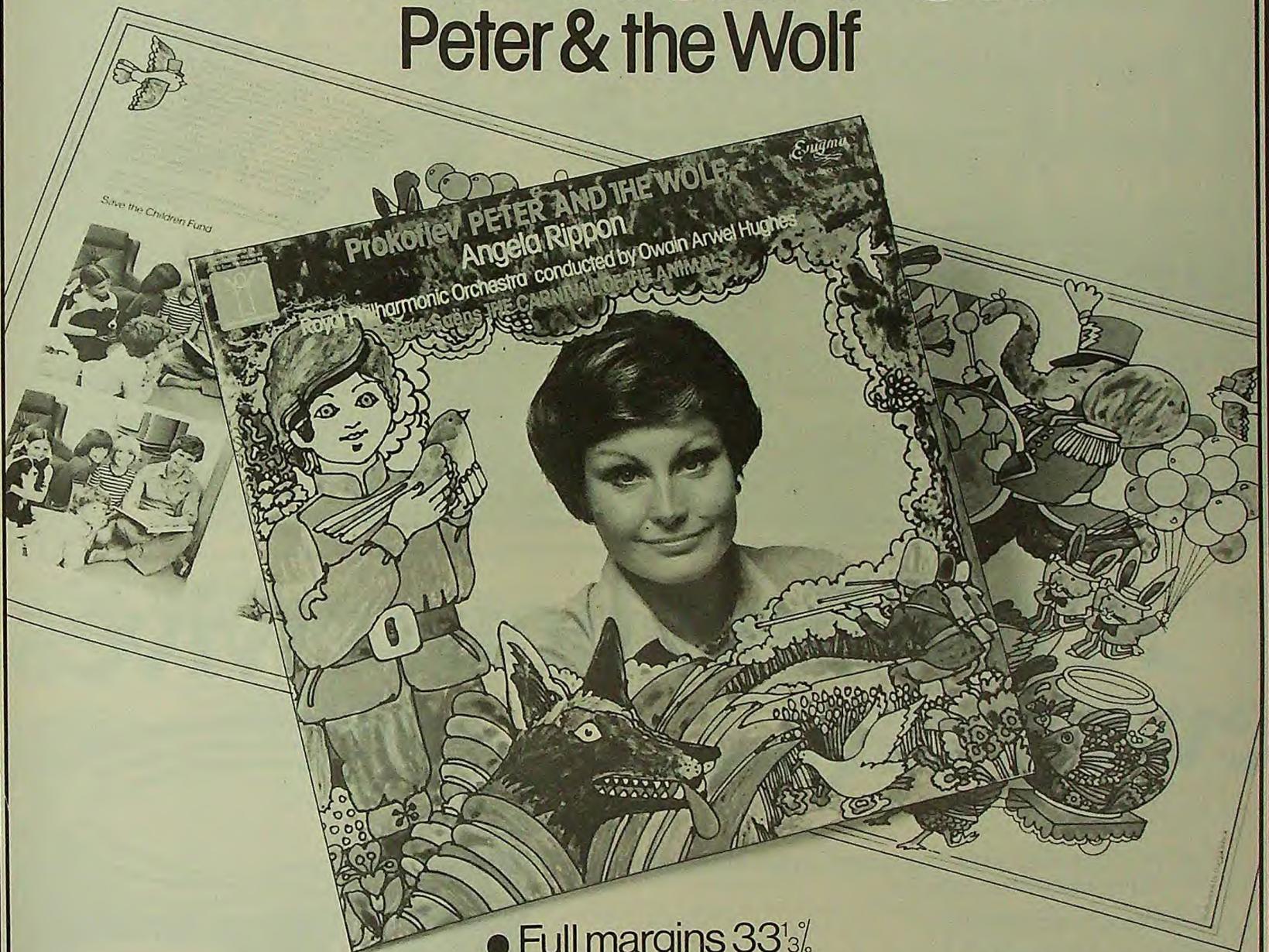
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Discography. Arne: Overtures; Academy of Ancient Music, DSLO 503. Geminiani: Six Concerti Grossi; AAM, DSLO 526. Music by Locke; AAM, DSLO 507. Purcell: Theatre Music, Volume I; AAM, DSLO 504. Purcell: Elegies and Music For Strings; Martyn Hill (tenor)/AAM, DSLO 514. Music by Stamitz; Alan Hacker (clarinet)/AAM, DSLO 505. Vivaldi: Stabat Mater, Nisi Dominus, Concerto; James Bowman (counter-tenor)/AAM,

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TOTAL ISSUED

Singles notified by major manufacturers for week ending 21st October 1977

	This Week	This Month	This Year
EMI	15 (2)	26 (11)	413 (434)
EMI (LRD)	7 (5)	17 (10)	17 (-)
Decca	2 (4)	7 (5)	80 (216)
Pye	6 (4)	13 (7)	127 (380)
Polydor	6 (6)	19 (13)	200 (251)
CBS	7 (2)	15 (8)	226 (234)
Phonogram	4 (4)	12 (8)	145 (157)
RCA	4 (3)	8 (4)	144 (200)
WEA	4 (10)	16 (12)	189 (244)
Others	13 (19)	45 (32)	632 (1023)
Total	68 (59)	399 (331)	2173 (3579)

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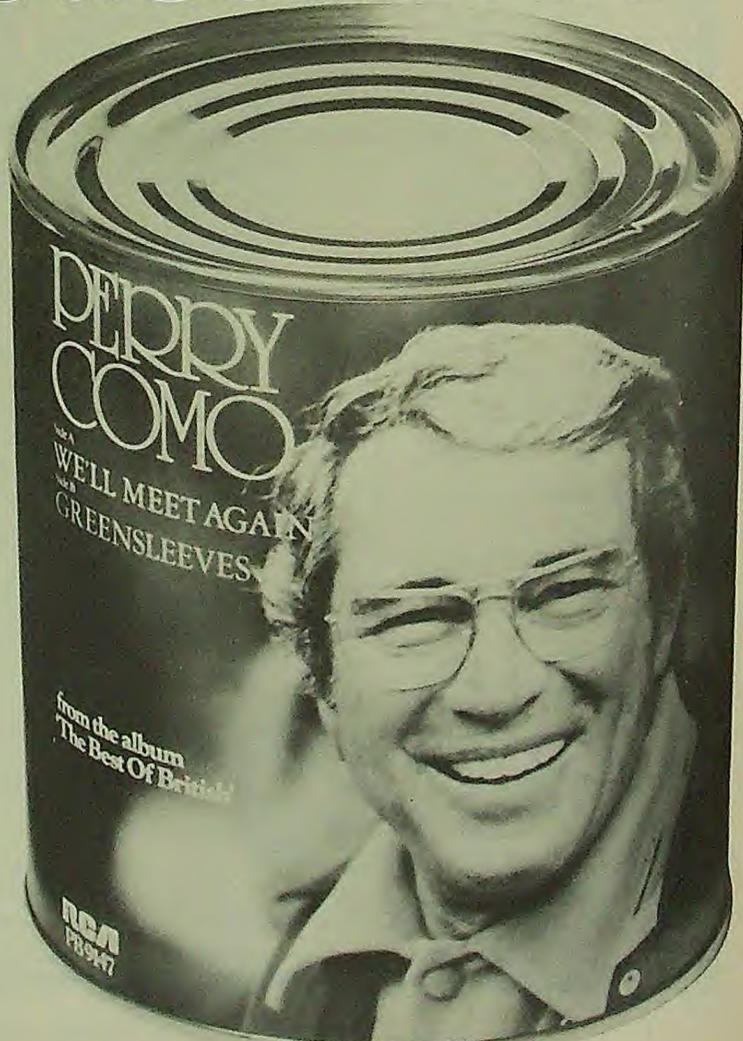
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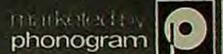
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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING 22 OCTOBER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E October 1)	PROMOTION	COMMENTS by TONY JASPER
UTOPIA Love Is The Answer Bearsville K15536 (WEA)	OCT 14	None	None	Basic company servicing.	Order with care — this with Papa Creach (SF, October 15) is my rave 45 of the moment. Cut from LP, <i>Oops! Wrong Planet</i> (K 55517), written and produced by Todd Rundgren. Extremely commercial, good riff chorus plus frantic ending. If you like making shop hits, try this one. DJs, programmers, take heed.
BEE GEES How Deep Is Your Love RSO 2090 259 (Phonodisc)	OCT 14	17 hits since New York Mining Disaster (1967). Most recent, You Should Be Dancing (6, 1976), Love So Right (41, 1976).	24	Constant radio airplay on Radio One and commercial stations. Noel Edmonds, Record of the Week.	Bee Gees constant US hit-makers but inexplicably still haphazard charting here. New 45 is from the Paramount/Robert Stigwood motion picture, <i>Saturday Night Fever</i> but no release of this expected until 1978. Bee Gees also involved with soundtrack of Sgt. Pepper film. Bee Gees likely in studio, February 1978. Meantime for album, recommend consumer, Bee Gees Live (2658 120) double-record LP, from which came a disappointing miss, <i>Edge Of The Universe</i> (2090 255). This 45 another good one.
SLADE My Baby Left Me Polydor 2014 114 (Phonodisc)	OCT 14	19 hits since, Get Down And Get With It (1971). Last were In For A Penny (11, 1976) and Let's Call It Quits (11, 1976)	None	Instant Radio One play and commercial station interest. Colour bag with picture of group.	Slade have not been catching record-public ears of late. This raw-sounding Noddy Holder vocal allied to uncomplicated tune is a grower and might prove group's salvation.
ART GARFUNKEL Crying In My Sleep CBS 5683 (CBS)	OCT 14	I Only Have Eyes For You (1, 1975).	None	Usual artist activity.	A ballad written by Jim Webb and produced by Garfunkel. Comes from LP, <i>Watermark</i> (86032). It struggles at beginning, but gradually becomes an above-average cut. Likely to gain m-o-r programming.
HIGH ENERGY You Can't Turn Me Off Motown TMG 1087 (EMI)	OCT 7	None	21 (soul)	Special information sheets for media people. Basic company servicing.	One of Motown's newest and youngest singing groups — four girls ranging from age 16-19. Funky rock-gospel feel with catchy repetitive title line lyric-music hook. First album in production. The girls sing in an expected Universal film, <i>High School</i> .
PLAYER Baby Come Back RSO 2090 254 (Phonodisc)	OCT 14	None	68	Basic servicing.	Player formerly recorded for Dennis Lambert and Brian Potter's Haven label. The duo still produce this American band which possesses Bee Gee influences in their harmony work. Very much American car radio sound but catchy enough to attract attention here.
LONE STAR Seasons In Your Eyes CBS 5707 (CBS)	OCT 7	None	None	Current British headlining tour. Extensive coverage in the rock music press from which have come extremely positive comments.	This 45 from Current Chart album, <i>Firing On All Six</i> (82213). Previous charting album, issued August 1976, <i>Lone Star</i> (81545). A better vocal-backing balance would have ensured obvious chart hit. Nevertheless an unusual 45 which with radio play could chart.
FANTASTIC FOUR I Got To Have Your Love Atlantic K11017 (WEA)	SEPT 20	None	69 (soul)	Usual company service to discos and radio stations.	First Atlantic-distributed Westbound single with production by Dennis Coffey and James Epp. Group familiar to soul fans from tours with Aretha Franklin, Detroit Spinners, O'Jays and Gladys Knight & The Pips. Hit American charts back in early-Sixties with <i>The Whole World Is A Stage</i> . Both cuts from forthcoming LP, <i>Got To Have Your Love</i> (K50415). Rhythmic number with catchy title-line hook.
PERRY COMO We'll Meet Again RCA PB 9147 (RCA)	OCT 14	22 hits, 1954 onwards. Last UK hit, I Want To Give (1974) reached number 31	None	10,000 in colour bags. National press conference and London reception. First Como visit for two and-a-half years. Artist recording for BBC TV Christmas show.	Song from album, <i>The Best Of Perry</i> (PL 12373) which is as the title suggests — entirely recorded in UK with UK Songwriters and musicians. 45 is the song Vera Lynn made famous during Second World War.
ARETHA FRANKLIN Touch Me Up Atlantic K 11007 (WEA)	OCT 7	10 hits from 1967 but last, 1974, <i>Until You Come Back To Me</i> (26)	Flip of single, <i>When I Think About You</i> , 28 (soul).	Basic servicing.	Atlantic has flipped the American single to concentrate on this hot disco cut, penned by Lamont Dozier. Both sides from LP, <i>Sweet Passion</i> (K 50368). Although her sales results have been disappointing since 1974 she is still revered by soul fans. Last year she charted Stateside with number one r&b single, <i>Something He Can Feel</i> and also via Sparkle, film sound-track LP, composed and arranged by Curtis Mayfield (K56248).

Omitted issue of October 8, *Chain Reaction* single title — *Why Can't We Be Lovers* (GULS 53).

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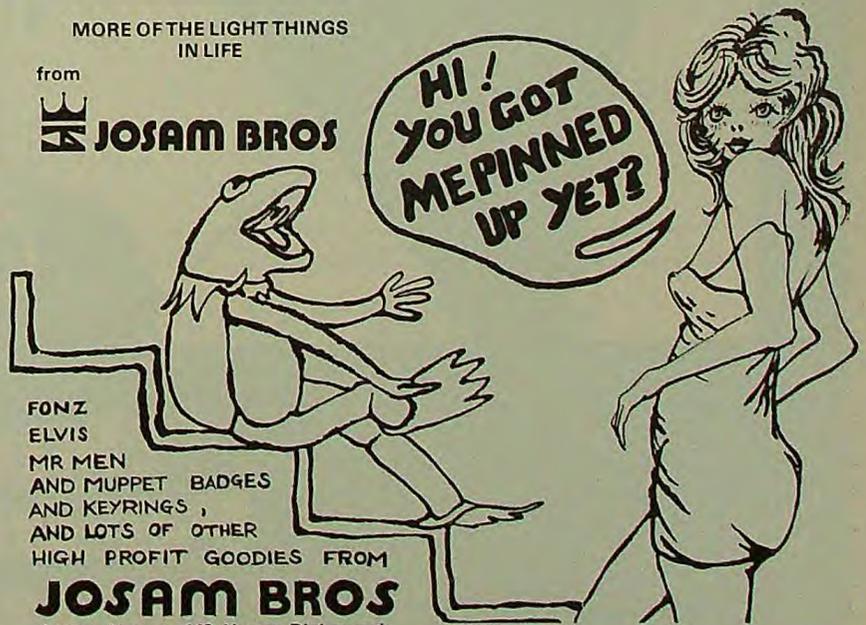
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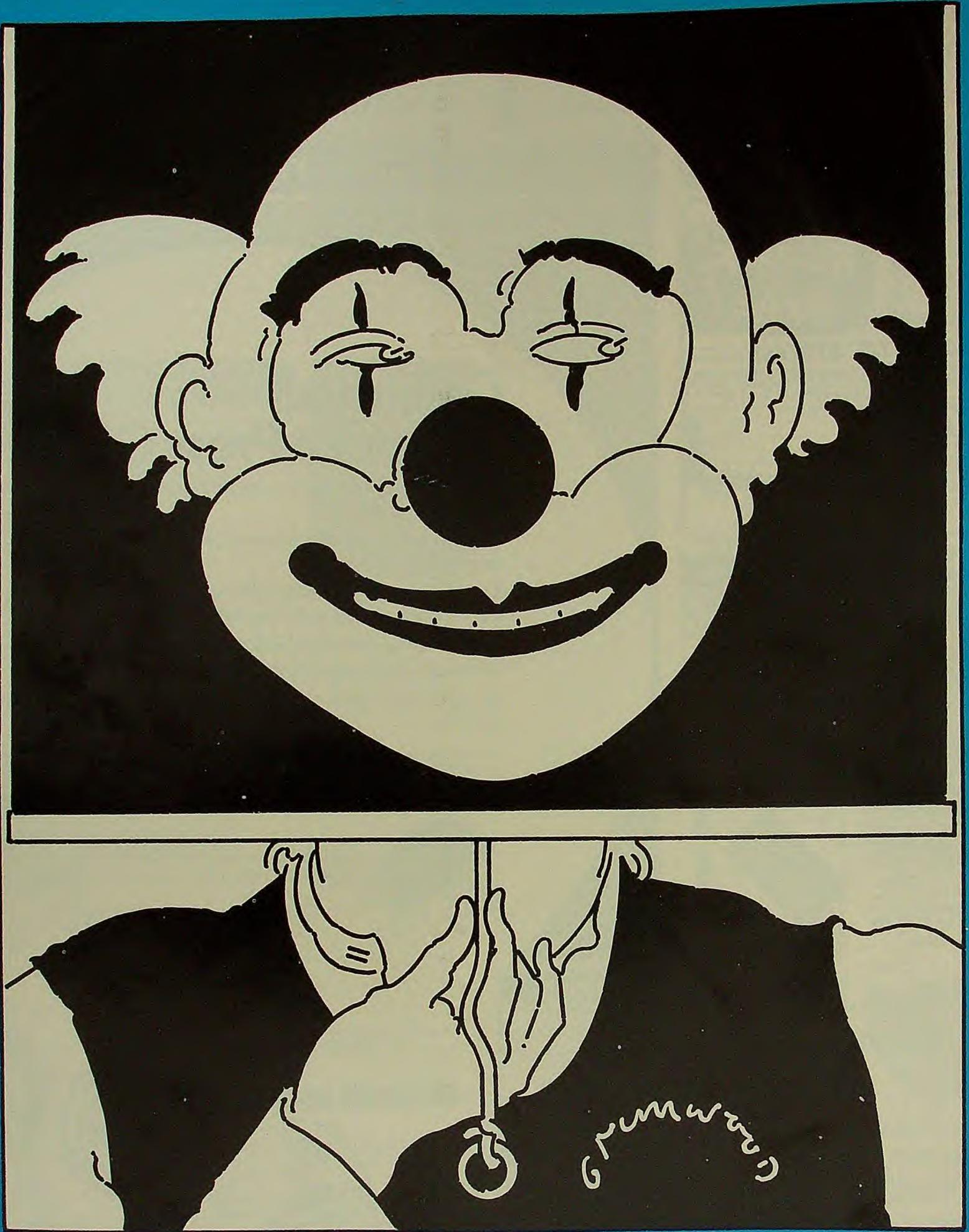
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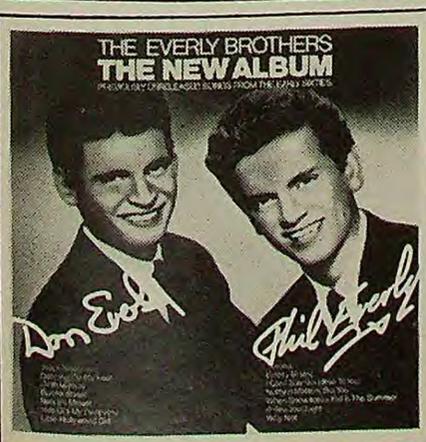
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 □ = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO. /DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO. /DISTRIB.
1	1	6	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	31	37	6	RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
2	15	2	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)	32	—	—	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)
3	2	3	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	33	—	—	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
4	3	10	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	34	43	39	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
5	—	—	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	35	27	5	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032 (M)
6	4	3	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)	36	33	45	THEIR GREATEST HITS 1971-1975 Eagles (—)	Asylum K 53017 (W)
7	6	35	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	37	36	3	GOLD & IVORY David Essex (David Essex)	CBS 86038 (C)
8	7	9	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)	38	41	4	LUST FOR LIFE Iggy Pop (David Bowie/Tony Visconti)	RCA PL 12488 (R)
9	9	12	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	39	—	—	10 YEARS OF HITS — RADIO ONE Various	BBC BEDP 002 (A)
10	5	3	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)	40	32	4	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Rohl)	Polydor 2442 148 (F)
11	11	29	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	41	26	4	SIMPLE DREAMS Linda Ronstadt (Peter Asher)	Asylum K 53065 (W)
12	13	3	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)	42	30	8	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
13	38	2	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	43	—	—	CAUGHT IN THE ACT Steve Gibbons Band	Polydor 2478 112 (F)
14	10	6	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	44	—	—	IN FULL BLOOM Rose Royce	Warner Bros. K 56394 (W)
15	14	17	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	45	—	1	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
16	31	17	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	46	54	2	THE MOTORS The Motors (Robert John Lange)	Virgin V 2089 (V)
17	8	4	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)	47	22	3	A FAREWELL TO KINGS Rush (Terry Brown)	Mercury 9100 042 (F)
18	17	8	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)	48	39	6	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
19	23	6	BOOMTOWN RATS Boomtwn Rats (Robert John Lange)	Ensign ENVY 1 (F)	49	35	12	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
20	12	4	SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)	50	—	1	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V2001 (V)
21	21	2	ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	51	40	2	BEAUTY ON A BACK STREET Daryl Hall & John Oates (Christopher Bond)	RCA PL 12300 (R)
22	19	19	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	52	49	7	G.I. BLUES Elvis Presley	RCA SF 5078 (R)
23	16	6	MAGIC FLY Space (Jean Philippe Illesco)	Pye NSPL 28232 (A)	53	—	—	NEW BOOTS AND PANTIES Ian Drury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
24	18	19	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)	54	52	5	ANYTIME, ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 64616 (C)
25	25	15	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	55	57	3	BE SEEING YOU Dr. Feelgood (Nick Lowe)	United Artists UAS 30123 (E)
26	20	23	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)	56	60	2	ROUGH MIX Townsend/Lane (Glyn Johns)	Polydor 2442 147 (F)
27	28	2	COUNTRY BOY Don Williams (Don Williams)	ABC ABCL 5233 (C)	57	58	44	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
28	—	—	MOTIVATION RADIO Steve Hillage (Malcolm Cecil)	Virgin V 2777 (V)	58	47	83	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
29	29	43	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	59	45	3	GREATEST HITS Herman's Hermits	K-Tel NE 1001 (K)
30	24	2	LOVING YOU Soundtrack — Elvis Presley	RCA PL 42358 (R)	60	55	3	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)

ABBA	33,58	ELECTRIC LIGHT ORCHESTRA	57	MATHIS, Johnny	16	SPACE	23
ARMATRADING, Joan	10	ESSEX, David	37	MOTORS	46	SPECTOR, Phil	21
BARCLAY JAMES HARVEST	40	FLEETWOOD MAC	7	OLDFIELD, Mike	50	STAR IS BORN	11
BOOMTOWN RATS	19	FRANCIS, Connie	24	PINK FLOYD	45	STEELY DAN	10
BROOKS, Elkie	18	GIBBONS BAND, Steve	43	PRESLEY, Elvis	8,30,42,52	STEWART, Rod	25
CAMEL	31	HALL, Daryl/John Oates	51	RICHARD, Cliff	3	STRANGLERS	3,26
CARPENTERS	12	HERMAN'S HERMITS	59	ROLLING STONES	6	SUMMER, Donna	15
COOLIDGE, Rita	54	HILLAGE, Steve	28	RONSTADT, Linda	41	10 YEARS OF HITS — RADIO ONE	39
COSTELLO, Elvis	49	IGGY POP	38	ROSE ROYCE	44	THIN LIZZY	17
DIAMOND, Neil	60	JARRE, Jean Michel	4	ROSS, Diana & The Supremes	1	TOWNSEND & LANE	56
DR. FEELGOOD	55	JOHN, Elton	13	RUSH	47	WHITMAN, Slim	2
DRURY, Ian	53	LAINE, Frankie	35	SAYER, Leo	34,32	WILLIAMS, Don	27
EAGLES	29,36	MARLEY, Bob & The Wailers	22	SOUL, David	14	WONDER, Stevie	48
						YES	9

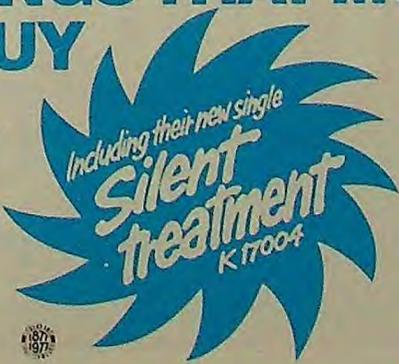
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THE SAINTS



TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, OCTOBER 22

DISTRIBUTORS CODE
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 Lugtons, R - RCA, S - Selecta, X -
 Clyde Factors, Z - Enterprise, CR -
 Creole, T - Transatlantic, D - Saydisc, P -
 Pinnacle, V - Virgin.

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	9		SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
2	2	7		BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
3	3	6		YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
4	7	2		YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
5	4	6		I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofsong/Louvigny Marquee/FDH	E. Ouwens
6	5	7		BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White
7	13	4		STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi
8	9	5		NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent
9	12	7		BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenetz/Katz
10	6	11		WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
11	17	3		ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
12	8	7		FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson
13	14	6		WONDROUS STORIES	Yes	Atlantic K 10999	Topiographic/Warner Bros.	Yes
14	16	5		I REMEMBER YESTERDAY	Donna Summer	GTO GT 107	Heath Levy	Say Yes Prod.
15	NEW ENTRY			HOLIDAY IN THE SUN	Sex Pistols	Virgin VS 191	Copyright Control	Chris Thomas
16	21	5		FROM HERE TO ETERNITY	Giorgio	Oasis 1	Heath Levy	Moroder
17	10	9		TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connolly	B. Castleman/J. Rutledge
18	26	3		CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter
19	19	11		I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren
20	NEW ENTRY			NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
21	11	11		MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco
22	48	2		NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman
23	28	5		LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
24	24	7		THUNDER IN MY HEART	Leo Sayer	Chrysalis CHS 2163	Long Manor/Chrysalis/Rondor	Richard Perry
25	34	9		LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Fair Hits	Robert John Lange
26	27	2		HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti
27	29	5		GREATEST LOVE OF ALL	George Benson	Arista 133	Screen Gems/EMI	Michael Masser
28	37	3		ANGEL OF THE MORNING/ANYWAY YOU WANT ME	Mary Mason	Epic EPC 5552	April	Miki Antony
29	NEW ENTRY			VIRGINIA PLAIN	Roxy Music	Polydor 2001 739	E. G. Music	-
30	NEW ENTRY			WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
31	43	2		NEW LIVE AND RARE	Deep Purple	Purple PUR 135	B. Feldman/Hec	Deep Purple
32	30	5		DO YOUR DANCE	Rose Royce	Warner Brothers K 17006	Warner Bros.	Norman Whitfield
33	15	10		DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry
34	31	4		HAPPY DAYS	Pratt & McLain	Reprise K 14435	Chappells	S. Barri/M. O'Martian
35	18	9		OXYGENE	Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre
36	23	12		NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry
37	NEW ENTRY			2.4.6.8. MOTORWAY	Tom Robinson	EMI 2715	Copyright Control	Vic Maile
38	46	2		I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson
39	25	6		COOL OUT TONIGHT	David Essex	CBS 5495	April/Rock On	David Essex
40	35	3		BRICKHOUSE/SWEET LOVE	Commodores	Motown TMG 1086	Jobete London	Carmichael/Commodores
41	47	2		WATER MARGIN	Pete Mac Junior/Godiego	BBC RESL 50	Leeds	BBC
42	40	3		LIPSMACKIN' ROCK & ROLLIN'	Peter Blake	Pepper UP 36295	B.U. Music/RAK	Jonathan Hodge
43	50	2		SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
44	42	3		ARIANA	Stardust	Satril SAT 120	Satril	H. Hadaway/P. Jenkins
45	41	2		IT'S ECSTASY	Barry White	20th Century BTC 2350	A. Schroeder	Barry White
46	NEW ENTRY			THE DANGER OF A STRANGER	Stella Parton	Elektra K 12272	ATV/Essex	Jim & David Malloy
47	NEW ENTRY			YOU MAKE LOVIN' FUN	Fleetwood Mac	Warner Brothers K 17013	Anchor	Fleetwood Mac/Dashut/Caillat
48	NEW ENTRY			BOOGIE ON UP	Rockotto	State STAT 62	State/Ladysmith Bickerton/Waddington	
49	39	5		SHE'S A WINDUP	Dr. Feelgood	United Artists UP 36304	UA/Message Choice	Nick Lowe
50	44	3		RADAR LOVE	Golden Earring	Polydor 2121 335	Louvigny Marquee	J. Kriek/Red Bullet

STAR BREAKERS

HIGHER AND HIGHER, Rita Coolidge, A&M AMS 7315
 HOW DEEP IS YOUR LOVE, Bee Gees, RSO 2090 259
 TUPELO MISSISSIPPI FLASH, Steve Gibbons Band, Polydor 2058 940
 SHOO DOO FU FU OOH, Lennie Williams, ABC 4194
 STAR DANCE, John Forde, EMI 2656
 LIVE IN TROUBLE, Baron Knights, Epic EPC 5752
 DADDY COOL, Darts, Magnet MAG 100
 BELFAST, Boney M, Atlantic K 11020
 MAKE IT WITH YOU, Whispers, RCA FC 0996
 BABY WHAT A BIG SURPRISE, Chicago, CBS 5672

DISTRIBUTORS A-Z

Angel Of The Morning	28C
Anyway You Want Me	44A
Ariana	44A
Best Of My Love	6C
Boogie On Up	48W
Black Betty	9C
Black Is Black	27F
Calling Occupants of Interplanetary Craft	18C
Brickhouse	40E
Cool Out Tonight	39C
Do Your Dance	32W
Down Deep Inside	33A
From Here To Eternity	16C
From New York To LA	12E
Happy Days	34W
Heroes	26R
Holiday In The Sun	15C
Greatest Love Of All	27F
I Believe You	38C
I Can't Get You Outa My Mind	19F
I Remember Yesterday	14C
I Remember Elvis Presley	5A
It's Ecstasy	45A
Lipsmackin' Rock & Rollin'	42E
Love Hurts Etc	23E
Looking After Number One	25F
Magic Fly	21A
Name Of The Game	20C
Needles and Pins	22E
New Live & Rare	31E
Nobody Does It Better	36W
No More Heroes	8E
Oxygene	35F
Rockin' All Over The World	11F
Radar Love	50F
She's A Windup	49E
She's Not There	43C
Silver Lady	7R
Star Wars Theme	17A
Telephone Man	17A
The Danger Of A Stranger	46W
Thunder In My Heart	24F
2.4.6.8. MOTORWAY	37E
Virginia Plain	29F
Water Margin	41A
Way Down	10R
We Are The Champions	30E
Wondrous Stories	13W
Yes Sir I Can Boogie	3R
You Make Lovin' Fun	47W
You're In My Heart	4W

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Tony Macaulay/Geoff Stephens, 2
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 G. Kooymans/B. Hay.

TOP 50 compiled for Music Week, and BBC from a panel of 300 shops by British Market Research Bureau.



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"That's Alright"



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"If Your Not Back In
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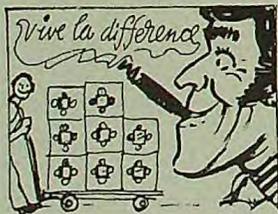
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PERFORMANCE

Leo Sayer

LEO SAYER'S carefully staged concert at the London Palladium on Wednesday was so perfect, that it could have been a tv show. He romped through 55 minutes of fun, his indiarubber-man antics and vocal skills never failing him, despite the fact that this was the second show of the night.

But one is left with the impression that this boy doesn't know just how good he is. He is like the character in the song that first brought him to attention — Just a boy, giving it all away.

There he was, fronting a band of consummate excellence drawn from the greatest sessioners in the world, clad in a dapper beige suit and delivering 12 songs, ten of which had been giant hits.

He sounded great, but it was

hard to avoid the feeling that he could have been even better. Maybe it is the influence of Adam Faith who has steered him to an incredible position in just a few short years by creating an instant MOR star instead of going the Rod Stewart route and building on a solid, dues-paying stint with the rock audience.

Aj Webber's folksy style put the Palladium crowd at its ease before Blue entered the scene to turn in a quick 25 minutes of their close-harmony, West Coast-influenced sounds. The band might have been on the road for a little too long this past couple of months, for the music sounded formulated, although well played.

Then it was Sayer's turn to deliver a sparkling medley of hits, kicking off with Giving It All Away and One Man Band from his early days, fronting a six-piece band that included Mike Moran on piano, the legendary Reggie McBride on bass, Ollie Brown on percussion and Don Preston on synthesiser.

The somewhat lightweight early material did not quite seem to gell with the musicians at first, and it was not until they were joined by two lady back-up vocalists for Moonlighting that things fell into the groove.

A trumpet and sax joined the band, to bring the total number of players on stage to 11, for Hold On To My Love from Endless Flight, which really started to get funky, and then a version of the soul standard Reflections on which the singer began to put in the big production treatment.

His falsetto on You Make

Me Feel Like Dancing was finely tuned followed by the new single, Thunder In My Heart, and then the best song of the night When I Need You.

It was this one that really clinched the feeling that Sayer is better than he knows. He simply stood there and with hardly a gesture, delivered the goods. Even Sinatra allows himself the odd facial contortion to show his fans that he means it. With Sayer the impression that he is working hard is never there. If only he would 'emote' now and then, the world would be his oyster.

There is no doubt that Sayer is a great entertainer who will be around for years, and right at the top too. But he could be even better.

JOHN HAYWARD

Hawkwind

THIS AUTUMN tour bills are going to have to be very strong to do business, and on Wednesday, the Hammersmith Odeon was treated to what is likely to be one of the strongest of the entire season when veteran Hawkwind and new Phonogram signing Bethnal teamed up.

The Hawks, of course, have been around since the turn of the decade when they were the darlings of the heavily drug-oriented culture of the time. The band has seen hard times and too many personnel changes, but is now beginning to bounce back with a vengeance, having delivered its strongest album for some time for Charisma in Quark, Strangeness And Charm.

For the London date, Robert Calvert, newly back in the fold, employed all the production tricks in the book to give the incredibly youthful fans (average age around 17) a good time. As at the Reading Festival, there was a theatre group, dancers and a fire-eater to add colour to the spacey, chanting music.

Often these additions

actually detract from a rock show. The music is so basic that the theatrics can look curiously pseud when tied in with a concert, but this time it worked and a good time was had by all. If the Hawkwind revival carries on in this fashion, things look good for the band for some time to come.

On the other hand, Bethnal is only just starting out on the big time. The band had been paying its dues on the club circuit for some time, and the members have used the experience well, managing to hone down the set at the Odeon to a short, sharp 45 minutes containing all the best rock-tested material.

A four-piece sporting a Greek and a Jamaican with two English guys, the band combines the best of many musical styles, verging on the new wave, but not afraid to borrow from our glorious heritage of rock and roll.

Lead vocalist George Csapo also has a way with the electric violin and keyboards, which made for a perfect combination on the best number of the band's attacking spot — a really dramatic version of the Who's Baba O'Reilly.

Evert Williams on bass and Pete Dowlings on drums formed the well-knit rhythm section so necessary for energetic material and made sure that the somewhat political nature of some of the songs was delivered like rock and not like a party political broadcast.

The opener, Soldier Boy had a nice, savage feel to it, while the band's anti-National Front anthem Who Dat You Talk To was hard-hitting, direct, and above all, a good song.

The emergence and signing of Bethnal is a sign of the health of the industry, because the band is not jumping on any obvious fad. The members wear the utility clothing of the football terraces like army fatigues, but not the bondage trousers and ripped T-shirts of the punk movement. They have energy, volume and aggression, but they are not averse to borrowing from the past to strengthen the present.

They made a good support for Hawkwind, and it should not be too long before they are headlining a tour in their own right.

JOHN HAYWARD

Deniece Williams — Lenny Williams

LONDON CONTRACTED a double-dose of contemporary American r&b on Friday (7) at the Rainbow theatre, when two Williams — Deniece and Lenny — shared a bill between them, and fine music with their audience. It was the best soul medicine the capital has taken for some time.

Lenny Williams has been practising for years, of course — he was once lead vocalist with California's Tower of Power, then recorded solo albums for Fantasy and Motown — but now he's fully qualified. A dynamic tenor with capabilities beyond that simple description, the singer strode through his set with enthusiasm, self-confidence and skill.

Most of the material came from his debut ABC LP, Choosing You, including a blistering version of the title track, a chirpy Look Up With Your Mind and an infectious Riding The High Wire. Williams was supported by a tight, six-man band, exemplary in every musical department, and complementary throughout — though particularly so on his current single, Shoo Doo Fu Fu Ooh, a solid smash if ever there was one.

Here is an artist of considerable talent, whose past has hardly hinted at the promise which — on his London showing — the future certainly holds.

The distaff Williams, Deniece, is no less talented, and every bit as promising. What she lacks is only experience (this as a solo singer, for time in Wonderlove backing Stevie was group training) to improve the tempo and timing of her stage act, and to restrain her boisterous personality, which at the Rainbow was sometimes as distracting as it was endearing.

These points aside, Deniece, like Lenny (no relation), is dynamite — and, like Lenny, gifted with an almost extraterrestrial vocal range. Songs from her first CBS album, This Is Niecy, were the perfect showcase: the punchy, high-tempestuous It's Important To Me, the mellow, melodic That's What Friends Are For, and the winding, hypnotic Free.

Yet the more vintage God Bless The Child also proved an appropriate selection — soulfully performed and positively inspiring, it seemed, to the strong support musicians. More importantly, it suggests that Williams may one day move beyond the repertoire security of her own, and the Kalimba team's, compositions, and thus claim cabaret kudos.

Highspot of the night was a smouldering ballad from the singer's first LP, If You Don't Believe — ignited by passion, it came ablaze with vocal and stylistic excellence.

If this is Niecy, a star is born.
ADAM WHITE

Rose Royce

ON RECORD one of the more compulsive contemporary soul acts, Rose Royce in person last week at their UK debut at the Rainbow came across more like a production-line unit than as the custom-built symbol of musical quality and excellence that their name suggests.

They delivered an act skillfully constructed with the ultimate aim of provoking the audience into a frenzy of excitement. And to be sure, by the end there were few left seated and a goodly number were dancing in the aisles. But the reaction seemed to be less a response to spontaneous combustion, more the outcome of instructions from the stage. Still, a good time seemed to be had by almost all.

Their sound was supercharged, with the three horns particularly amplified with an excess of top which often brought their naturally fierce playing close to the threshold of pain. Maybe that is what soul is all about these days, but once it included subtlety and feeling, too. It also seems to be about a test of stamina, stretching numbers past their natural limits and assuming that riffs and

repetition will sustain interest. Unfortunately, it doesn't work. It Makes You Feel Like Dancin' and Do Your Dance had a natural in-built excitement initially, but all had been lost musically by the time they ground their way to the end. Even Kenji Brown's I Wanna Get Next To You, a marvellous single, was stretched out interminably to the point that even his remarkable falsetto singing ceased to enthral. It is as important to know when to stop as when to go on.

Lead vocalist Gwen Dickey, or Rose Norwalt as she is also known, a diminutive ball of energy, impressed consistently. When she was not doing battle with the volume, she proved to have an appealing smokey tinge to her voice particularly on the cute Ooh Boy I Love You So, and more of this side of her personality would have been welcomed.

BRIAN MULLIGAN

Dr Feelgood Mink DeVille

A NEAR-CAPACITY audience at the Glasgow Apollo mostly came in early enough to see DeVille, but seemed bemused by the contrast. Although there were a few who had obviously heard more than DeVille's Spanish Stroll single, the majority knew only the single, and while waiting for an evening of raucous rock and roll were being entertained by some very cooled-out New York blues.

The music of Wily DeVille was a strange mixture — Bruce Springsteen meets James Brown, but without any of Springsteen's manic energy, or Brown's exalting lunacy.

There was a very large band, augmented for a few numbers by three black guys — The Immortals — who significantly kept their coats on throughout their numbers. Perhaps it is only in retrospect, having seen the Feelgoods only an hour later, but it certainly seemed that the hen-toed stance summed up the set with its lack of suppleness or even much mobility. The records sound better, maybe it was a bad night.

Dr Feelgood were, well, Dr Feelgood.

They stomped through an hour of sheer energetic rock and roll of a kind rarely seen in the Apollo; they might in fact have been working a tough audience, for the amount of work they put into the set was more than sufficient to keep the audience bopping, and the critics, on the sidelines, even trying a little pogo now and again.

Although Lee Brilleaux seemed to be taking up more and more of the stage as the night went on, there was still enough room for lead guitarist John Mayo to dive back and forward in an unco-ordinated dance step that owes more to Mick Jagger than the Shadows.

Someone commented that the reason he had got the job was his guitar, but he solidly gave the lie to that with a tangle of nerve ends of solos which lifted the audience to higher peaks, and higher.

Their set was uncompromising and short, and perhaps that is a good policy, for it certainly leaves everyone exhausted by the whole daft physical experience. Feelgoods are fun.

IAN MACFADDEN

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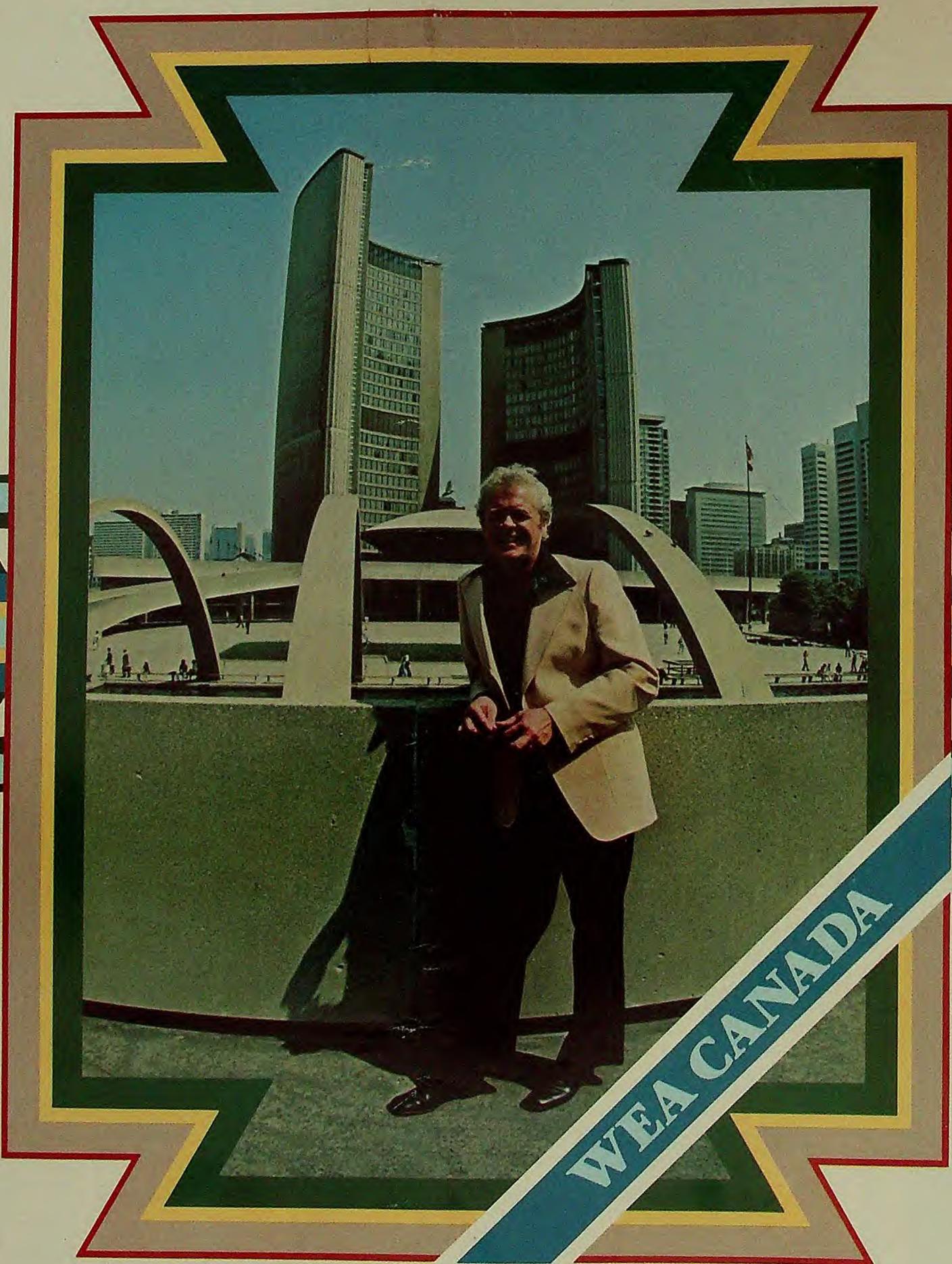
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