

MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication •

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• 65p

COMMENT

NEVER WAS an occasion more inaccurately described than in our report last week that the Britannia Awards were "a glittering occasion consistent with the importance of" the event. That remark was written in order to meet production deadlines in advance of the sorry shambles of last week's tele-recording.

It was to have been the industry's prestige evening, but it is doubtful that anybody walked out of the Wembley Conference Centre with less than a feeling of having been cheated of the opportunity to pay a sincere tribute to the innovators of the past 25 years. Many who attended put their feelings even more strongly at the end of a show which promised so much, but delivered so little. Snubbed totally and unforgivably by the Beatles, but saved from mediocrity by the presence of Cliff Richard and Simon & Garfunkel (with due respect to Julie Covington's artistry) it was an evening when artists were treated with scant respect, while an audience comprising the cream of the record industry was accorded all the courtesy of a crowd of claphappy gawping tourists privileged to attend an amateur talent show.

Certain questions may be asked. Why did the show start 45 minutes late? Why were there so many empty seats? Why was it necessary for Cliff Richard to be called back to take a bow for the cameras' benefit, but left standing like a lemon while his backing singers were located? Why did he sing a minor hit, Miss You Nights, instead of a reputation-building giant seller? Why did Julie Covington plug a new single when she had presumably been chosen for her work on the Evita LP? Why did Simon and Garfunkel, brought over specially from America to be saluted for Bridge Over Troubled Water, then sing Old Friends? And why was the sound balance not right the first time, which would have avoided the embarrassing spectacle of their being asked to sing the whole song again (to which Art Garfunkel commented deadpan: "I don't see how there could have been a mistake — the whole show was going so beautifully.") Why was Shirley Bassey in a film clip from her BBC series shown in overalls on an oil rig instead of a glamorous gown? Why was the honour of presenting the awards given to the amiable but less-than-celebrated Michael Aspel?

But most of all — why was Thames Television allowed to dictate the running of a show which was not the network's own? It is unimaginable that the tele-recording of the Royal Variety Show would be permitted to proceed in such a haphazard way.

The Britannia Awards are a much needed event which should be an important public relations exercise for the industry. It will be a sad reflection of the vision and hardwork of the organisers if this is not how they develop. But first the industry must decide whether it wishes to present a memorable audience spectacular or bend the knee at the television altar. It may not be possible to have it both ways.

WEA by a nose in singles survey

by BRIAN MULLIGAN

THE LOOMING threat of the two American giants, CBS and WEA, to EMI's dominance of the UK record market is emphasised more clearly than ever in the market survey for the July-September quarter, prepared exclusively for *Music Week* by the British Market Research Bureau.

In one of the tightest finishes since surveys began, just over 0.5 percent separated the top three companies in the analysis of singles' performance. Between first and

second place, the margin was down to 0.1 percent, with WEA's 14.0 percent just being good enough to nose out CBS, last quarter's winners. But WEA's score, although lower than its April-June rating of 15.1 percent, and hardly comparable with CBS (20.0) and EMI (18.7) in that quarter, was still enough to give it the top position for the first time. It was also a solid 4.9 percent better than the company's performance in the third quarter 12 months ago.

The low scores of the top three companies was a reflection of the poor record the majors enjoyed on top-selling chart activity during the quarter. In the list of ten top singles, WEA had only two entries, Ma Baker for Boney M (4) and Fanfare For The Common Man, by ELP (10), with CBS figuring but once with Donna Summer's I Feel Love via the GTO label at number one, while EMI had to look to RAK to give it a lone entry, Hot Chocolate's So You Win Again (8).

But while neither of the top three companies could point to any market share improvement over the previous quarter, Pye logged two top ten singles, Angelo by Brotherhood of Man (2) and Magic Fly by Space (6), and with 10.1 percent in fourth place almost doubled its April-June rating. Anchor, benefiting from its first chart-topper Float On by the Floaters also notched its best singles placing in ninth place with four percent. Twelve months ago Anchor was not among the top 15 companies and in the last quarter had only a 1.6

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Crosby sales surge across catalogue LPs

ALBUM SALES of Bing Crosby have surged, following the singer's death nearly two weeks ago. Music For Pleasure, which has two of his best-selling MCA albums on catalogue, reported that it had gone out of stock within four days of the news, and other companies also claimed widespread consumer reaction.

While the death of Crosby has probably made a comparable impact on public and industry alike as that of Elvis Presley in August, it is unlikely that it will pose the same difficulties over recorded product. Following Presley's sudden death, demand for his albums and singles was so great that RCA was

Pistols draw multiples ban over debut album

by TERRI ANDERSON

CONSIDERABLE PRESSURE from the multiples to have God Save The Queen removed from the track-listing of the new Sex Pistols album, Never Mind The Bollocks, Here's The Sex Pistols, has been resisted by Virgin Records. Far from repentant, Virgin is not only putting out the LP with both God Save The Queen and Anarchy In The UK on it, but is for the first time advertising the Pistols on television — although the form the advertisements will take is not yet certain. There has been an alteration in the new album's tracklisting, but it is only the addition of a track, Submission, which is well-known to Pistols' fans but has not been recorded before.

Having refused to sell the God Save The Queen single, and now being denied the face-saving formula of an LP with that track removed, the multiples have apparently been pushed by their own pre-stated hard line on the issue into banning the new LP from their counters. Describing the attitude of Boots, Woolworths and W. H. Smith as "unbelievably childish", Virgin

managing director Richard Branson added. "They would love to take the album, but having banned the single they can't bring themselves to back down".

He agreed that the title of the LP was also a major stumbling block to acceptance by the multiples. The wording, in Branson's opinion, was the main objection where Woolworths was concerned, but while it might have accepted the title W. H. Smith would not accept the tracks. The release date of the album has been brought forward to this week from next because Barclay has released it early in France. It will

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Yearbook

To guarantee inclusion in the 1978 edition of the *Music Week* Yearbook, all forms must be completed and returned to Louise Fares at *Music Week*, 40 Long Acre, Covent Garden, WC2, by Friday October 28. Late information will not be included.



GEORGE MARTIN receives his award from Michael Aspel as Best British Producer at last week's Britannia Awards. Martin was the busiest celebrity among the winners for he also collected two awards on behalf of the Beatles for the Sgt. Pepper's Lonely Hearts Club Band — best British pop LP — and for outstanding contributions to the recording industry. Other Britannia Awards pictures can be found on page 8.

Mixed response to tv Britannia Awards

by CHRIS WHITE

A DECISION about the future of the Britannia Awards will be made at the December meeting of the British Phonographic Industry, BPI director general Geoffrey Bridge said this week. Last week's event, held at the Wembley Conference Centre, was designed as the prototype of what is hoped will become an annual event, but there has been considerable industry criticism about delays in the tv recording of the awards presentation, and the fact that it was geared more towards a television audience rather than the music business.

Bridge admitted to *Music Week*

that the television side of the event had thrown up "quite a few hitches" and he added that Thames Television had been very apologetic after the awards presentation. He added, however: "Judging by the letters and phone calls that I have received, everything that the BPI was actually involved with, including the post-awards reception and the displays, went off quite well. The general consensus of opinion is that the event should not be dropped — one learns by mistakes, and people should remember that this was the first time such an event involving the record industry had been held."

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NILS LOFGREN "NIGHT AFTER NIGHT"

'LIVE' DOUBLE ALBUM FEATURING

MOON TEARS
REGGAE'S DAY
LIKE RAIN
GOIN' SOUTH
TAKE YOU TO THE MOVIES
ROCK 'N' ROLL CROOK
YOU'RE THE WEIGHT
INCIDENTALLY IT'S OVER
CODE OF THE ROAD
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KATH DON'T GO
GOIN' BACK
BACK IT UP

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NEWS

Destiny takes first prize at Castlebar

from KEN STEWART
CASTLEBAR, Ireland — A song with a strong commercial hook, You Are My Destiny, written by John Brown, 22-year-old brother of Northern Ireland singer Dana, and performed by him and young Dublin singer Mary Clifford, won the £3,000 first prize in the 12th Castlebar International Song Contest.

Brown's song gained victory by just one point over the ballad Something Sad About Autumn, written by Britain's Phil Leighton and sung by Ireland's Frank McCaffrey. Third, from Hungary, was Old Radio Set, written by Tibor Nagy and sung by vivacious blonde Beata Karda.

Although the general standard of the 24 songs in this year's contest was not as high as in some previous years, the event was, on many levels, the best ever and it remains the only truly international popular song contest to be staged annually in Britain and Ireland.

The instrumental section produced a dead heat for first place. The £600 first prize was shared between Britain's Reg Tilsey, who wrote the ambitious Appalachian

Sunset which used the device of a female voice as an additional instrument, and France's Guy Luypaerts who composed the descriptive piece Les Mouettes (The Seagulls). In second place was Sapphire Theme, written by Malta's Sammy Galea.

Financed by the Irish Tourist Board, Radio Telefis Eireann and Berger Paints, the Castlebar International Song Contest this year attracted more than 1,400 entries from countries all over the world and the final night was transmitted live by the RTE. Appearing as special guests were Acker Bilk and Ireland's Gemma Craven.

The remote West of Ireland may seem a pretty unlikely venue for an international song contest but the Castlebar event, masterminded for the past three years by festival director Paddy McGuinness, can claim to be one of the most consistently successful in Europe even though its potential has not always been fully exploited by the Irish record industry.

Efficient organisation, traditional Irish hospitality and colourful staging in Castlebar's Royal Ballroom all helped make the

twelfth contest the most impressive to date.

Among other awards in the Contest were:

Singers of winning song: John Brown and Mary Clifford; **Best Irish-born composer:** Andy Bannon (Tomorrow I Marry My Love); **Best UK composer:** (outside winning song) Phil Leighton (Something Sad About Autumn); **Best Continental European composer:** Tibor Nagy (Old Radio Set).

Best arrangement: Noel Kelehan (Something Sad About Autumn); **Best interpretation:** Eileen Read (Don't Spoil Love); **Best performance among Top Three songs:** Frank McCaffrey (Something Sad About Autumn); **Top singer based on audience reaction:** Beata Karda (Old Radio Set); **Best Duo or Group:** Alex and Aleanor Keenan (Gimme Your Number); **Patron's prize:** Ann Lennon (Country Girl In Love).

There was general agreement that the Song Contest this year benefited by having a jury none of whose members had any commercial involvement in the Irish record or music publishing industry.

Tony Powell leads changes at Phonogram

THE RE-APPOINTMENT of Tony Powell heads up a list of personnel changes at Phonogram.

Powell has re-joined the company to take up a senior post as singles marketing manager. After an eight year association with the company, Powell attained the position of product manager before leaving in late 1976 to become managing director of GM Records.

Paul McNally has joined Phonogram as product manager for the Sire label. After leaving university in 1973, he worked for Warner Brothers Music for two years before becoming promotion manager for Elektra/Asylum.

Within the last few weeks, the company's London-based promotion team has been strengthened by the addition of Kenny Barker and Stan Haldene.

Barker has had considerable promotion managerial experience over the past 16 years working for both record companies — EMI, Polydor/Atlantic and A&M — as well as music publishing.

Haldene was a professional musician playing bass guitar with Alan Brown and the John Barry Seven, before deciding to gain commercial and sales expertise as a senior inspector with the Equity Law Insurance Group, often acting as a special music business advisor.

CHRIS GARROD has been appointed to the board of Garrod and Lofthouse, the printing and packaging group. The appointment took place last week to coincide with his 28th birthday. Chris Garrod has worked for the company, started 25 years ago by his father Norman Garrod, since 1969. He spent five years on technical training, has worked in the firm's factory and also studied printing processes with a German company. Three years ago he came first in a cost accountancy examination held by the British Federation of Master Printers. Since 1974 he has been managing the firm's Caterham factory which handles record sleeve production.

JACK STEWART GRAYSON has joined Arista as creative services manager, replacing John Dyer. He was previously with EMI, managing the MAM, Target and Splash labels.

DAVE ADAMS has been appointed to the newly-created position of commercial marketing manager at CBS Records. He will be particularly concerned with current and future market opportunities across the catalogue, both full and mid-price, pop and classical. Previously Adams was with Phonogram for five years.

MUSICAL CHAIRS

JUDITH RILEY has been promoted to assistant manager of United Artists Records' press office, and Terri N. Berg is appointed assistant manager of overseas promotion.

MARTIN JENNINGS, at one time deputy managing director of Warner Brothers, has joined Pye as marketing executive in the international division, replacing Peter Gooch, who is leaving the company to work abroad.

MICHAEL ROSS has been appointed art director of A&M Records, following the vacancy left by the recent death of Fabio Nicoli. He was art director for Rocket Records and DJM Records, and had previously been assistant art editor of *The Observer* newspaper. Another promotion within the A&M art department is that of Nick Marshall who becomes creative design manager.

Tony Burfield has been appointed to the board of directors of A&M Records. Burfield has been with the company for five and one-half years and is head of artist development.

CHRISTINE ELDRIDGE has been appointed press officer at Arista to work with Howard Harding. She has worked at A&M as European promotion manager, and in the CBS press office for four years. Lesley Turnbull has joined Arista's international department from GTO, where she has worked both in the publishing and record companies. She is now to deal with international promotion and artist liaison for Arista's UK and US product throughout the world.

MIKE EVERETT, formerly manager of RCA's UK a&r division, and international director based in New York, has joined Pye as deputy director of a&r, reporting to Peter Prince. Alan McLachan, until now in charge of US licensed product for Pye is moving over to the domestic division as a&r manager. He will be working with Brian Justice in looking for talent, and will report to Peter Prince.

ROBB EDEN has left EMI EAR, where he was public relations officer based in Holland, to start his own independent promotion and PR company.

Headquartered at 29 Gloucester Place Mews, London W.1 (01-935 2750) and known as Contemporary Music Consultants, it will specialise in independent disc promotion.

Before his spell at EMI EAR, Eden was national promotion manager of Capitol UK.



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YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(October 25, 1967)

IN ANNOUNCING increased audience response to Radio-1, controller Robin Scott stresses that existing needletime allocation of seven hours daily is "not to the public's advantage" . . . EMI rush-releasing Sir Malcolm Sargent tribute record . . . Page One makes first releases in its new Ska Beat series . . . new Ember Speciality label debuts with singles by King Curtis, Eddie Floyd and Glen Campbell . . . Warner Bros. acquires Atlantic for £6 million . . . RR notes growing reputation as a songwriter of Deram singer David Bowie whose latest single is entitled Silver Tree Top School For Boys . . . Jack Florey joins CBS as pop product manager . . . American Decca due to launch independent UK operations in January.

(October 28, 1972)

DEREK GREEN named managing director of A&M . . . Island and B&C terminate partnership in Trojan label . . . Laurie Krieger completes purchase of Soho Records shops from Pye for about £300,000 bring strength of Harlequin chain to 43 outlets . . . Charlie Gillett starts Oval label . . . Polydor takes over as leading singles company and Bell as leading label in July-September market survey . . . Bay City Rollers with Manana win fourth Radio Luxembourg producers' grand prix . . . following Phonogram signing of Status Quo Pye claims group still under worldwide contract . . . Mouldy Old Dough by Lieutenant Pigeon gives Decca a number one single . . . My Ding-A-Ling by Chuck Berry a new Top 50 entry at 38.

Robot figures in EMI's campaign for Queen

EMI IS launching a £20,000-plus promotion campaign for Queen's *News Of The World* (EMA 784) which is designed to run from the album's October 28 release date up to Christmas and beyond.

In the vanguard of the push has been the group's current 45, *We Are The Champions*. Now press support for the £4.10 LP begins, with advertising in four consumer music weekly's — *New Musical Express*, *Melody Maker*, *Sounds* and *Record Mirror* — this week and next.

There will be flyposting of a 60in. by 40in. poster in London, Birmingham, Manchester, Liverpool, Glasgow, Leicester, Leeds, Southampton, Bristol and Cardiff in November, and posters (four per station) in 19 London Underground locations during that month and December.

EMI is laying great emphasis on visuals in the campaign, deriving from the gatefold front cover design of the album, which features a robot character of science fiction origins. This robot will come in 5ft. 3D cut-out form for key retail accounts — which will also receive double-crown posters — to use either in-store or with window displays (it is backstrutted and free-standing).

An additional item is a fibreglass robot browser unit, which will be supplied to dealers who take pre-specified quantities of *News Of The World*.

Queen have already embarked upon in-person promotion on tv and radio, prior to their late October departure for a US tour. A two-hour radio special will be broadcast by the BBC on December 25 and 26 (one hour per day), while the American trek will provide footage for a television documentary to be screened some time in the New Year.

EMI believes the Christmas activity will stimulate extra business for *News Of The World* beyond its initial action. The company is also planning to play a 20-minute video film of Queen in selected London stores in December, and it is highly probable that this scheme — a variation on the in-store video test EMI implemented earlier this year — will move into the provinces.

Marketing manager for the EMI label, Ian Groves, would not disclose his sales target for the Queen album, but is confident that it can match and eventually outstrip the performance of the group's *Day At The Races*. Since its release last December, that LP has sold some 400,000 copies.

IN A CALCULATED move to keep the Elton John Greatest Hits Vol. II album up with the best sellers until Christmas, DJM has waited until the LP was high in the chart before starting its £50,000 promotion campaign. After entering at 38 and moving within a week to 13, Vol. II has this week yielded two places, but DJM Records managing director Stephen James is confident that the intensive radio and press advertising campaign will achieve its object.

Two 40-spot total audience packages have been booked on independent local radio, the commercials being heard on Capital, Clyde, BRMB, City, Piccadilly, Hallam, Thames Valley, Trent, Metro, Orwell and Luxembourg during two separate weeks — the current week from October 24 and that beginning November 7. The series of five radio commercials with different music beds spanning most of the tracklisting, have been made for DJM by Capital's Kenny Everett, and James feels that he has produced advertisements which will be highly effective with a wide age range.

Extensive press advertising has also been organised in the *Daily*

CAMPAIGNS

Mirror and music papers, and in response to requests from retailers, 21 local papers in major conurbations are also being used this week. In-store promotion material available includes 4,000 colour posters, and window displays. James points out that with sales at the current level the campaign should pay for itself before Christmas, and even provide funds in advance for the New Year tv campaign, which is intended to ensure that the LP goes on selling through what James refers to as the "winter selling period" — until March.

PHONOGRAM IS mounting a large-scale promotional campaign around the release of Status Quo's new album *Rockin' All Over The World* and the band's 27-date UK tour.

Radio advertising has been booked around the country and the album will be advertised on the scoreboard at half-time during the England/Italy football match at Wembley in November. Press advertising includes full pages in the consumer rock press, followed by double-page spreads with spot colour.

Window displays in more than 3,500 stores will consist of posters and four feet-high three-dimensional window stand props featuring a globe with Status Quo lettering on the back board.

RADIO COMMERCIALS will support the release of the Gordon Giltrap Band's new album, *Perilous Journey*, on Electric Records (TRIX4). Radio spots spread over two weeks have been booked on Capital, Piccadilly, City and Tees, and back-up promotion includes 200 window displays in major London stores, T-shirts, posters, badges and stickers.

POLYDOR IS backing the new Pat Travers album *Puttin' It Straight*, with extensive radio, press and poster advertising. Full page advertisements in the major consumer music papers and *Time Out* begin this week, leading up to Travers' Hammersmith Odeon concert on November 20.

Commencing October 31 60-second radio advertisements will go out nightly on Clyde, Capital, City, BRMB, Piccadilly, Hallam and Metro, with a second run provisionally set for November 7.

Four-colour double-crown posters will be displayed on 1000 London underground sites in November, with 50 additional Central London sites advertising the Hammersmith concert. Store display material will be in the form of posters and display boards. Travers' UK tour began last Friday (21).

HEAVY RADIO advertising forms the backbone of Polydor's campaign to push the first Roxy Music compilation, *Greatest Hits* (Polydor 2302 073), which contains all their singles successors and current chart item *Virginia Plain*.

A total of 45 45-second spots will be heard on each of Radios Capital, Clyde, BRMB, Beacon, Piccadilly, City, Metro, Hallam, Forth and Tees in the three weeks beginning November 2. Full page advertisements will appear in *Melody Maker* and *NME*, quarter pages in the *Sun*, *Daily Mail* and *Daily Mirror*.

Posters will be displayed on 300 16-sheet sites on the London Underground. In-store display includes 4-colour posters double-sided cardboard 'gold' discs, browsers and streamers.

Wilde Rock video return

WILDE ROCK, the record promotion company, is intending to relaunch its video tape after a delay of several months. Since the company's video division was launched about 12 months ago, four such tapes have been produced, the last in the Spring. However, new general manager Tom Murphy said this week that in future there would be at least six video tapes per annum, starting with a special Christmas tape in December.

Murphy arrives at Wilde Rock from RCA, where he spent seven months as national sales manager. He started his career in the EMI sales force in 1971, later appointed area sales manager for Scotland, then northern sales manager. Following the departure of Gerry Oord to RCA, Murphy followed to head the sales force.

He told *MUSIC WEEK*: "Wilde Rock has been keeping a rather low profile since the departure of director Bruce Wilde, but the company has been around for three years now and I believe is now fully accepted by both dealers and record companies as a viable service. However there is still a lot of potential for us, and Wilde Rock has still a lot to do to consolidate this earlier success."

One of the company's first priorities would be to re-launch the video promotion scheme, Murphy added, aiming at a new tape every two months. "In addition we are still getting new subscribers to the Wilde Rock tape promotion at the rate of about 50 per month, and the total number of recognised retail outlets is around 1,000. The company recently introduced an annual subscription of £12 for retailers — although previously it was a free service we felt that if people were willing to pay a small fee, then they were at least genuinely interested in the scheme."

Wilde Rock's distribution manager is Pat Meads, who has previously worked in marketing for both DJM and Decca. June Bolan is assisting Murphy.

America's Paul Drew set for MW Forum

ATTENDANCE AT next month's *MUSIC WEEK* Broadcasting Forum promises to be the best, as the number of delegates and speakers near the 100 mark. The Forum is to be held on the island of Jersey from November 18-21.

Radio Luxembourg, BBC Local Radio and the ILR stations, Clyde, Trent, Beacon, Thames Valley, Hallam, Forth, Pennine, BRMB, Tees, Capital, Swansea Sound, City and LBC have already registered delegates, panellists or speakers.

Among record companies participating will be EMI, CBS, WEA, Anchor, Decca, Ariola, GTO and Polydor. Chappell Publishing, ATV Music, Marden-Kane Radio, Gallup Polls, Shell Promotions, Air Services, Broadcast Marketing Services, the MCPS, Air Ed, Laserscan, the IBA and ITN, are others who will be represented.

Among the guests will be American programme consultant Paul Drew and Canadian Al Mair, president of the Canadian equivalent of MCPS and director of its PRS. The conference is to be chaired by broadcaster and journalist Gillian Reynolds.

The forum programme and registration form can be found elsewhere in this issue of *MUSIC WEEK*.

DOOLEY

NOW IN prospect — a closer liaison between Phonogram and Tony Stratton Smith's Charisma Records industry speculation is that David Betteridge's destination is one of the American majors — but one long-shot tip has him Decca-bound anticipated — licensing deal between WEA and Lightning's record label there's no holding the Decca share prices — up a further 55p last week to 580p, with the A-shares climbing 45p to 550p onward and upwards — *Smokie's Greatest Hits* now a 1.5 million seller ex-America, while their new *Bright Lights And Back Alleys* album has a European, including UK, advance of 400,000 copies.

BUMPER TOUR time again for WEA — with *Yes*, *AC/DC*, *Boney M*, *Suburban Studs*, *Ray Stevens* and *Dave Edmunds* touring here — Hit *The Road John?* but staff now believe that November *Aretha Franklin* concerts are off, the singer having changed her mind apparently company also gets a namecheck title on new *Sex Pistols* album — a tribute, perchance? what we have all been waiting for — from October 31-November 4, London will be hosting the 31st annual convention and competition of America's Sweet Adelines Inc. an organisation of female harmony and barbershop-style groups — all 5,000 of them will sing next Monday lunchtime on the steps of the Albert Memorial.

RAINBOW THEATRE request to use name for record label turned down by Henry Hadaway Organisation, which owns Satril label, which had previously registered the name RCA's north-east area manager Trevor Charlesworth and family winners of slimming contest which names them the Fittest Family In Britain a daughter Amanda to Anchor pressman Charlie McCutcheon and wife Patricia and a son Mark to Phonogram advertising manager Brian Baird and wife Linda ditto Peter Buckleigh, EMI general manager of pop marketing and wife Lesley A&M m.d. Derek Green in St. Mary's Hospital, Paddington, with suspected glandular fever.

GTO STAFF intrigued to hear from Donna Summer that until she arrived in Britain she did not realise she had changed labels but missing from company's pre-concert dinner on Sunday at the Carlton Tower were the singer (on stage at an extra early show) and m.d. Dick Leahy, in America plotting future plans of *Heatwave* whose *Too Hot To Handle* album has gone gold and who are tipped to hit Number One with *Boogie Nights* single.

AFTER LAST week's goings on at Wembley will it be a case of Geoffrey Bridge Over Troubled Waters? to attend Phonogram playback for media of his album *After The Lovin'* Tony Monopoly interrupted Italian holiday in America, RCA releasing Elvis Presley version of *My Way* as a single due to be published shortly, Kenny Everett's book *Captain Kremmen* and the *Krells* Chiswick's *Skrewdrivers* LP has 26-minute playing time — not 13 as reported.



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NEWS

Top name changes at Luxembourg

by GODFREY RUST

DJ TONY Prince has become Radio Luxembourg's programme director, in a week which also sees the announcement of two new presenters joining 208 from local radio.

He takes over from Bob Stewart, who has been promoted to become Luxembourg's station manager, based in the Grand Duchy. Prince will operate from Luxembourg's London office, in a move designed both to strengthen the management team in Luxembourg and counter the problems of running programming from two different countries.

Both will remain on air, but Stewart — who only became programme director earlier this year following the departure of Ken Evans to Anchor Records — will cut down his current output.

Sex Pistols

FROM PAGE 1

carry the usual Virgin rrp of £3.89.

Branson pointed out that despite the decision of the multiples, the LP, at the time of release, will have been shipped gold — advance sales being 125,000 copies. "After 18 months' build-up to this album, I think it will be the independents' biggest seller ever, which is great. I think that where the multiples are concerned it is up to them to grow up; probably being banned by them is even doing the Pistols, with their image, some good, and they have shown they do not need the multiples to sell. But it is a pity for any kids who might want the record but have no independent dealer in their area."

The new single from the album, titled *Holidays In The Sun*, has also run into minor, and quite unexpected problems. The picture bags of the first pressings used the front of a brochure issued by Belgian Travel Service, and an objection from the firm caused Branson to immediately call in the bags; 60,000 were destroyed last week, and 100,000 copies have now gone out in plain bags. "There are no plans to make new picture covers," he said, "because with a likely top five placing this week, it will be history before we can get new bags made."

The tv campaign for the album is scheduled to start in mid-November, and it will be national. "Everyone knows the Pistols, and the important thing is just to let them know the LP is out. We are not cutting dealer margin or selling in specifically on the campaign, so the advertisements will be very short ones; it is a heavy sell to the public."

The two new Luxembourg djs — needed because of Stewart's new job and the departure of Peter Powell to Radio 1 — are Mike Read, from Radio 210 in Reading, and Rob Jones from Radio City in Liverpool.

Read, 26, has been at 210 for 18 months, where he presents the drivetime show. He has also collaborated with songwriter Tim Rice and Radio 1 dj Paul Gambaccini on the Guinness Book of Hit Singles, due out soon.

Jones, 22, has been at Radio City since the station went on air three years ago, and currently presents weekend breakfast programmes on Saturday and Sunday, plus a US top 20 show. He is also production manager of the station.

Both djs will start out on early and mid-evening shows, but as part of Luxembourg policy will be "fielded" around different shows to give them a feel of the station. Both will join before the end of the year.



PRESIDENT OF A&M Records US, Gil Friesen, flew into London especially to see Elkie Brooks' recent concert at the Royal Albert Hall, and he and his wife, Judy (first and second left) are pictured here at the post-show party with Brooks and A&M UK managing director, Derek Green.

WEA top singles

FROM PAGE 1

percent share. The death in August of Elvis Presley continued to improve sales activity at RCA — number five company and number two label on both albums and singles.

EMI's free-spending tv promotion activity was obviously a factor in keeping the company comfortably out front on albums — 18.2 percent against CBS' 13.6 and WEA's 13.3 — but it is worth noting that 12 months ago the shares were EMI 24.3 percent, WEA 10.3 percent and CBS 9.9 percent. It is also notable that while 20 Golden Greats by Diana Ross and the Supremes gave EMI the top spot among the 30 best-selling albums, the Beatles *At The Hollywood Bowl* didn't figure at all. EMI's other Top 30 entries were Smokie's *Greatest Hits* (28) and *Dark Side Of The Moon* by Pink Floyd (30).

Top three labels were: Singles — Atlantic (6.5), RCA (6.4) GTO (4.8); Albums — CBS (8.8), RCA (6.3), Polydor (6.0).

Full details of the July-September market survey and *Music Week's*

breakdown of chart performance by artists, producers, publishers and writers will be published in next week's paper.

Industry cup

THE DRAW for the first round of the Music Industry Football Cup was made at the Coach & Horses, Poland Street by Radio 1 Executive Producer Teddy Warrick last Friday:

Radio 210 (holders) v Caroline Records, Phonodisc v Electric, Phonogram v CBS Manufacturers, Pye v Eddie Piles, Frier-Mier v K-tel, Lightning Records v ATV Music, Guest XI *New Musical Express*, CBS Records v HMV, Chrysalis/Melody Maker v Virgin, PRS v DJM, *Music Week* v Stanley Accrington All Stars, GTO/RAK v LBC, Carlin/EMI v Words & Music, Arnakarta Music v Contempo, Lugtons v RCA, *Evening News* v *Evening Standard*.

Games are to be arranged by the teams involved and played on or by the weekend of November 26/27.

Crosby death— catalogue booms

FROM PAGE 1

inundated with orders and ran out of stock. Because Crosby's 50 available albums are spread amongst several different labels, it is easier for the individual companies — including United Artists, MCA, Polydor and Decca — to cope with demand.

Similarly, although within ten days of Presley's death, several of his singles had made the top 50 and he had as many as 14 albums in the top 60 LP chart, it is likely that Crosby's albums in the long-run will achieve parallel sales. With the exception of his TV-promoted 2LP *Live At The Palladium* package, the singer has always enjoyed strong catalogue sales in the UK, without necessarily charting.

MCA marketing manager, Stuart Watson, reported: "We have reissued Crosby's White Christmas single every year and the sales have usually averaged between 5-6,000 naturally much larger sales are anticipated this time. The orders have been flowing in for the Best Of Bing Crosby album, and there is a lot of consumer and dealer interest in the new Bing And Co. LP. However, the album which will probably command most of the attention is a 20-track compilation which is currently being put together in the US and which will be the definitive Crosby collection."

Following news of Crosby's death, United Artists Records' offices were inundated with phone enquiries and personal callers. "A lot of people rang to ask about his records, but surprisingly a lot also called just to say how sorry they were to hear the news," a spokesman said. "It really seemed that his death had affected everyone personally — just about every phone call for two days was concerning Bing Crosby."

UA general manager Cliff Busby said that there had been a "tremendous" response to the singer's three available UA albums. "Sales have particularly picked up for the *Beautiful Memories* album which was issued three weeks ago, and the single *That's What Life Is All About* is also doing well. Everyone seems to want a souvenir of Crosby," he said.

Music For Pleasure sales and marketing manager, Ted Harris, added: "Within a couple of days of his death, we had orders to cover

everything that we had in the building. Our two titles, *When The Blue Of The Night Meets The Gold Of The Day*, and *Christmas Is A-Coming*, are being pressed again. We are anticipating a large demand, particularly in view of the Christmas market."

Polydor is also confident of strong sales for its *Seasons LP* issued next week. Advance sales within four days reached 20,000 units for the album which features Crosby's last recordings. Decca also reported an upsurge in its Crosby LP sales. The company is planning a 2LP set for the Christmas market, called *Bing* (Decca DBC 1/2), retailing at £4.99. The albums will include recordings made during 1975 and 1976, as well as archive material from the early Thirties. Producer Geoff Milne said that there would be five previously unissued tracks, including the singer's only version of *That Old Black Magic*. In addition, Decca has re-issued two more Crosby singles, *There's Nothing That I Haven't Sung About* (F13737) and *Where The Blue Of The Night Meets The Gold Of The Day* (F13740).

LETTERS

CONTRARY TO the impression given by your Jazz reviewer, Selecta is not solely responsible for the distribution of Tony Williams' *Spotlite* label. The fact that Hawkins' *Blowing Up A Breeze* made number eight in the jazz best-seller charts was due largely to the distribution of Jazz Services and Cadillac Music as in fact it hit before Selecta had taken on the label. Jazz Services and Cadillac are continuing to wholesale *Spotlite* and to judge from current figures are doing so with even greater success than before.

JOHN PILGRIM, 7 Kildare Road, Manchester M27 3AB.

I HAVE recently noticed that my name has been associated with that of Paul Inder, both in the national press and on television. While I wish this young man every success, I have no intention of involving myself with him and have certainly never made any offers along this line.

STEVE O'ROURKE, Manager, Pink Floyd.

Industry criticises awards presentation

FROM PAGE 1

Bridge said that the awards' future would be discussed at the next BPI meeting. "Some people feel that to have the event every year would be too regular; it has been suggested that the awards should be held every two years because that allows more time for achievements. There has also been criticism that we should not have tried to cram 25 years of music into a 60-minute tv show. The Britannia Awards were originally planned to commemorate the centenary of recorded sound, and there had to be a time-limit set — it could have been five, ten or a hundred years, but we chose 25 years because of the Queen's Silver Jubilee."

Replying to other criticism that the awards had ignored pioneer names from the Fifties, Bridge added: "The voting was carried out by members of the industry, and I can only assume that a lot of people involved in the voting procedure

were not even born 25 years ago, or were too young to remember the names of that time. The major disappointment so far as I am concerned is that more award winners could not be there in person. In particular, I am disappointed that not even one Beatle turned up to collect the group's two awards."

Len Wood, EMI's group director records and chairman of the BPI, also registered his disappointment at the lack of names at the presentation. "It isn't entirely fair to criticise artists for not turning up because they obviously have other long-standing engagements. I do feel though that there were not sufficient live appearances and while Michael Aspel made the announcements and some of the presentations quite adequately, it would have been more interesting from the viewers' point of view if every act had been presented with their award by another personality."

Wood added: "I think in future more artists will find it convenient to

be there in person, particularly when they see how this presentation turned out. The programme when edited and broadcast was quite good tv entertainment — if we are to have further awards of this type, then we must learn by our mistakes. Whether the Britannia Awards do become an annual event has yet to be decided but assuming that they do, then what we need to do for the future is have a more theatrical entertainment."

Wood also said that he could understand criticism that the awards seemed to be more geared towards the tv millions rather than the record industry itself, but he emphasised that the televising of the event was in itself extremely important. "If it is no good for television, then it is no good for us either. If the event had gone out live, instead of being recorded, then we could have had mistakes which would have repercussions for a long time. In fact Howard Thomas, the chairman of Thames TV, wrote a letter of thanks

to me for the BPI's co-operation."

Louis Benjamin, chairman of Pye Records, said: "Any facet of showbusiness can always be improved upon after the event. I think people should bear in mind that this was a massive job to be undertaken by the BPI, and it was also the first of its kind. To try and cram 25 years of recorded music into an hour-long programme is a phenomenal undertaking."

"Under the circumstances I think it was a very praiseworthy effort. The aim of the event this year was to appeal to 12 million tv viewers but I think that next time the decision must be taken whether to cater for that audience or make the event a theatrical entertainment," Benjamin added.

Other industry figures were not quite as complimentary. United Artists Records' marketing manager, Denis Knowles said: "I don't know of any similar function in the music industry that I have

been to, whether it be a music press presentation or the Britannia Awards, that hasn't been an anti-climax. I often feel embarrassed for the artists. Maybe it is because we are a very blase industry and don't respond to those who do get the awards."

"I recently returned from the Country Music Association awards presentation in Nashville which was done live on tv for 90 minutes, and went out coast-to-coast. The Americans are clearly much more geared towards this type of operation. Even the British film industry seems to handle this kind of thing much better, probably because of the use of video material. Next time the record industry has an awards presentation, it should adopt the policy of the film industry and give everyone dinner beforehand, and get people in a good mood first. It is no use treating industry people the way that they were treated last Tuesday, telling them when to applaud and when to be quiet."



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STMA8031

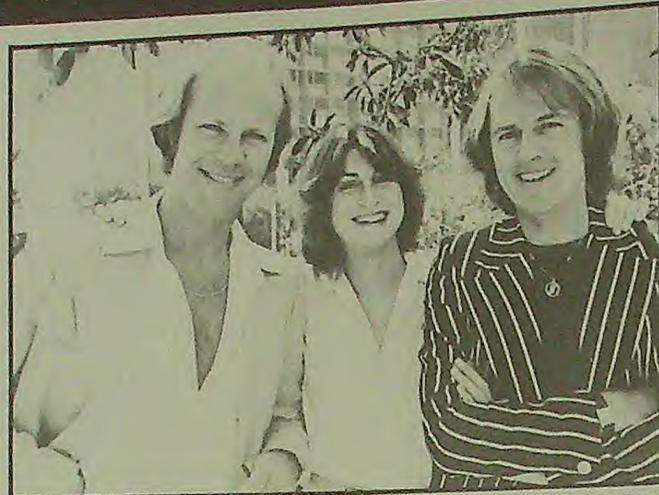
Produced by Richard Perry



NEWS



THE CONSEQUENCES of making a triple album boxed set are that people are likely to name a record press after you. At least, that is what happened at Phonodisc recently when Lol Creme and Kevin Godley visited the factory to see copies of their *Consequences Gizmo* set rolling off the presses. Pictured with the *Gizmo* duo are Phonodisc factory director Vin Gowland (right) and factory manager Alan Pearce. Creme and Godley are the second stars to be immortalised in this way — they join Twiggy in this unusual honour.



SINGER/SONGWRITER Rory Block has been signed to *Chrysalis* on a long-term world-wide recording contract. *The New Yorker* has her first album under the deal, *Intoxication*, released on October 28, and amongst musicians featured on the LP are Bill Payne and Sam Clayton of Little Feat. Pictured above (left to right) are Terry Ellis (President of *Chrysalis Records Inc.*) Rory Block and Roger Watson (*Chrysalis US a&r manager*).



A&M'S FIRST new wave signing since hiring and firing the Sex Pistols last Spring is Squeeze, South Londoners who previously recorded for their own Deptford Fun City Label. John Cale, producer of their debut single, *Pocket Of Three*, has been called in to cut the band's initial A&M album. Pictured here with Squeeze are Cale (third from left), manager Miles Copeland (centre, back) and A&M managing director Derek Green (first right).



PHONOGRAM HAS signed Opportunity Knocks winners, the Duane Family, an eight-piece act from County Kildare, Eire. They debut on Philips with a revival of Carole King's *It Might As Well Rain Until September*, produced by Phonogram a&r chief, Rodger Bain, who is pictured here with the group.



FIRST WITH the News is GTO Records, which has signed the four-man band of that name to a three-year worldwide recording deal. News is currently writing material for their single and album debut, set for early 1978. Pictured here are (from left) Tony Aberstone of A&R Management, Graham Culpin and Ackeroyd Smith of the News, GTO managing director Dick Leahy, and Alex Riachi of A&R Management.



PVK RECORDS has signed Freddie Starr to a worldwide recording contract, and the entertainer-singer debuts with a 45 revival of Buddy Holly's *Think It Over*. An album, *Freddie Starr*, follows in November, featuring rock & roll classics and one complete side devoted to Presley songs in a special tribute. Meanwhile, the artist who is just closing a two-week season at the London Palladium, is pictured here with PVK's Peter Vernon Kell.



CHAS CHANDLER'S Barn label has signed the Depressions to a recording contract, and their debut single is *Living On Dreams*. Pictured here with Chandler (seated at desk) is, from left, Pebble Beach Studios chairman Adam Steff, Eric Wright and Andrew Garvey of the Depressions, manager and producer Paddy Birgin, Dave Barnard of the Depressions, Barn Publishing managing director Stan Mortimer, Pebble Beach Studios managing director Andy Cowan-Martin and Frank Smith of the Depressions.



HARVEST HAS re-signed Strapps to a three-year worldwide recording deal, and the band will be recording its third album in December. The deal follows two LPs released under a lease tape arrangement with Harvest. Pictured (from left, standing) are Harvest press officer Andy Childs, senior Harvest product manager Freddy Cannon, Mike Underwood of Strapps, Harvest label manager Frank Brunger, EMI general manager, international, Paul Watts, Strapps manager Neil Stafford and Harvest promotion manager Geoff Scourfield. Seated: Joe Read and Ross Stagg, of Strapps.

Loyal to the objects of the PRS

I WAS interested to read your John Hayward's article (*MW*, Oct. 1) and note Mr Trevor Lyttleton's continuing campaign to change the constitution of the above Society. Until recently I held the position of theatres consultant with the PRS, have seen many changes, and have enjoyed some 20 years' happy association with composer and publisher members. I am accordingly very disturbed to learn of the alleged exorbitant loans granted to certain present-day executives, and the reluctance of the Council to furnish a full list of voting members for public scrutiny. As one still loyal to the objects of the PRS I hope that Mr Lyttleton and his fellow dissidents will succeed in their efforts to democratise the Society and maintain its good name.

S. JOHN SAUNDERS, 8 Robin Hood Road, Bishops Stortford, Herts.

WE READ your feature about British musicals with great interest and notice that your contributor thinks that Tony Harch and Jackie Trent's show *The Card* is dead. It will interest you and your readers to know that quite the contrary is the case. Our company acquired the English-speaking amateur rights in this show and so far there have been well over 50 separate productions, both here and in Australia. Also we are in negotiation regarding several planned European productions. *The Card* is in fact a highly successful show with a big career still in front of it. **RICHARD TOEMAN**, Josel Weinberger Ltd., 10-16 Rathbone St., W1.

SUBSEQUENT TO RSO's recent press statement announcing the appointment of Charles Negus-Fancey as acting Managing Director, Mr Negus-Fancey's appointment as Managing Director of the Stigwood Group of companies has now been confirmed. **HELEN WALTERS**, Robert Stigwood Organisation, London W.1.

MY PRESS release of October 6 seems not to have made it clear that Chappell have the right to print and distribute only the Martin-Coulter Music titles, i.e. from *My Boy* onwards. I should therefore be grateful if you could draw attention to the fact that *Puppet On A String* and *Congratulations* are, in fact, published and distributed by EMI Music. **MARY JENNINGS**, Publicity Manager, Chappell, London W1.

I HAVE just read with great interest your article on *Rare Rockabilly Reissues* (*MW* October, 1).

Under separate cover, I have airmailed an album of Bill Haley entitled *Golden Country Origins* the contents of which were recorded in the late Forties. This album shows the origins of Haley's music and displays his talents as a great country singer and yodeller. The masters were recorded by Arzee Music & Recording Company in Philadelphia, US, but the whole concept of the album, including packaging and artwork, were created in Australia by Grass Roots Records. The album will be nationally released in Australia in early November and distribution will be handled by Phonogram.

As Grass Roots Records has exclusive rights in the sound recording for the territory of the world excluding US and Canada, I would be interested to talk to record companies in the UK who would be interested in releasing this product.

PHIL MATTHEWS, Grass Roots Records, PO Box 243, Epping NSW 2121, Australia.



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“Sings for someone you love”

featuring his new hit single

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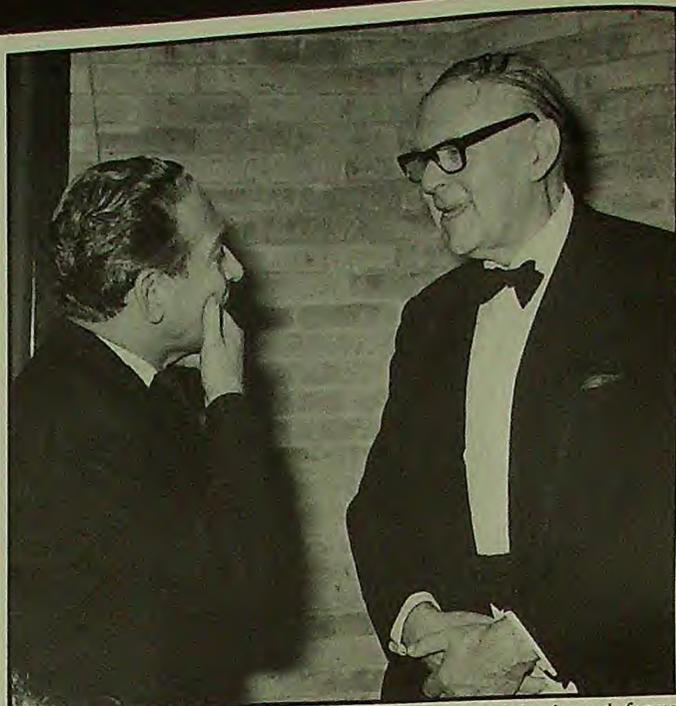
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NEWS

Britannia Awards '77



CLIFF RICHARD applauds Simon and Garfunkel as they accept awards for *Bridge Over Troubled Water*, best international single and album.



LOUIS BENJAMIN chairman of Pye (left) and Sir Joseph Lockwood, former chairman of EMI, discussing the events of the evening.



GARY BROOKER (left) and Procul Harum perform their classic *A Whiter Shade Of Pale*, named (with Queen's *Bohemian Rhapsody*) as Best British Single.



EMI STAFFERS past and present (left to right) — former house producer Norman Newell, EMI Records m-o-r division g.m. Vic Lanza and two EMI Music executives Kay O'Dwyer and Maurice Clark.



LEN WOOD, EMI group director records and music and BPI chairman, receives from compere Michael Aspel his Britannia Award for outstanding contributions to the record industry over 25 years.



FREDDIE MERCURY of Queen receives the congratulations of Roy Featherstone, managing director MCA-UK, and promoter Harvey Goldsmith.



WILKIE WILKINSON, engineer on the *War Requiem* recording — best classical orchestral LP — accepts the award posthumously on behalf of Benjamin Britten.



A GROUP of showbusiness veterans (left to right) — artists' manager Charles Mather, Tito Burns who produced the show for the BPI, Cliff Richard and Evening News columnist James Green.



JULIE COVINGTON, most promising new artist winner, giving a hint of a hit to come with a spellbinding version of *Only Women Bleed*, her first single for Virgin.



PIËT SCHELLEVIS, president of Phonogram International, (left) chatting with Steve Gottlieb, chairman of Polygram Leisure UK.

**THE BEATLES
CLIFF RICHARD
QUEEN**

Silver Jubilee Britannia Awards Winners.



All together

The George Mitchell Minstrels and the Joe Loss Orchestra.

Two all-time favourites together for the very first time – on EMTV7. Singing and playing 30 Golden Greats. Each one especially recorded for the occasion.

With a line-up like this it's going to leap-frog straight into the charts especially as we're putting over £250,000 behind it – £203,000 on national T.V. advertising alone.

Everyone's going to know about it.

And so that they know where to get it we've got a real knock-out 3D display for your window along with full supporting material.

So make sure you order it and display it in good time for the release date of October 28th.

Recommended retail prices are £3.89 for discs, £4.10 for cassettes and cartridges and you've got full S.O.R. until 31st January next year.

If ever there was a sure-fire formula for success EMTV7 is it.

So, one more time, order it and display it.

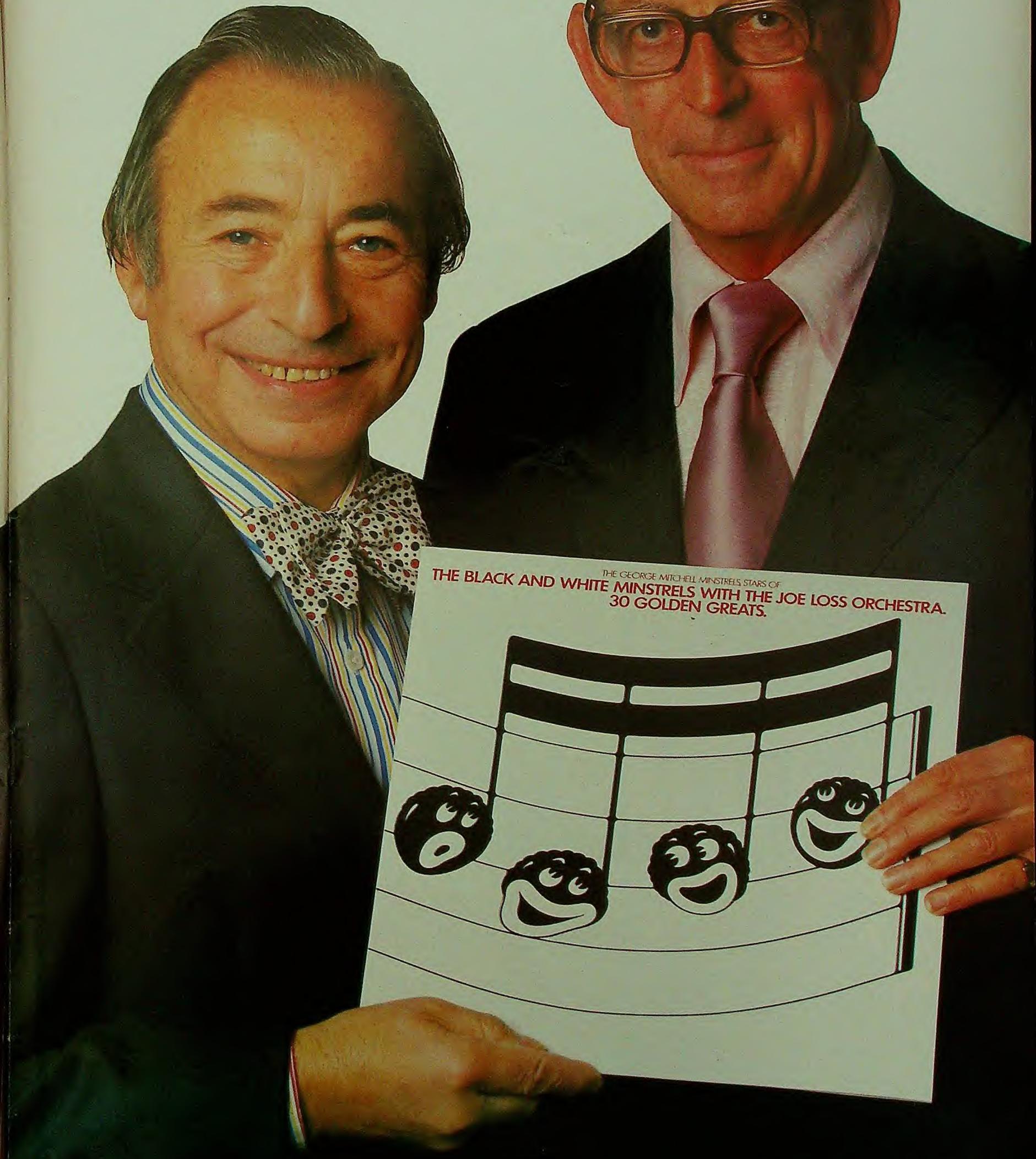
Then sit back and listen to your till sing-along with these numbers.

Side one: Baby Face, Ain't She Sweet, A Good Ole Mammy Song, Nostalgia, Home Town, Strollin', Underneath The Arches, Viva Espana, Happy Feet, I Want To Be Happy, Happy Days Are Here Again, Consider Yourself, Mame, Tzena-Tzena, Hava Naguila.

Side two: Bring Me Sunshine, Una Paloma Blanca, Dance In The Old-Fashioned Way, You Are My Sunshine, Laugh A Happy Laugh, The Continental, The Piccolino, When The Red Red Robin, Hopscotch, Mexican Shuffle, Tijuana Taxi, La Bamba, Rock Around The Clock, Little Brown Jug, When The Saints Go Marching In.



r now.



THE GEORGE MITCHELL MINSTRELS STARS OF
THE BLACK AND WHITE MINSTRELS WITH THE JOE LOSS ORCHESTRA.
30 GOLDEN GREATS.



EUROPE

RCA Italiana success with national tour

MILAN — The value of RCA Italiana's national promotional tour GG 77 this summer in introducing upcoming talent to retailers was emphasized at the company's marketing and sales conference at Stresa on Lake Maggiore.

And Domenico Corsi, distribution manager, recalling the success of the tour as a showcase, said RCA Italiana involvement in the national pop scene was further enhanced by product by the distributed domestic labels, such as CIV, IT, Ultima Spiaggia and Numero Uno.

As to foreign catalogues, delegates' attention was focused on albums by Al Stewart and the Ramones, on singles by Iggy Pop and Larry Martin's Factory, and on

a new licensing deal with Salsoul Records.

Giacomo Peroni, sales promotion manager, introduced the company's newly-appointed branch promotion men, each assigned a regional area to meet needs of the spread of local radio and television stations and to facilitate contact with regional press and concert promoters. Regional promotion manager is Fabrizio Ferrucci, with Eugenio Morgantino assisting as press officer.

Luciano Bernacchi, vice-general manager and marketing manager, summarized RCA Italiana's new promotional policies, prior to a presentation on the Linea Tre mid-price line, which has hit a sales high of 5 million units over the past year.



LOOKING AS trendy as any of the record company executives and members of Chicago around him is the newly appointed American ambassador to Norway, Louis Lerner (kneeling centre). Lerner was a guest at a CBS Norway reception before the group played to more than 10,000 fans at the Isle of Calf Festival near Oslo. At the reception the band received silver discs for sales of more than 10,000 copies of Chicago X. Also in the picture (standing far left) is Per Janssen, m.d. CBS Norway.

Classical success for Phonogram Italy

MILAN — Phonogram Italy's sales conference, held earlier in the year than usual at Forte Village, Sardinia, was used to stress recent achievements linked to general company progress since 1970.

Giorgio Pertici, marketing manager, said Phonogram now had an 18 percent share of the Italian recorded music market, putting it in second place, and was number one in sales terms in the classical field.

"But 1977 has seen even stronger promotional effort for domestic pop product, which has led to a string of hits, led by Angelo Branduardi's

Alla Fiera Dell'est album."

He added that among foreign catalogues special emphasis had to be made on the recently-signed licensing agreement with UK company Chrysalis.

Roland Kommerel, Polydor International vice-president, congratulated Phonogram salesmen on their achievements with the Deutsche Grammophon catalogue, sales having increased by 40 percent in the year for the German classical label. The Italian market in this direction now matches those in France and the UK.

New 'Hamburg tapes' prompt poker style bids

HAMBURG — What is effectively a large-scale financial "poker game" is under way here with the prize Europe's biggest collection of on-tape interviews.

Altogether 486 tapes of artist interviews from radio transmissions between 1960 and 1976 are up for sale.

There is a full Beatles' documentation, with talks with individual members and with their producer George Martin.

Also available are tapes with Jimi Hendrix, the Rolling Stones, Louis Armstrong, Duke Ellington, Errol Garner, Mantovani, Ted Heath, and many others. Because the collection is of top artists documenting developments in international entertainment over the years, huge money sums, in excess of £60,000 are under discussion with the administrator of the collection, Christian Wieser, Brahmallee 35, 2000 Hamburg 13.

Sacem Grand Prix goes to Paris composer

PARIS — The SACEM Grand Prix, one of a series of annual awards from the copyright society, went this year to Jean Rivier, composer and professor at the Paris Conservatoire.

In the pop section, Patrick Sinavine won the Prix Andre-Didier Mauprey. He is a singer and pianist at the Lapin a Gill cabaret in Montmartre and shared a variety bill with Georges Brassens at the Bobino music hall in Paris.

The Prix Raoul Breton went to ex-mathematics teacher Bernard Sauvat whose songs have enjoyed spectacular success, while the Prix Vincent Scotto was shared by Alain Souchon for his comic song J'suis Bidon and Laurent Voulzy, guitarist and composer.

Winner of the Prix Odette Vargues was Marie-Paul Belle, winner of this year's Grand Prix of the Charles Cros Academy.



'A new band with a line-up as distinguished as that of Pacific Eardrum is worth checking up on...'

— Robin Denselow, The Guardian, 5.10.77

Charisma enjoys being a family of originals.

That's why we really couldn't resist Pacific Eardrum.

They're different in background, for instance. Four of the six players are from New Zealand, yet barely knew each other before combining in London.

It wasn't just the compatriot instinct which brought together Dave Macrae (keyboards), Billy Kristian (bass), Brian Smith (saxophone) and Maori vocalist Joy Yates.

It was the sheer wonder of discovering fellow countrymen who'd

achieved, individually, so much in the British and American music scene.

To give even more explosive power to this rich potential they invited in guitarist Isaac Guillory, who is different enough to have been born on a U.S. Navy base in Cuba, and fine enough to be described by Robin Denselow as "Technically brilliant, long underestimated."

Drummer Jeff Scopardie, most recently of Rod Argent and Brand X, completes a line-up good enough to outclass most.

Pacific Eardrum have levels of material and performance you will not hear often in a new band. Their first album is an achievement which will soon lie beside other great Charisma 'firsts'.

Their music claims the right to be different, and that's what Charisma is all about.



New album CAS 1133

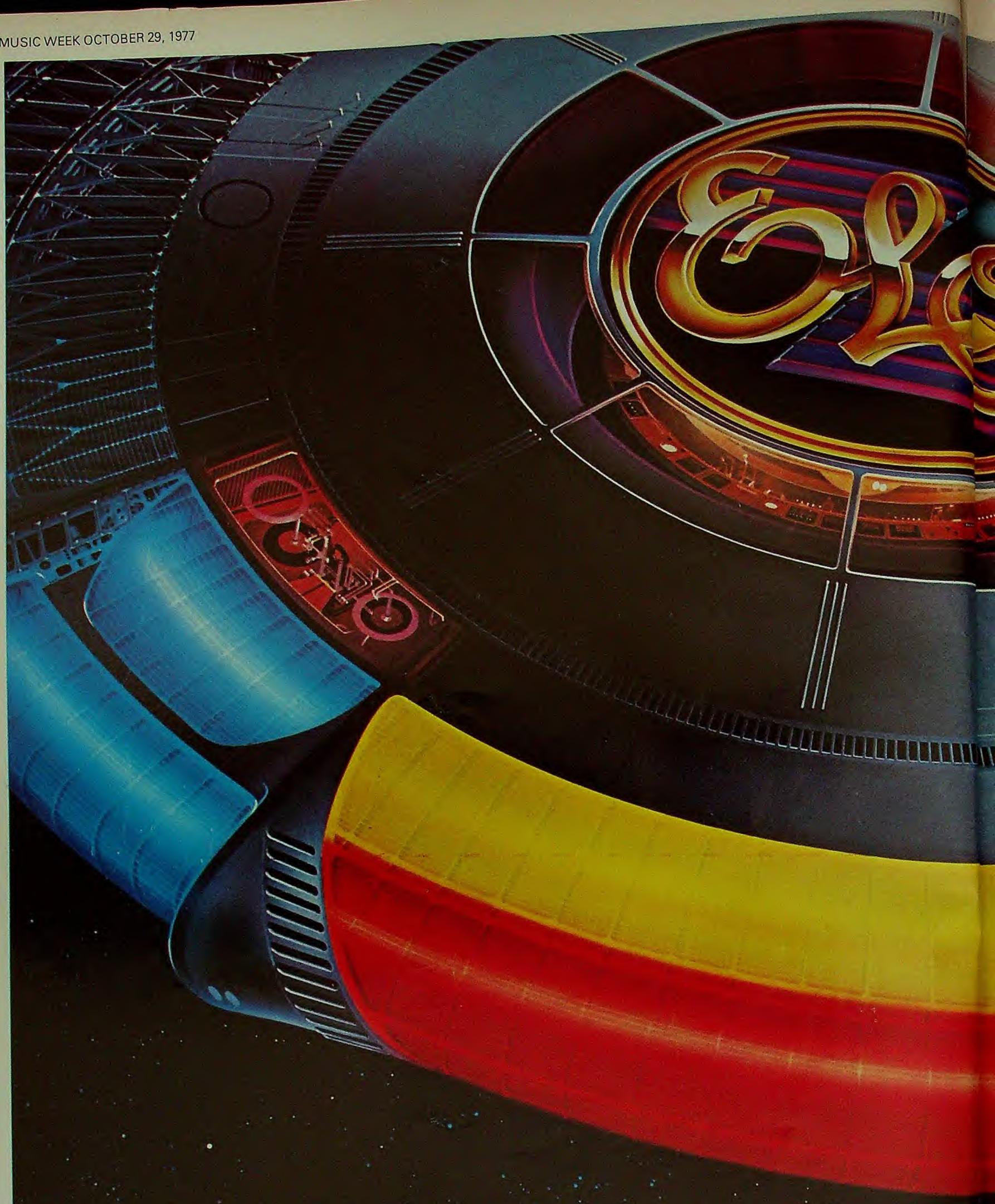
QUEEN

NEW ALBUM
**NEWS
OF THE
WORLD**
AT 33 $\frac{1}{2}$ r.p.m



The world will never be the same again!

ALBUM: E.M.A. 784 CASSETTE: T.C. E.M.A. 784 CARTRIDGE: B.X. E.M.A. 784



ELECTRIC LIGHT ORCHESTRA'S NEW DOUBLE ALBUM



'OUT OF THE BLUE'

ALBUM UAR 100 • CASSETTE 2TCK 100 • CARTRIDGE 28XU 100



Marketed by UA Records Ltd.

STAX SNAPS BACK



And we're back with a smash. Shouting Out Love/Baby I'm Through, STAX 501 from the chart-topping Emotions. This is just for starters. There are six more Stax classics just around the corner. Today the amazing Emotions, tomorrow six more singles. It's the return of the magnificent seven from Stax.



THE EMOTIONS

Marketed by EMI Records Limited, 20, Manchester Square, London W1A 1ES. Sales and Distribution Centre: 1, 3 Uxbridge Road, Hayes, Middlesex. Tel. (01) 759 4532, 4511 & 848 9811

EUROPE French retail chain searches for talent

PARIS — The French discount record retail chain FNAC has started a search for new talent. Young singers are being invited to visit the group's Montparnasse store to meet Cora Vaucaire, a leading French singer, and show their talent and talk about their hopes and fears. FNAC says this is not a competition in which amateurs simply try their luck, sometimes with disastrous results, but a serious effort to find singers with future

chart potential. Some participants have already made records but failed to find recognition.

The FNAC attitude is to safeguard the future of the industry by seeking out and encouraging new talent. The chain co-produced with Jacques Canetti a recording of Cora Vaucaire when she sang at the Théâtre de la Ville.

Singers visiting the store will also meet writers and composers hopeful of finding new outlets for songs.



SMOKIE GOLD — In for a Helsinki concert, U.K. group Smokie (Rak) was handed its first-ever Finnish gold disc for sales of the *Greatest Hits* album. Sales had topped the 30,000 mark to become the biggest seller by any EMI Finland foreign act. The award was made on *Iltahtii* a top rated Finnish tv show. Picture shows (left to right): Leena Stark, promotion manager, EMI Finland; Heikki Puhakka, label manager, (Rak/EMI Finland); Raimo Henriksson, a&r manager, EMI Finland; Bill Hurley; and group members Alan Silson, Chris Norman, Pete Spencer and Terry Uttley.

Anti-Anita Bryant 45 from Manfred Langer

AMSTERDAM — Dutch record company Munich Records has released a single which protests against the anti-homosexual campaigns spearheaded in the US by singer and one-time beauty queen Anita Bryant.

It is called Anita Bryant — A Message From Holland and behind the project is Manfred Langer, 25 a singer from Vienna who has been living and working in Holland for the past five years.

Langer sent the first copy of his 45 to Anita Bryant in Miami, Florida, but says "I don't think it will actually change her mind on the subject."

He sang the song at a national protest meeting called Miami Nightmare, staged in the Amsterdam Concert Hall. More than 50 Dutch artists and politicians attended, drawing a crowd of more than 2,000.

Three gold discs for village opera choir

AMSTERDAM — Tineke Vos, of Dutch television company Veronica, presented three gold discs to the opera choir from Volendam, a village steeped in Dutch folk-lore.

The awards were for an album of operetta melodies, Volendam In Wenen, recorded in Vienna last year

and released through Ariola. The discs went to conductor Reinhardt van Randwijk, artistic adviser Wim Janssen and Piet de Boer, the president of the choir.

Next year the choir is to record a new album in Israel, featuring more than 100 singers.

Holland

(Courtesy Stichting Nederlandse Top 40)

SINGLES

- 1 DO YOU REMEMBER, Long Tall Ernie and Shakers (Polydor)
- 2 GIVE A LITTLE BIT, Supertramp (A&M)
- 3 BABY WHAT A BIG SURPRISE, Chicago (CBS)
- 4 BELFAST, Boney M (Hansa)
- 5 FLOAT ON, Floaters (ABC)
- 6 STANDING IN THE RAIN, John Paul Young (Ariola)
- 7 'T SMURFENLIED, Vader Abraham (Elf Prov)
- 8 DOWN DEEP INSIDE, Donna Summer (Casablanca)
- 9 WAY DOWN, Elvis Presley (RCA)
- 10 WOODEN HEART, Elvis Presley (RCA)

CHARTS

LPs

- 1 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips)
- 2 FOREVER, Elvis Presley (RCA)
- 3 ROMANTIEK EN KLASSIEK, Various Artists (Omega)
- 4 INTROSECTION 3, Thijs van Leer (CBS)
- 5 LOVE YOU LIVE, Rolling Stones (Rolling Stones)
- 6 VIVE LA FRANCE, Various Artists (Circle)
- 7 EVEN IN THE QUIETEST MOMENTS, Supertramp (A&M)
- 8 GOLDEN EARRING LIVE, Golden Earring (Polydor)
- 9 ANDRE ONVERGETELIJKE LIEDJES, Andre van Duin (CNR)
- 10 IN CARREE, Paul van Vliet (Philips)

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CLASSICAL

Offer rescinded by CBS

A RECORD executive who seems to have a shaky knowledge of musical history has left CBS classical division with red faces over an October release by the guitarist John Williams, current CBS Artist Of The Month.

The record (76634), which also features the English Chamber Orchestra conducted by Charles Groves, is of music by Castelnuovo-Tedesco, Dodgson and Arnold. It was advertised as being offered to dealers at £1 less than the usual price for the range in order to tie up with

recent publicity on Williams, who begins a week of appearances at the London Palladium on Monday (31).

But now the special offer has been rescinded after the discovery that, far from being obscure early masters, the three composers concerned are very much alive and well and consequently their compositions are heavily copyrighted. A CBS spokeswoman admitted: "Someone previously thought that these people had been safely dead for 50 years. It is simply not feasible to take £1 off."

The difficulty for CBS is that the record — one of two by John Williams released on October 14 — was sold to dealers on the "special offer" basis, with printed lists already distributed before discovery of the costing error. Now a letter has been circulated explaining the position.

"Dealers' orders will probably be withdrawn and they will be asked to recorder," the spokeswoman stated. "We sold them the record at a special reduction which no longer applies, so some may change their minds."

Ted Perry starts own record label

TED PERRY, recently departed classical a&r manager for Saga Records (*Music Week*, October 15), is starting his own record label. Its first eight releases are scheduled for January or February of next year and will be in the upper mid-price range.

Perry said that he would rather not reveal the new company's name yet "in case someone else borrows it". He stressed, however, that its output would be very different to the Saga range both in repertoire and design and that he was engaging a number of fresh artists.

"Some releases have not yet been recorded," he said. "But you could say that my two partners and I have extensive plans, and that immediate programmes include vocalists, instrumental soloists and ensembles."

New album from James Galway

A NEW record by the celebrated flautist James Galway, who is convalescing after his serious road accident in August, heads RCA's latest release list and is likely to become a classical best-seller. Recording sessions with the Royal Philharmonic Orchestra under Dutoit were completed some time before the mishap, which led to *The Man With The Golden Flute* cancelling all his engagements for the rest of the year (see *Music Week*, September 17).

An unusual feature of the disc (RL 25109) is Galway's own orchestration of a *Fantaisie For Flute And Orchestra* by Faure. There is also a Poulenc Sonata for the same forces orchestrated by the British composer Lennox Berkeley. The other two French works from the period are by Ibert and Chamade.

RCA has also managed a "first" in the shape of the first completely classical album by Swingle II (successors to the Swingle Singers). Of a programme comprising songs by such composers as Vaughan Williams, Stanford, Britten and Elgar the company's classical promotion claims: "All the songs are performed 'straight' and are not swinged in any way, but their distinctive vocal style is immediately recognizable." The vocal group's first album for RCA is available on RL 25112.

Beethoven prestige sets

THREE SPECIAL price "prestige" boxed sets, comprising 15 records in all, are devoted to orchestral, chamber and instrumental music by Beethoven in Deutsche Grammophon's new release schedule.

The composer's nine symphonies come in an eight-disc set and are played by the Berlin Philharmonic under von Karajan (2740 172), with a recommended retail price of £22.50. The two other sets — retailing respectively at £12 and £10.50 — are of the late string quartets played by La Salle Quartet (2740 168) and the late pianoforte sonata played by Maurizio Pollini (2740 166).

In the same list Beethoven's

Shostakovich from Decca

PROJECTED RECORDING of the complete Shostakovich symphonic cycle by Decca is now under way following the current release of the composer's Tenth Symphony in E minor (SXL 6838). The 15 essays in the genre will be played by the London Philharmonic Orchestra under its soon-retiring principal conductor Bernard Haitink.

Shostakovich's Tenth, it is hoped by Decca, will provide a foundation stone to the series since it is generally acknowledged to be one of the composer's finest. It was the first orchestral work to emerge out of the post-Stalin era and the first that he had composed for a decade. The symphony attracted high praise at its premiere in 1953.

Canada comes to Britain

MUSICANADA, THE first entirely Canadian concert series in Europe, opens in London next Tuesday (4). Some 31 contemporary composers will be featured in the six concerts, all of which take place in St John's Smith Square, and most of the 37 works being performed will be receiving their London premières.

The series of six concerts between November 4-15 is designed as a two-city festival, the same Canadian groups presenting identical concerts in Paris during the same period. It is being presented under the auspices of the Canadian High Commission assisted by the British Park Lane Group.

"Music in Pictures"

ONE OF London's favourite tourist attractions, the National Gallery, has gone into the record business with the release next Tuesday (4) of its first LP. The record is aptly entitled *Music In Pictures*.

Steve Race, the broadcaster, musician and art-lover has closely matched a personal selection of music to 11 of the Gallery's pictures. His commentary links sound and vision, since all the paintings are given full-colour illustration on a double-fold record sleeve.

Music In Pictures, which will be obtainable both at the National Gallery and from usual wholesale outlets, will sell at £3.50. A complementary set of colour slides is also being produced, price £2.00.

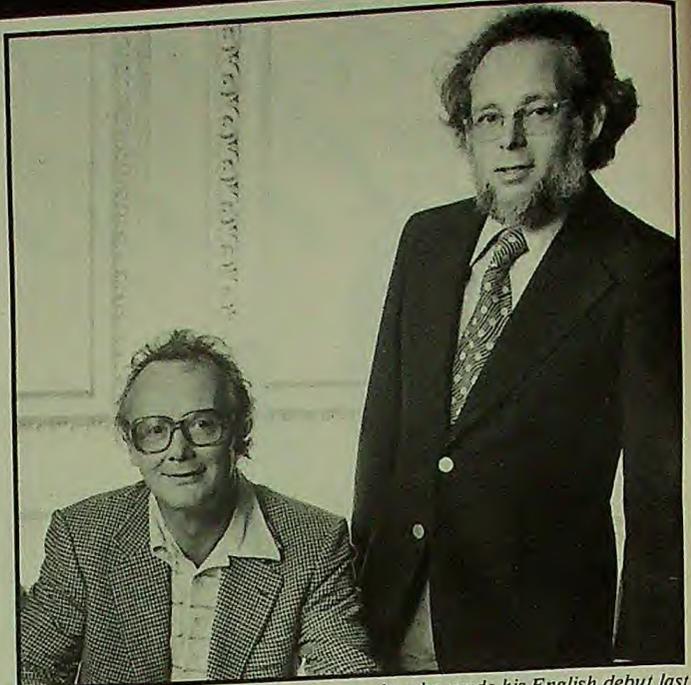
EDITED by
NICHOLAS WEBBER

Distinguished playing on EMI Dvorak LP

Dvorak: Piano Concerto in G minor, Op 33. Sviatoslav Richter, pianoforte. Bavarian State Orchestra/Kleiber. Producer: John Mordler. EMI ASD 3371. Some really distinguished playing from both orchestra and soloist is the hallmark of this exceptionally well-engineered disc. The pianoforte is exploited with rare merit (even if its tone seems a little stodgy), the strings have a fiery Czech tone, and the brass really does snarl. The recording itself was made in the Bürgerbräukeller, Munich, on the occasion of the work's centenary, and — for the first time — the solo score is played in Dvorak's original version. It is as definitive a reading as any available.

Britten: Four Sea Interludes and Passacaglia from Peter Grimes; Suite On English Folk-tunes. New York Philharmonic/Bernstein. Producer: John McClure. CBS Masterworks 76640. Leonard Bernstein is not the most obvious name that springs to mind in connection with the composer, but this album has the overall title of Benjamin Britten — In Memoriam. The music presented here is separated by a distance of over 40 years. Nevertheless, by 1975 Britten had already begun to return to earlier forms and had all but abandoned many of the more radical influences of the Fifties and Sixties. Thus it will be comparatively accessible to those people (they do exist) who still look upon Britten as diabolically "modern". Slightly surprisingly, perhaps, Bernstein goes firmly into the spirit of the scores and emerge creditably and not without humour. A pity, then, that this tribute is a little late for the British market.

Balakirev: Piano Concerto No 2. Liapunov: Rhapsody On Ukrainian Themes. Michael Ponti, pianoforte. Westphalian Symphony Orchestra/Landau. Engineer: Heinz Jansen. Turnabout TV 34645S. There is usually something suspicious about sleeve notes which by telling you that the composer "was only three years older than Tchaikovsky, two years older than



THE GERMAN conductor Klaus Tennstedt, who made his English debut last year with the London Symphony Orchestra, has signed an exclusive contract with EMI Records. He has already embarked on recording a complete cycle of the Mahler symphonies with the London Philharmonic, with whom he has undertaken an agreement to appear over the next five years.

Tennstedt — who returns to London tomorrow (30) to conduct the LSO in a Beethoven and Brahms programme — made his American debut with the Boston Symphony orchestra in 1974 and immediately received invitations to conduct all the major USA orchestras.

In the picture above he is seen with David Mottley, producer.

ALBUM REVIEWS

Mussorgsky, seven years older than Rimsky-Korsakov, and actually four years younger than Borodin..." Just to compare the output of those composers shows why. Neither of these men (the first died in 1910 and the second in 1924) made much impact outside their native Russia — and their very similar language, as displayed on this record, shows why. The Balakirev is typically Russian and typically pianistic: rhapsodic and fairly inconsequential musak. In the Liapunov Michael Ponti wastes some brilliant pianistic skills on indeterminate composition which has some fiercely xenophobic moments. Neither work has much to offer orchestral, so it is small wonder that Rachmaninov won out.

*
Beethoven, Schumann, Brahms: Songs Of Love And Death. Norman Bailey, baritone; John Constable, pianoforte. Executive producer: Ted Perry; recording engineer John Shuttleworth. Saga 5450. These two well-known artists present an interesting, if serious look at some of the byways of romantic song with the theme of Love and Death. Bailey has a big, businesslike and majestic voice and treats the dual theme with intensity, while Constable accompanies with sensitivity. The record is quite adequately engineered and pressed — although the second side has a noticeable pre-echo which should have been eradicated — and is good of its kind. Its sales potential will depend mainly on demand for the artists, however.

*
Brahms: How Lovely Is Thy Dwelling Place. Tallis: If Ye Love Me, Bach: Content Am I To Leave Thee. Mundy: O Lord The Maker Of All Thing, Bach: Zion Hears Her Watchmen's Voices. Stanford: Magnificat in G. Bach: Jesu, Joy, Mudd: Let Thy Merciful Bars, S S Wesley: Blessed Be The God And Father. Bourgeois (arr. Ley): Dark'ning Night. Vaughan Williams: Te Deum in G. Liverpool Cathedral Choir (Woan); Noel Rawsthorne, organ; David Norris, oboe d'amore. Producer Ronald Woan. Abbey LPB 779.

Choral music sung by an established cathedral choir has an appeal far

wider than some of the larger record companies give it credit for — particularly in the locality of the recording. Admittedly Liverpool would not be every tourist's first choice for a holiday; but, as this Abbey production shows, the choir of the Anglican cathedral there manages to maintain the traditional repertoire in a creditable way, even if it is not quite in the first league. The record breaks no new ground — nor perhaps does it intend to — but is a popular-enough compendium of some of the "highlights" of 400 years of sacred music-making. Microphones were placed so as to take advantage of Liverpool Cathedral's natural acoustics and the end-product is suitably resonant. Musically the second side is the more interesting, although both Stanford's Magnificat in G and Vaughan Williams's Te Deum in the same key could do with a little more drive.

Classical charts

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

Correction

In last week's Classicscene, James Levine was erroneously included with the Phonogram "Young Superstars". He is of course signed to RCA.

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SCOTLAND Ronnie Simpson puts his stamp on Scotland

RONNIE SIMPSON, who recently quit Glasgow's Lion Leisure combine, has now opened a new office. In an unusual, and expensive, publicity release he mailed out the first day cover of a new issue of stamps — each envelope carrying 45p worth of stamps and a note inside not to throw the envelope away. A personal letter accompanied each of the rather zappy releases (example: "My involvement with the Bay City Rollers is in Tam's book.").

Ronnie Simpson Entertainments is already operating as an agency from 144 St Vincent Street, Glasgow (041 226 3741), and he has plans to move into management, promotions and other spheres.

Simpson told *Music Week*: "I couldn't let the grass grow under my feet. In this business if you are seen not to be active everyone thinks you have quit permanently, so I thought I had better get the ball rolling right away, even if I could have done with a holiday."

Dipstick charts

AS CHRISTMAS ordering builds up we bring back the Dipstick chart to the Scottish column. This week we have two charts from totally contrasting shops. Contrast in Glasgow is an electrical hardware store with a large record department, it has a fair crossover between buyers of both goods, and therefore tends to the middle of the road. Bruce's in Rose Street Edinburgh is in the vanguard of the new wave, with a label of its own and even its own fanzine. The Contrast chart was supplied by Rosie Paton, the Bruce's one by Bruce Findlay:

Contrast

- 1 RUMOURS, Fleetwood Mac
- 2 A STAR IS BORN, Soundtrack
- 3 GREATEST HITS, Eagles
- 4 A NEW WORLD RECORD, E.L.O.
- 5 OXYGENE, Jean-Michel Jarre
- 6 20 ALL TIME HITS, Connie Francis
- 7 20 GOLDEN GREATS, Diana Ross and the Supremes
- 8 HOTEL CALIFORNIA, Eagles
- 9 LOVE AT THE GREEK, Neil Diamond
- 10 40 GOLDEN GREATS, Cliff Richard
- 11 ARRIVAL, Abba
- 12 MOODY BLUE, Elvis Presley
- 13 THE JOHNNY MATHIS COLLECTION
- 14 GREATEST HITS, Linda Ronstadt
- 15 I REMEMBER YESTERDAY, Donna Summer
- 16 THE BEST OF, Rod Stewart
- 17 TWO DAYS AWAY, Elkie Brooks
- 18 20 GOLDEN GREATS, Shadows
- 19 LOVING YOU, Elvis Presley

20 DIAMOND ACCORDION BAND PLAYS JOLSON (Emerald Gem)

Bruce's

- 1 NEW BOOTS AND PANTIES, Ian Dury
- 2 BOOMTOWN RATS
- 3 HORSES, Patti Smith
- 4 RATTUS, Norvegicus, Stranglers
- 5 RADIO ETHIOPIA, Patti Smith
- 6 NO MORE HEROES, Stranglers
- 7 MY AIM IS TRUE, Elvis Costello
- 8 THE BOYS
- 9 HITS GREATEST STIFFS
- 10 LAMP, Johnny Thunder and the Heartbreakers
- 11 TWO SEVENS CLASH, Culture
- 12 CLASH
- 13 IN THE CITY, Jam
- 14 NEW WAVE, Various
- 15 WARRIKA DUB, Rico

EDITED
 by
 IAN McFADDEN

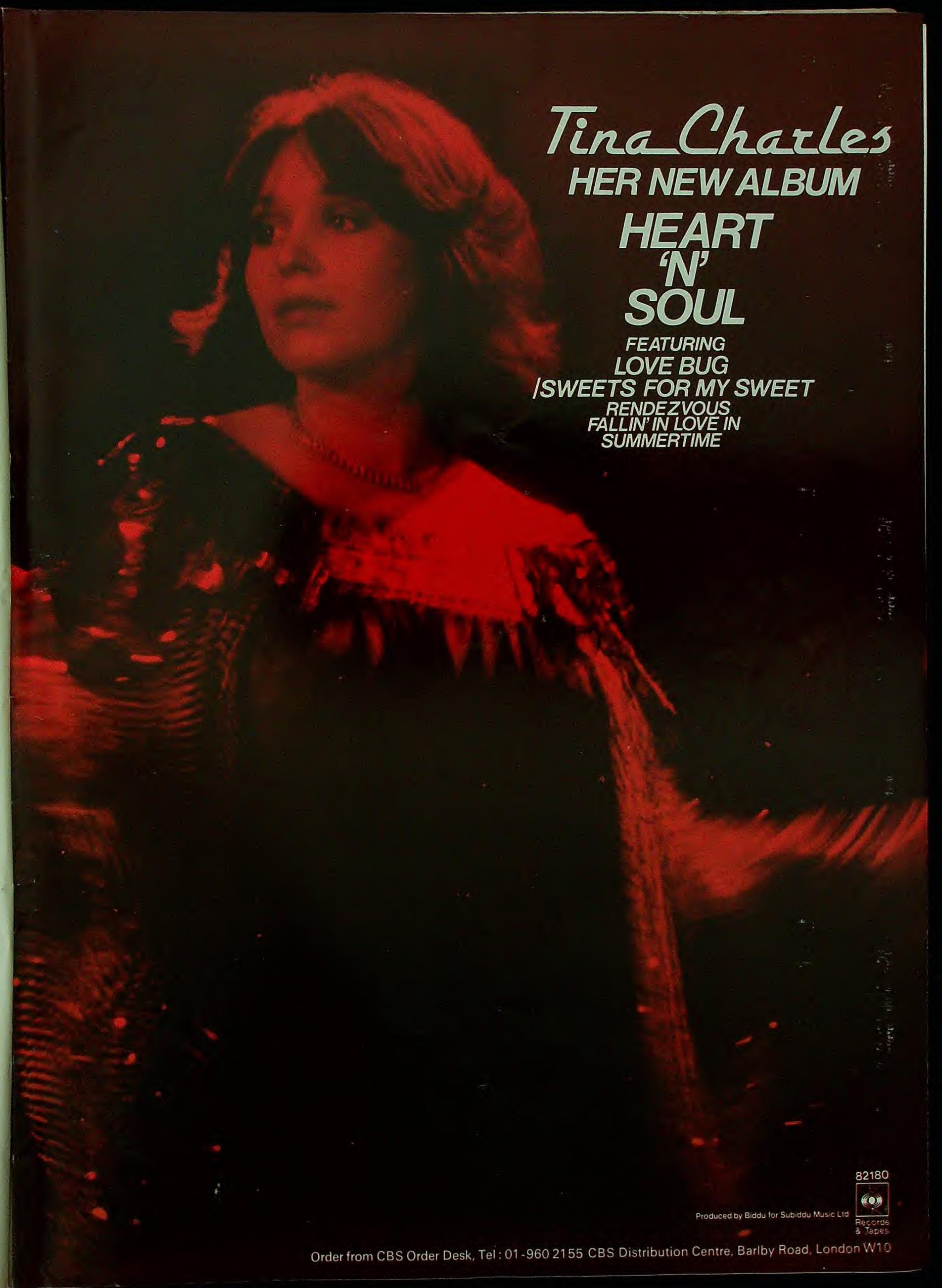


Fleetwood Mac — top of the Contrast chart.

News in brief...

THE STRANGLERS' concert at Glasgow Apollo went off totally without incident, and included a few remarks from the stage directed at the 15 district councillors who were in attendance. After the show Councillor Bill Aitken, chairman of the licensing committee which has been consistently opposed to punk praised fans, and the Apollo for the good handling of the concert, and admitted that the music was all right in its proper place..... Lion Leisure still bearing up despite defections from the company. Most recent departure was Bobby Preston, for a long time the right hand man of

Lion chief Colin Robertson. MCA Records' London staff were out in force for the visit by Wishbone Ash, and a hooley developed when they were joined at their hotel by Lol Creme and Kevin Godley on their Gizmo promotion tour..... Tommy Makem and Liam Clancy got a fair turn out at City Hall for their Glasgow concert, despite indifferent promotion, and the audience did not seem totally Clancy Brothers-orientated but had heard the duo's own work. Among backing musicians was the ubiquitous Archie Fisher. The same night the Brothers Johnson finished their British tour to a tumultuous reception at the Apollo..... Change of position for CBS's Scottish promo men Ed Skelding and Gordon Wallace takes over Radio/TV while Skelding moves to discos and others.



Tina Charles

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TALENT

Nova: music for thinkers from the jazz-rock melting pot

by GODFREY RUST

IF, ABOUT five years ago, a record company had requisitioned an IBM computer for a couple of days, programmed it with the entire history of rock music to date and asked it what the end product would be in 1977, the chances are it would have come up with Nova.

This multi-national five-piece is currently seeing its third Arista album *Wings Of Love* selling well in the wake of a tour supporting *Caravan*. The band includes three Italians, an Englishman and an American and if the variety of musical influences being fed into don't result in the band blowing a fuse, it is halfway towards a sound that is totally distinctive and aggressively commercial.

Nova is fronted by Elio d'Anna (flutes and saxophones), Corrado Rustici (guitars and vocals) and Renato Rosset (keyboards), all schooled in the rather ethereal jazz/rock style that characterises many Southern European bands. Rosset has had seven years of classical training.

The three came together only when Rosset joined Nova in 1975 after the failure of the first album *Blink*. Aided by Narada Michael Walden on drums and Brand X bassist Percy Jones they recorded *Vimana*, which came out last January. It sold respectably and the reviews said the band had a lot of promise.

Then came *Wings Of Love* and the permanent rhythm section of Ric Parnell, drums and Barry Johnson (bass), with fascinating results.

Rustici had taken to English lyric writing and Nova was turning out more identifiable songs, but the big change had been brought about by the Anglo-American duo. Suddenly Nova had gone funky.

Parnell, son of big band drummer Jack Parnell, explains "It brought guts into the band, much more drive. I've always been into funk and I was really happy when Barry joined because I thought the band needed a funky bassist. It's the first time in eight years that I'm happy with a bass player. English bass players don't play funky, apart from the few who go to the US and become top session musicians."

Johnson was brought in from New York at the suggestion of Walden, who produced the *Wings Of Love* album. He had been playing bass in his own band there for six years. Like the others he enjoys the mixture of styles.

"At rehearsals we don't really swing. I like to play in front of people. I want above all to be able to bring the jazz and funk audiences together. I love to see people move to what we're playing."

"Nova has a lot to do with different influences. Maybe I can see a way of doing a riff and explain it to Corrado, but then he will play it his own way."

Rustici is the band's musical guide (though Parnell remarks "We hope to put a stop to that"), but he is being taken quite willingly into funkier regions.

"There has to be a maturing. If everybody doesn't want to do it then it's just not going to happen, but

what we all want to do is turn people on to the music."

"This is what I don't understand," interjects Parnell. "We're a jazz/rock band and people are always saying 'OH, they're just another jazz rock band like Mahavishnu and Weather Report' and so on."

"Now look at Genesis and Yes and Camel and all those bands. They have a distinctive style but people don't just class them all together. Why do they only do it with bands like us?"

"We want to be a big band. We want to make a lot of money and get across to as many people as possible. Even Weather Report — who to us are marvellous — took years before they could even play two nights at the Rainbow."

"We're not just compromising," says Rustici. "You have to do that anyway. You have to play for your audience, it's your duty."

"We're hardly known by the public at all in England, yet in the business we're known everywhere. We don't want to go the same way that Quantum Jump went, making the occasional album, doing little tours and then splitting up. They let other things overtake them. We could be like that but we want to make it first."

Having mixed their driving rhythms and lyrical melodies together, the problem is to come up with the right formula to break the band to the wide audience they believe is there.

From *Wings Of Love* only the slow, Chicago-like *Loneliness About*



NOVA: aiming to become the Compleat Rock Band. Left to right Elio d'Anna, Renato Rosset, Corrado Rustici, Barry Johnson, Ric Parnell.

You sounds at all like a single. Parnell, who played with Atomic Rooster and Starz before joining Nova, concurs:

"I'd love to get us together and write a couple of singles. I've always been very much into singles."

"Stan Clarke is the only jazz artists doing what we want to do. At the Hammersmith Odeon concert he had all the kids on their feet down at the front."

Johnson adds: "Nova play something people can rock to but they can also think about."

Nova's lyrics are the kind of "cosmic" ones that have become associated with jazz-influenced rock. Rustici does not feel that detracts from the songs:

"It's not that they're dated, it's just that people get tired of them. It doesn't make the lyrics any less meaningful."

But Parnell disagrees: "I think they're still a bit flowery and cosmic. We should make it more accessible to the average workday punter."

Before the year's end Nova have for America to live for a time and record their next album. Before that they will be touring again, briefly. On the last tour two American Arista executives flew in to see them and said afterwards they were amazed that the band "rocked" on stage.

"You could think that each track sounds like a different band," says Parnell, "but it isn't. I turned a couple of builders on to the album. They were working at my house and they went out and bought the album because different tracks sounded like their favourite music."

"Normally jazz rock is played by jazz musicians who are into rock. We're rock musicians who are into jazz. You can't just cater for those who are into 'intellectual' music."

"It's a case of putting all those things in the melting pot," Rustici remarks, "and hopefully, when we make it, out comes Nova."

"The Compleat Rock Band," grins Parnell.

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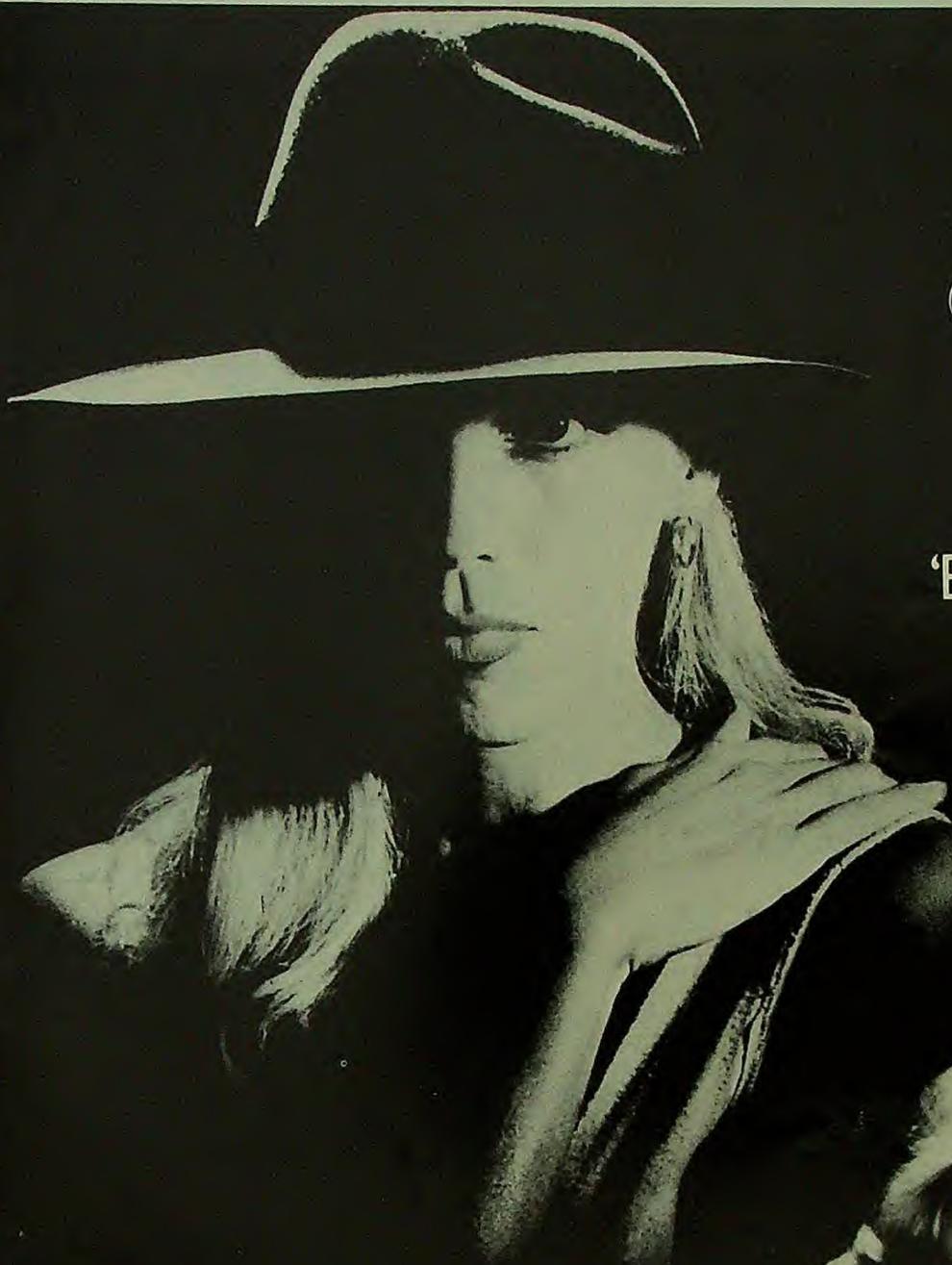


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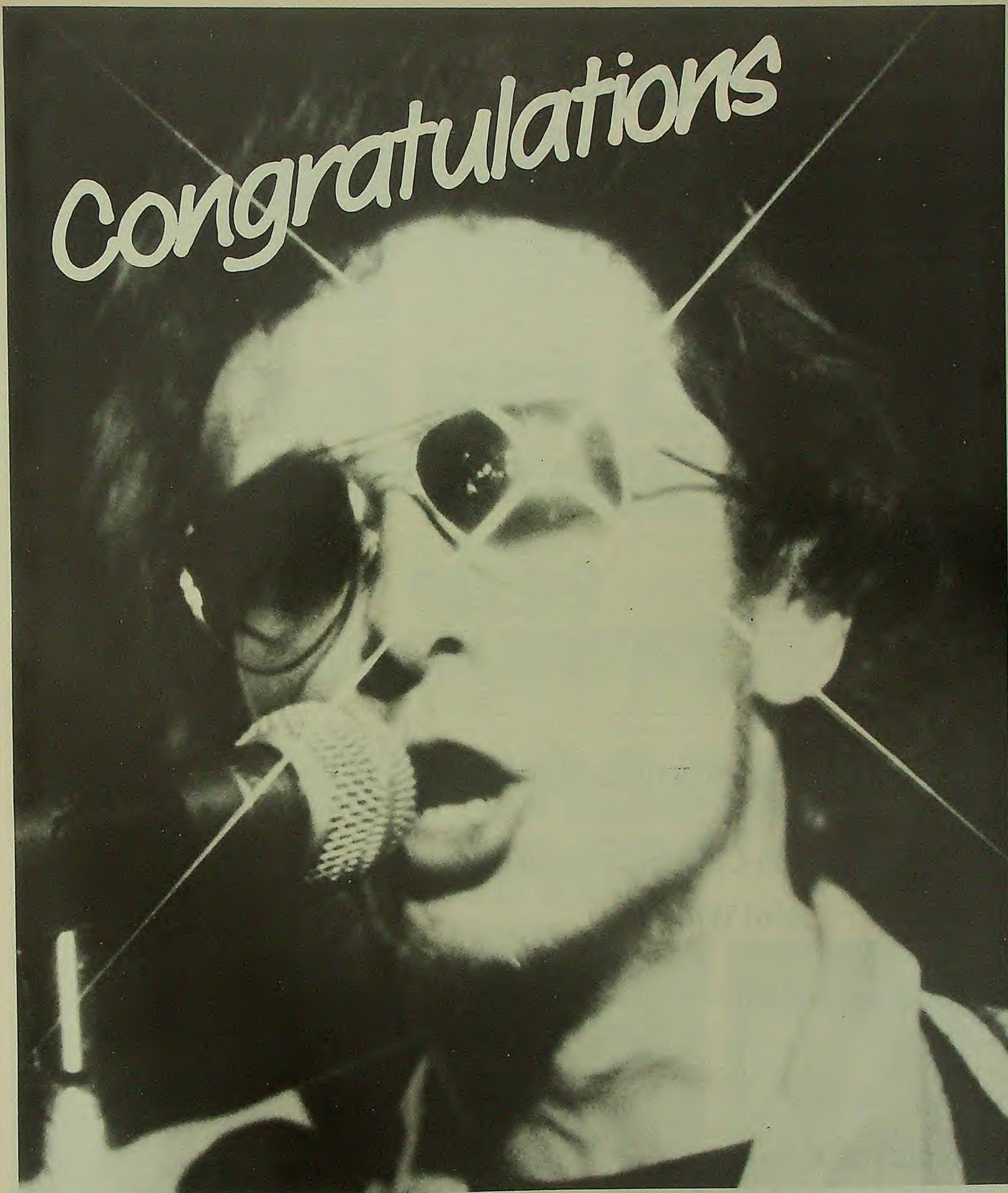
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FEATURE

Munich disc companies put down UK roots

by CHRIS WHITE

MORE THAN 30 years after the end of the Second World War, the Germans are attempting to invade Britain again, but this particular battle is not so much on a military front but rather the British pop music scene. Not only is product originating from West Germany dominating the charts, currently led by Baccara's Yes Sir I Can Boogie and Donna Summer's I Remember Yesterday, but in recent months two German companies have started their own operations in the UK, in a bid to grab a larger slice of the record market.

In June this year it was revealed that the West German record company Ariola planned to set up an independent operation in Britain, led by Robin Blanchflower, previously CBS' UK a&r director. Former Ariola product had been issued in the UK via the Ariola America label, which went through EMI's licensed label division. The company had been with EMI for 18 months and scored one of its biggest international hits earlier this year with Mary McGregor's Torn Between Two Lovers, a Top Ten hit here, and in the US a chart-topper.

At the time, Blanchflower explained that although Ariola was German-based, it had been expanding on an international front with offices in the US, Spain, Austria, France, the Benelux countries, Brazil and Mexico. It therefore became an obvious choice to start operations in the UK. Since then, a licensing deal has been made with Pye. The Ariola label will feature product from UK signings and from an exclusive production deal with David Courtney and Tony Meehan. In addition the

Ariola/Hansa label has been launched.

Hansa Productions is another West German company, run by husband and wife team, Peter and Trudi Meisel. In fact, back in its homeland, Hansa is the largest independent record production company, having been started by Peter Meisel more than 12 years ago. The Ariola/Hansa label comes out of a contract which has been signed by the two companies, through which Hansa Productions supplies artists discovered during a nationwide talent search carried out earlier this year. However, according to Peter Meisel, the policy of Hansa is to pair the best producers with the best new talent, and then place the subsequent recordings with the record companies that are most sympathetic to the product.

He says: "There is no point signing exclusive deals with companies if the product is not always going to fall in line with their particular music policy. We are putting a lot of work behind this, so obviously we want to issue records through companies which are going to put the necessary effort into promoting them. As a result, product is offered to Ariola on a first-option basis."

Robin Blanchflower admits that German music is dominating the world record market and he sees no immediate prospect of the trend reversing. "If anything, I think it is going to get even bigger. You only have to take a look at the number of records which are making the British charts. There are more artists than ever breaking through, and what's more the music is beginning to break in the US. I think it is a case of the

Germans having put out the records just when the time was right — there is something very unique about the musical sounds coming out of Munich and I believe it will continue."

He continues: "I spend a lot of time going to discotheques and you can guarantee that if the dance floor is empty, then all you have to do is put on a Donna Summer or Boney M number, and it will be filled within seconds. The studios in Munich have contributed a lot to this sound, and there are some great musicians too — it's a case of getting the right ingredients together, and that is what has been happening."

Despite the success of German-oriented pop music however, Ariola in the UK will not be concentrating on every record which is released by the parent company in West Germany. "There is an open policy between the two companies, and the UK branch is more or less able to do what it wants. There is no point in releasing everything that comes out in Germany, in fact we are committed to just three acts from there and that is because I personally have a lot of belief in their potential for the British market. Another point is that Ariola has not started operations in the UK because of this trend for German pop music — the parent company has been talking about going independent for three years and it is only now that everything has begun to operate."

Blanchflower adds: "German music is beginning to dominate the world market, ever since Silver Convention released Save Me, people have begun to take notice of the good product which is coming out of that part of the world. The Munich disco sound is very



Trudi Meisel

specialised and people like Giorgio Moroder are creating something very special and individual, as proved by his work for Donna Summer. I think that we have probably got a big act with Amanda Lear, who records in Munich and has had a single called Blood And Honey for 30 weeks in the German charts. In addition the song has been a huge hit in Italy and Austria. The Queen Of China Town is being issued as a follow-up on November 4, as a 12-inch disc in a limited edition, and all the signs are that it will also be huge.

"Amanda Lear was actually a model before she was a singer, but she does have a very unusual voice and the sound is very much like the other sounds which are coming out of West Germany. Another act I have a lot of faith in is a young Israeli called Igal Bashon, who records both in Munich and Los Angeles. He is managed and produced by Avi Ofarim, who used to be married to Esther O'Farim, and is based in Germany. We have an album and a single, both called You Got The Power, due for release. In fact, Bashon isn't a discotheque singer but rather somewhere between contemporary pop and m-o-r. In his native Israel, he has had something like 23 chart-toppers. The third act from Germany that we intend to go with is John Paul Young, who has just had a top ten hit there with the discotheque number, Standing In The Rain.

"Ariola is one of the leading companies in Germany and the new operation in Britain is part of an international expansion programme. Here in the UK we are not going to be a discotheque company, our aim is to have a broad-based musical policy with pop new wave, and Brother of Man-type of acts on the artist roster. Our intention is to take each act on its merits. Although it is three years ago since the parent company decided to go independent here, the actual opening should not have been for another nine months. In fact it was because of the success of the Hansa talent hunt that everything was brought forward in order to accommodate the Ariola/Hansa label."

Hansa's arrival in the UK was first planned last year. Peter Meisel says: "Until now the company has been concentrating on its domestic market in Germany, and also other European countries, but we realised that Britain was also an important market to conquer. Throughout the Continent the market for English-language records is growing enormously and in West Germany it is as high as 80 percent. That is all the more reason why it is important to find UK talent and for us to tailor product for particular markets. For instance, it is possible that we might sign a British act whose music is more suitable to Germany than to the UK market."

His wife Trudi, who recently led a nationwide UK talent search, feels that one reason why German discotheque music is so popular here now is because it has quite a happy sound. "It's easy to listen to and not complicated, which can't always be said about other music that is

around. In fact, it isn't just German music which is popular in Britain, in the latest chart there are 11 titles which have originated from Europe, although admittedly seven of those are of German origin. There has never quite been anything like that.

"I think that the trend for German disco music will continue for a while, and then it will probably be replaced by some different disco sound. There are a lot of German record producers who are now fully aware of what they can do. The record scene there has become international. People are travelling a lot more than they used to, and it is interesting that quite a lot of English musicians work in the German recording studios. It seems that records made in Germany, and other European countries, have the necessary ingredients for a hit record but they also have that important continental touch that neither the British nor the Americans can do."

According to Mrs. Meisel, West Germany now has some of the finest recording studios in the world. "You've only got to look at the people who have been using them for the last couple of years — superstar names like Rod Stewart, Deep Purple, Elton John, Electric Light Orchestra and David Bowie all record frequently there. Most of the studios are based in Munich but our own 24-track studios in Berlin are always well booked in advance. Quite a few of them employ English engineers too."

Mrs Meisel says that the main reason why Hansa decided to set up a British operation is because of the wealth of musical talent to be found here but which has never really been exploited. Earlier this year the company held a talent hunt when all aspects of advertising were employed, in order to reach the largest section of the public. Mrs Meisel claimed that the results had been very successful. "More than 2,500 tapes were submitted to us from all parts of Britain and we eventually took 54 acts into the studios. From these we have signed deals with at least 13 names, who were then offered to Ariola UK on a first-option basis."

She also says that the hunt was unique in that acts were taken into Morgan Studios in North London and video-filmed while actually recording. "The idea was that we could then show the films to the various producers working for Hansa on a freelance basis, and it gave them a good idea of what the acts were like in the studio."

She adds: "We shall continue to go out and find talent that is new and we believe worth developing. Hansa has established a lot of number one acts in Germany, and of course it is going to be difficult for us initially in the UK. There will be a lot of hard work involved, but I have no doubts that we shall do it. It is probably about a year ago that we first started talking about breaking into the market here, Hansa had reached every goal it had set itself in West Germany — number one independent record production company, top publisher, some of the best recording studios — and we had too look further afield."

"Of course we shall be placing German product with British record companies, already we have put Boney M with Atlantic, and Donna Summer with of course GTO. There's also a new German band called Jumbo who will have a single released via Pye, and we have placed another group called Eruptions also with Atlantic. They will soon be touring the UK with Boney M, and in fact have the same producer, Frank Farien. At the moment though we have no plans for establishing our own label identity in Britain, we're happy just to have the Hansa logo on the record label."



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PERFORMANCE

Weather Report

WEATHER REPORT'S three concerts at The Rainbow demonstrated almost flawless professionalism of a kind one associates more with The Palladium and m.o.r. than with jazz-rock and Finsbury Park. P.A. sound was excellent and the stage quite beautifully lit throughout an ambitious two-hour show paced with great intelligence and enlivened by some nice touches of showmanship.

Such perfectionism, applied both to the music and its packaging, has long been a factor in Weather Report's commercial success. Adaptability has been another, and beneath the glossy wrapping there were signs that further changes may impend, involving perhaps Jaco Pastorius, whose great technical facility and extraordinarily beautiful tone of bass were offset by an immature stage manner and the one real misjudgement of the evening — an interminable solo spot of negligible subtlety that provoked bad-tempered heckling from an otherwise enraptured audience.

Far more successful was the quirky solo section devised for themselves by leaders Jo Zawinul and Wayne Shorter, which opened with Shorter wandering around the stage making tentative stabs at the melody of Loch Lomond, and moved into a piano-sax duet of great wit, a prolonged parody in which fragments of dismembered standards like Ellington's Sophisticated Lady rose from time to time to the surface.

Elsewhere the music duplicated with remarkable fidelity — down to tape sound effects — the complex

and rich-textured tone poems familiar on record: Scarlet Woman from Mysterious Traveller, Elegant People from Black Market, A Remark You Made from Heavy Weather. One could find fault if determined: the repeated-riff crescendo ending was used twice too often; percussionists Acuna and Badrena tended to half-bury the gentler melodies through over-enthusiasm; Shorter was a frustratingly reticent soloist, all wide-leaps and staccato effects, oblique and elliptic to a degree.

On the whole, though, the empathy and taste of the five musicians was exemplary, a miraculous combination of powerful modern funk and the freest lyricism. Better still, the mood of the music remained as fresh as ever: grand and exhilarating, the effect one of celebration, a huge, clean affirmative noise.

NICK ROBERTSHAW

Renaissance

IT WAS the last night of the proms at the Albert Hall on Friday, with a packed audience wildly applauding the Royal Philharmonic Orchestra, conducted by Harry Rabinowitz. The arena was full of cheering fans, leaping to their feet at appropriate intervals, the mood echoed from the Gods, and the obligatory joker blowing a trumpet when a comment was needed.

The difference was that the RPO was playing rock music, and the stars of the night were rock musicians, namely Renaissance. The band plays rock in classical style, or perhaps modern classical music in rock style. Whichever way you look at it, Renaissance is not an ordinary

rock band, neither is it an experimental rock band such as Jethro Tull or Gentle Giant. Once inventive with a new slant on music which was categorised as folk-rock, Renaissance now plays grand themes around poetry written by Betty Hatcher and sung superbly by the amazing Annie Haslam.

The orchestral arrangements first appeared in the States, peaking at the Carnegie Hall concerts which resulted in last year's live LP. The crowd, then, was primed to this approach and what could have been a pretentious evening was instead a successful musical event, with orchestra and rock musicians playing for each other like a mutual admiration society. Hence the enthusiasm from both groups, and the proms-type reception from the audience.

The orchestral overture, Prologue, set the scene and Rabinowitz announced the band warmly. Renaissance was completely at home with a solid wall of (occasionally drowned) brass and strings behind the rock and because many of the band's themes, and much of the instrumental treatments (particularly the piano) are classical the orchestra was never out of place.

Renaissance does not compromise musically, and though there are moments of brilliance and plenty of guts and energy, some titles press the point a bit too hard and though the musicians' playing cannot be faulted it was at times self-indulgent.

As well as old familiar titles such as Can You Understand, Ashes Are Burning and Mother Russia, plus the popular Carpet Of The Sun, Renaissance also played titles from the debut WB album, Novella, which indicate that the band is now firmly fixed in its style of poetic wandering interspersed with busy instrumental breaks. The use of instruments is sometimes unusual —

drums played by hand, or bass played like a lead instrument.

But the most outstanding feature of Renaissance, the one without which the band would be a good, clever but not so ear-grabbing, is Annie Haslam. This opera-trained singer, with a bubbly, irreverent sense of humour and a wicked laugh has the most amazing voice in rock. Claimed to be five octaves, it is pure and of the same timbre at each end of the sound spectrum. Particularly when she was singing in the lower register, it was hard to believe the sound was all coming from the same one person. And of course her high notes are legendary in rock. She not only sings lyrics, but uses the voice as an instrument, a common enough style, yes, but Annie Haslam gets away with it. Her voice really does sound like an instrument. She deserved the traditional Albert Hall bouquet presented at the end, she deserved the adulation of the audience and the professional respect shown by Rabinowitz and the orchestra. She is a modern-day Trilby, and without her the 25-minute closer, Scheherazade would have palled. Her future will be watched with interest.

VAE FALLOON

Doctor Hook

THERE WAS a time when part of the great enjoyment of seeing Dr. Hook perform was appreciation of the split-second timing which was needed for the band to give the appearance of stoned abandon on stage while in fact singing and playing like men with their full wits about them. Quite apart from the mad, funny, clever and catchy songs, there was joy in the sight of Dennis Locorriere and Ray Sawyer

lurching around the stage until the very moment when both miraculously fell forward to the same microphone and began singing in tight harmony, right on the beat. Very few bands can be consistently both witty and crude, hysterically funny and musically impressive, all at the same time. Dr. Hook has always managed the trick, and still does on their showing at the Rainbow. The band has grown big in commercial terms, and has grown up to the fact that to gain the size of audience which really brings in the fame (not to mention the greenbacks) it is sometimes necessary to temper rugged individuality with professional prudence. The Dr. Hook which made Cover Of Rolling Stone, Sylvia's Mother, Roland The Roadie and Gertrude The Groupie, I Was Stoned And I Missed It, and other such glorious tributes to the insanity of Life, is still alive and kicking, but its big hits have been ballads. No fear of If Not You, A Little Bit More, or the new single Sleepin' Late being banned by the BBC — which haughtily turned down Cover Of Rolling Stone as "advertising" even when a typically good-humoured change to Cover Of Radio Times was made for the English market. For the three Rainbow concerts the band mixed old and new — material from the latest Makin' Love And Music album — to pretty good effect. No complaints, really; they do the softer, mildly sentimental stuff very well, and the songs and their presentation tend to be a cut above others of the genre. But the toned-down stage act, the hair cuts, and the shift of musical emphasis, have brought in big audiences and album sales at a price. It is not a great price, but it is one that this reviewer would have liked to see go unpaid.

TERRI ANDERSON



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Yetnikoff: 'we're not throwing

LONG-ESTABLISHED as one of the American music industry's heavyweights, CBS Records has in the Seventies spread its dominion to almost every corner of the world, including Russia. But then its executives have always been global thinkers, and current chief Walter Yetnikoff was for six years involved with CBS Records International — first as executive vice-president, then as president (1971-75) — before assuming the presidency of the overall CBS Records group.

Yetnikoff, who is also today a vice-president of CBS Inc. and a member of that board, joined the company as an attorney from private practice in 1961. Four years later, he was appointed general attorney, CBS Records, then moved on to the international division in 1969.

In this interview, he talks to Adam White and Brian Mulligan about CBS Records' worldwide achievements and aspirations, and addresses himself to some of the criticism which the company had drawn in the process.

How does CBS records now stand internationally in relation to its two major multi-national music competitors, WEA and EMI?

If you take the sales of the CBS Records group and those of the WEA group worldwide, we are substantially larger. I don't know EMI's last sales number worldwide. International sales for the whole CBS Records group in 1976 were well over 500 million; this year, I think it's going to be over \$700 million. As you know, I set a goal for 1980 of one billion dollars worldwide for records.

These numbers I'm giving you do not include Japan. We treat Japan on an equity-accounting basis — we just take profits, not sales on those numbers. If I added Japan, I would be adding another \$80 million or so — or half of it, however you see it because of the joint venture. That's an approximation.

I'm quite sure that these are bigger than any of the numbers which WEA is going to come up with on a worldwide basis. I think that is bigger than EMI, although I haven't seen any of their numbers on a worldwide basis.

Who do you regard as your chief competitor internationally?

WEA, because, firstly, Capitol is nowhere near the factor in the US market that WEA is — in terms of market share, I would say that WEA is twice the size of Capitol. I'm not being critical of Capitol — it's been doing rather well lately — but in terms of size, it's half that of CBS or WEA. In the world's largest market, the United States, I cannot, then, look at EMI as the major competitor.

Secondly, I think for many years, EMI has essentially purchased market share, by going around and getting a lot of outside labels, a practice which until recently CBS has not been doing. Now, that can change overnight. When an outside label doesn't belong to you, it's not that real, in the sense that the affiliation can go elsewhere — whereas it's not generally true with artists, who tend to go for long periods of time with companies.

As you know, we've recently concluded a deal with A&M for Europe. All of a sudden, the market share numbers are different.

Suppose EMI had concluded that deal?

But isn't that just a pressing and distribution deal?

No, it's a royalty and guarantee arrangement.

Why have you moved into this particular area?

We just feel an affinity with A&M. The people get along: Jerry Moss and Walter Yetnikoff get along, Dick Asher and Derek Green get along. We've had a relationship here in the UK on a pressing and distribution basis which has worked out to everyone's satisfaction. At one point, I recall, we did Jerry Moss a small favour on a Carpenters record in the UK. We pressed for him in Holland as a sort of favour, and he has repaid that favour a lot of times over. So I think it's a personal thing. We feel comfortable with A&M.

There were rumours some time ago that A&M was anxious to dispose of the company, because Jerry Moss was getting interested in politics. Is your relationship likely to get even closer than it is now?

No. The question is better asked of Jerry Moss than of me, obviously, but I don't believe he is about to retire from the record business. There have been no acquisition discussions between us at all. In fact, even before we made this licence arrangement in Europe, I asked him how active he and the others in A&M wanted to be. And he told me he wants to be the biggest possible company.

In America, it's been obvious for some years that it's a two-horse race between you and WEA. Do you think that this might be leading to an unhealthy state of affairs, where for example, one company drops an artist and the other picks him up — such as James Taylor?

Warners didn't intentionally drop James Taylor. We were successful in signing him, but it was not a question of them letting him go graciously. Essentially, he felt that it was time for a change in his career.

I would have to say that the American industry is becoming a battle of the giants. I don't think about it as healthy or unhealthy.

Yes, there is a confrontation posture between CBS and WEA; you might expect that from the two biggest competitors. I agree that it's healthier to have more of the successful independents on the scene, but Casablanca is pretty successful, so is TK, and A&M started like that, so what essentially saves the situation is the fact that the record industry does offer ease of entry — if you come up with a hit song or a hit artist, you're in the record business. You don't need tons and tons of money to enter it. If you did, then perhaps the situation would be more difficult.

But the fact remains that an artist, or his manager, with international aspirations has only two companies in America worth going to?

Yes, I agree that it often looks like there are few viable alternatives for many people. Yes, that would be a problem were it not for the fact that it is easy to get into the record business — you don't need money, you need talent. Talent and feel and dedication and hard work and musical intelligence are the factors which make it. That you can have people with talent enter the record business without a large capital investment saves what might be what you call an unhealthy situation.

You came under criticism a while back from UA's Artie Mogull, when he said that CBS was buying up the record business and making it tough for everyone else.

As far as I know we are not generally offering more than other companies. I know of a number of deals where Artie Mogull has offered more than we have — in the case of American Flyer, for example. We were right into them at the beginning, but we were outbid. It's not solely a question of money.

One English managing director feels, rightly or wrongly, that you have been going in with an open cheque book.

Not true. Numbers are misquoted often — people toss them around. We are trying to pay artists what we think are competitive and fair numbers. Now, I may be wrong, and I'm sure, like any other record executive, there will be cases where we overpay. But we're not in there just to pay more than other people, we're trying to be competitive, and I know of many situations where we did get artists, and we offered less.

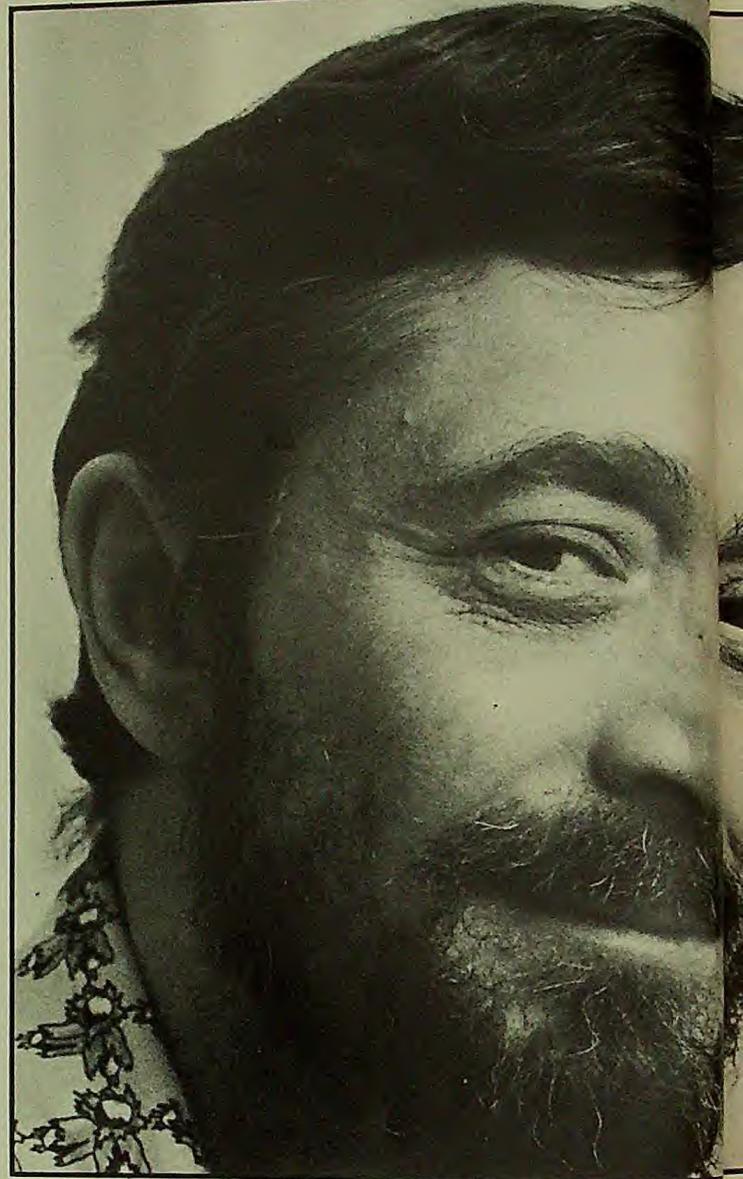
Can you quote one?

It's not fair to do so, because then the people who were involved in the negotiations could be accused of not taking the highest offer. There have been many deals where more money was offered by another company — for example, Mandrill. Arista signed them. My recollection is that Clive Davis paid twice what we offered, and we were also offering the services of Kenny Gamble and Leon Huff. We were outbid two-to-one.

We're not throwing our money away like people think.

One knows that record companies sometimes sign artists purely for prestige points. Has CBS ever got into that?

A lot of factors go into a company's



determination to sign an artist. Sometimes you just have a feeling that this is the right artist for you, even though the past may not justify it. Sometimes you want to get into a particular kind of music, so that artist might be a wedge for it. Sometimes you're doing it for not totally commercial reasons — we make records, particularly some in the classical area, because the public wants them, not because we're making money out of it.

There are certain artists I could see signing for prestige purposes, though I don't think you do that with the intention of not making money, but perhaps you will pay a little more than business affairs or the accountants tell you an artist is worth. But we're in the business of show business, and you do have to maintain an aura of class and prestige. You've got to do some things for class, even if it doesn't make money.

There have been rumours about Paul McCartney and CBS. Are you interested in Wings?

I have been asked that question endless times. Would we be interested in signing Paul

McCartney? Yes, we would be. Have we had business discussions with Paul McCartney or his representatives? No. They are well aware of the fact, as is he, that we would be delighted to have him on the label, that we think we can do a better job with him than anyone else. I don't think sales of his last album were what they should have been. Is Paul McCartney the kind of prestigious artist a company would stretch for because it would add to its image? Yes. An artist like that is one where you might financially throw away the balance sheets and the business affairs pro-forma statements or whatever because you're doing something meaningful. Do his people know of this feeling we have? Yes. But I have no idea what Paul McCartney or his representatives are planning, and should they renew with EMI tomorrow, I'd say 'entirely possible'. I would not be taken aback, because there have been no commitments of any kind and there have been no serious money discussions.

But what about the Suzy & The Red Stripes disc?

away money like people think'



challenging kind of thing, because you can't do it through the concert route. The odds are this person is not listening to the radio all the time, so a hit single won't do it, either. One of the ways we're doing it right now is television. Certainly these people watch television, and we're starting to advertise on it much more. We started about two years ago, and we've become reasonably successful, although I think we have some way to go. You don't advertise on network tv, it's too expensive at the moment. You buy in areas where you see interest in an artist growing or where he has potential, or where he is touring. We've developed it into a serious business, this television advertising.

Is that something you've learned from what's happened in the UK?

Yes, what you might call the K-tel approach: the theory that there are a lot of people out there who want to buy records, and don't know it. Now if K-tel and Arcade and the others can get to these people with the concept packages, the m-o-r packages, that's good. Our economy is based on advertising to a great extent so why can't it work for the record industry? Why can everyone use tv except us?

I think the English package experience is absolutely right; obviously there's a market out there. Now the two countries are not the same, of course, and records are in different kinds of retail outlets in the US, but I still think that you've hit on something, that there is a way to reach more people, and that tv might be the way.

The other way to reach the older consumer is by making the shops more amenable to them. There was a time when a lot of record stores were sort of head shops, and a housewife of 33 might have been a little uncomfortable in that sort of milieu. And I think that in the US there are a lot of progressive retailers today who are really punching up the business.

CBS has placed a lot of emphasis recently on contemporary jazz, with artists like Weather Report and Herbie Hancock. Does that fit into your scheme of things as far as the older consumer is concerned?

Yes, it involves older people, but something else, too — a growing musical sophistication among consumers. You have to be a little more sophisticated to get into that kind of music than to get into the pop field.

I also think that the artists, instead of being absolute purists, are aiming for the pop market to a certain extent. And companies like CBS are interested in developing and making this kind of music commercial. All of a sudden, the numbers are starting to get real big in this market; it's no longer 15,000, 20,000 — you're seeing 200,000 units, 300,000 units. Weather Report is close to 400,000 now, and that's without a hit single. Marlena Shaw has done well over 200,000 units, maybe more. Eric Gale, a jazz guitarist, has done 150,000 units. A couple of years ago, it might have been 15,000. I guess the primary example is really George Benson, though he went over on to the

commercial side.

Jazz is going to be a big market. We're anticipating it's going to be the size of the country market in the US.

I recall that you've recently negotiated a deal with Russia. Is that for CBS to have an identity there?

Yes, they're a licensee. They actually release our product — they import it, rather — but it's a licence relationship. I don't remember whether they're using the CBS trademark or not. It's close to what we have with A&M; they release the records, and pay us a royalty.

Do you actually get money out of Russia?

Yes. I can't say that it's an enormous amount. Often they'll import, but they still pay us a royalty and whatever it costs to manufacture; they also manufacture locally in Russia. They are obliged to pay us in dollars.

Do you regard Eastern Europe as where the future volume expansion of the record business lies? Or is it Africa?

I'm not looking at any particular geographical location, though Africa will be a big market one day. It has to be, there's just too much wealth there. If you look at the heritage of the Eastern Europeans, they are very musical — the Russians especially. There is probably some governmental resistance at this moment to every kind of Western music. You hear that contraband albums are selling there for 50 or 60 dollars to young people. But I don't think the government is ready to open up completely and just release everything. Whether that will change — well, you'll have to tell me where detente will be five years from now. It's that kind of question. I just don't know. But the potential is enormous.

CBS is pretty well spanning the globe now. Where do you see its development?

I don't think it necessarily has to be by territory. We tried to get into Africa, but have not been wildly successful. We may have been a little clumsy in the way we went about it, out of ignorance rather than anything else. You have to be very sensitive to whom ever you're dealing with. We hope we are not the ugly Americans. We always try to have a local person in our territorial operations.

From what you've heard to date, what are your feelings about punk rock and its prospects in the US market?

From the way it's been explained to me, punk is the politics of boredom. They're fed up, so damn it all. I have not heard enough for me to be able to comment intelligently. What I have heard sounds to me like early rock and roll — very raw, very energetic, very exciting. There's obviously something there, and we're going to be in it. It's common knowledge that CBS is signing new wave artists. I think it is going to happen. Music that is different goes right through the roof. Find

something unique and it explodes all over the place. The new wave is different in some ways, and I think it has a very good shot. In Britain, it seems to be taking over the place!

CBS has not been notably successful in developing new British acts like Tina Charles, David Essex, Argent in the US. How do you feel?

I agree that we have not been notably successful in breaking British talent in the States. I believe Tina Charles, Sailor and others should have broken. That's something, as Bruce Lundvall mentioned recently, which we're going to do. There are a couple of acts now which we think have a good shot — Crawler and Lone Star.

Why should these two acts have a better chance than others?

Well, some of the earlier stuff was not really right for the American market, though I'm not saying that the English company should record for the US. If you look at the US and the British charts in the last couple of years, they don't seem as close as they used to.

What about GTO, now that you've acquired the company? Like other top 40-oriented UK companies, it has not really broken through in

they want it to continue. They are totally successful. Everything they touch seems to turn to gold, or should I say platinum?

We are in a lot of other areas of black music, of course, but giving credit where it's due, Gamble and Huff put CBS into that market.

Do you think that the American market is now set on course to crack that three billion dollar mark which was discussed at NARM?

The American economy is very good right now, very hot. Everybody is buying a lot of records. The American consumer is very eclectic at present, they'll go in and buy a jazz record, pop, r&b — they have very broad-gauge tastes. It's all very healthy. All economic predictions are that it will continue in 1978. So I feel that American record business will continue to be very viable and very good in terms of sales.

What problems there are come as cost pressures. We were talking earlier about artist deals. We try to be as competitive and fair as possible, and we'll stretch when we really want to, but they are expensive these days. I didn't make them expensive, the artists' representatives made them expensive. Copyright's going up

'You have to be very sensitive to whoever you're dealing with. We hope we are not the ugly Americans'

America.

Well, Heatwave looks as if it's going to make it really big. We bought GTO to a large extent because of our feelings about Dick Leahy. I think he's an excellent record man.

CBS has made a big investment over the last couple of years in black music. Do you think that it has longevity?

The answer is very definitely yes. In 1976, we calculated that half of our gold records were black-based. It's been getting bigger and bigger for a lot of different reasons. We can sell a million albums to the black consumers alone, even when there is no crossover to the pop market. When we cross a single, God knows what the upper sales limits are.

There was talk not long ago that CBS was going to buy out Gamble & Huff's Philadelphia International. Not so. There are no current plans to buy them out. We have a relationship with Gamble and Huff. It's quite a long-term relationship, and it will continue for as long as

next year, mechanical costs, vinyl costs. Generally, inflation is also affecting the things you can't exactly touch or feel, but the cost pressures are serious.

In Britain, we've become used to price increases, but the recent American changes have sparked off some controversy. Do you think that the new \$7.98 list price will hold for some time, or can we expect more increases soon?

Beyond \$7.98, I don't know how much the industry's going to go. It won't change for a while. But we have an institutionalised, generalised inflation in the record business, with talent costs — and there's no yardstick for them, they just go up — hardware costs and the like. Overall, the US inflation rate seems to be coming down; we seem to be below double-digit inflation. I don't know whether I believe the numbers or not — it sure doesn't feel as if it's coming down. But we don't have the British inflation rate, ours has been relatively modest. So I don't think in the next year or so there will be a lot of price increases in our industry.

Well, I think that there's a difference between putting out a Suzy & The Red Stripes record and signing Paul McCartney and Wings. That was a fun kind of thing to see if we could break the record. We came close, but we didn't. It was a good shot — just missed.

What are your feelings about selling to the youth market, as it grows older? How do you hang on to those consumers?

Let me just say that when you look at some of the artists we're talking about in this context, any of those who have been established for some time, a lot of them are still drawing a young crowd.

But I also think that the generation which got turned on to music in the Sixties has retained the record-buying habit — music is not just a diversion for them, it's something which has stayed. I think that record companies, all of them, are interested in pursuing that market; it's a big one. We found that the age group of our purchasers is a little higher than we thought. The biggest market is not kids of 11, it's the college crowd, 18-21.

The 30's age group and over is a

FEATURE

by PAUL PHILLIPS

SEARCHING FOR a reason why today's a&r man is more or less anonymous compared to a Johnny Franz or a George Martin is not the most difficult job. Franz, for instance, was not just the man who signed up the Walker Brothers. He followed up by finding the songs for them, taking them into the studio and acting as producer/musical director. In the days when Scott Walker was a big enough star to have his own weekly BBC TV series there was a spot on each show where Franz would accompany him on piano.

George Martin, having done nothing that could be called spectacular, nevertheless had enough room to manoeuvre in 1962 that he could sign a group which, by his own admission, he felt had little to offer beyond a rough-hewn quality and great personal charm.

Musically the Beatles must have sounded like cave-men to a man who could write his own musical scores and, even in the early-Sixties, had a wide enough appreciation of all sorts of musical styles that he was able, much later, to introduce them to the likes of Schoenberg.

Imagine an a&r man today taking on a group whose musical ability he considered more or less non-existent and whose songs he didn't feel worthwhile recording. It's unthinkable, and not just because the industry is more sophisticated now.

Mike Smith, Decca's new head of a&r: "Before I sign an act the relevant departments will know of my intention and they will have the opportunity of hearing that act, hearing the material and coming back with their comments.

"Hopefully if I've made the decision to sign, they will endorse my feeling. But let's not be stupid about it, if I totally believe in an act that promotion and marketing are not going to back there's no point in my signing them. If I think, and a&r think that it's the greatest thing under the sun, it's still not us that goes out into the streets to sell the records."

This is not the emasculated rambling of a double-thinking, running-scared company man but an honest and realistic assessment of where the music business is at in 1977. That great Sinatra/Cagney/Bogart one-liner "So now everyone's a comic", applies to a&r. Everyone knows a hit when they hear it: my mother, your mother, your promotion men, your salesmen and, of course, your managing director.

The days when private opinion of a record's merit had little or no bearing on an individual's ability to do a job of work on it are gone. In 1977 everyone's an a&r man and with so much product coming out, particularly from the major companies, those whose job it is to sell those records — to the media or to the record shops — can afford to ignore the outside shots because enough evens favourites will romp home to keep the gravy train running.

Mike Smith is the newest newcomer to a&r and one thing is most definitely in his favour: he has his eyes well and truly wide open. Several things about him are quite surprising. Firstly, he is neither Mike Smith nor Mike Smith — that is he is not the MS of former Decca and CBS a&r fame nor did he ever play keyboards with the Dave Clark Five.

Secondly, all things considered, he looks older than you'd expect. That's mainly because he is not quite the new boy everyone takes him for. He has never worked in a&r, indeed this is his first time working for a record company in any capacity.

But he has been involved in production, songwriting and artist management and certainly does not feel intimidated by time-servers arguing that his experience of the business is more comprehensive than that of many who have spent all

Mike Smith: I don't know all the rules yet, so I can afford to break them



THE A&R MEN 3: Mike Smith of Decca

their time within record company walls.

There is almost no way in which he fits the Decca image. He says he's 30, looks older, but maintains the complete professional hippie appearance: expensively casual clothes, carefully disarranged hair and the requisite ornaments worn around the neck. He moves fast, talks fast and at length. Occasionally he'll repeat a single phrase two or three times while he cues up the next thought. Which isn't to suggest that he waffles: when he's said what he wants to say he stops dead and the ball is firmly in your court.

'In television, if you make a mistake, your desk isn't there the next morning'

He's a hustler who has spent the last ten years making a living by rushing around far from aimlessly digging his finger into every pie he could lay his hands on. There's little doubt he'll be upsetting some apple carts over on the Embankment and he's already rumoured to have refused to appear in one signing photograph because the act predated his appointment and he doesn't rate their chances. Before Decca he was known as a television producer with London Weekend although that was only one of many activities. "I trained to be an accountant while trying to break into television. I achieved that ambition at the ripe old age of 18, but at the same time I was in a band which I also managed. So you can see even then I was into the music side.

"I worked my way up through the rat-race of television to be a producer at a pretty young age. I thought that was the ultimate goal,

but when I reached it, it was a pretty schizophrenic existence because I'd be involved with artists on television and also with producing their records.

"Then again I had my own company, Yellow Balloon Productions, and if I felt strongly about a television idea and London Weekend wouldn't go with it, because I was a freelance I had the right to go off and make it, finance it on my own. One of these was a programme with the Les Humphries Singers which was sold worldwide and led on to record successes for them."

The songwriting, producing and management side of his activities would, he feels, be helpful to him now in countering any criticism of his appointment as Decca's a&r chief. "But there's always this huge conflict of interests problem and when you're working for a company there are certain rules you have to follow. I'm not the first person to have had success as a songwriter with records which, shall we say, didn't have my name on the label."

He's aware that his major problem isn't his own credibility, but rather that of Decca's as a major force in the contemporary music scene. "A company can reach the stage where it will get into deals with acts that don't really have a hope, but because there were lots of hits some years ago and now success is eluding you, you just keep making deals in the hope that something will happen.

"So in a way it's much better for me coming in as a supposed outsider because I can go through the company seemingly in total ignorance and really put my foot in it with awkward questions. Once people begin to examine their reasons for doing certain things then you get a rapport going and decisions can be made.

only as good as your product but how do you know that a company which is having success after success hasn't paid out so much money for its acts that it's only just breaking even?"

"Decca has a great sales force, distribution is second to none, and the quality of our pressings no-one would argue about. Just recently we were offered the Kenny Williams record *You're Fabulous Babe*. A lot of companies were offered the record, but there was no great bidding war on it. The only reason we got the record rather than anyone else is because we heard it at 11 o'clock one morning, were able to do a deal and have the promotion copies on everyone's desk by nine o'clock the next morning.

"I don't believe anyone can match that sort of turnaround. We've only got to do that two or three more times and people will really begin to take notice. Already people are phoning me, some on a friendship basis, which is wrong. But at least they'll be new faces to Decca, new people coming through the doors.

"It all helps to instil confidence. I don't want the staff here worrying, thinking 'Am I still going to have a job tomorrow'."

He already has his two house producers, Nick Tauber and Nick Raymonde out in the field — "old-fashioned leg-work", he calls it — scouting out street-level talent rather than wait for it to come to them. "The image of an a&r man as a cigar-chewing guy in a big chair listening to tapes all day is nonsense.

"I can't afford to split my day up into half-hour meetings to listen to tapes. If I don't like something I know within eight bars and then I've got to tell the guy and maybe upset him. But next week he may have something really good and he doesn't come back to me.

"If I'm listening on my own I can take a tape off as quickly as I like without upsetting anyone. On the other hand if I like something I can take the time to get into it without worrying that the next guy is waiting to come through the door."

His own tastes run to early blues, gospel and some jazz. He also admits to a soft spot for Chicago and listens to everything new of theirs. "But I don't listen to heritage blues or gospel from commercial point of view. My own tastes have got nothing to do with what I might or might not sign."

He'll take an across-the-board approach at Decca. He's already put his weight behind the "new wave-ish" Cock Sparr and punk band Slaughter And The Dogs. At the other end of the spectrum there's the folk-oriented Doug Ashdown ("James Taylor with a glint in his eye") whom he has managed to get on the next Barbara Dixon tour. As part of his effort to involve the whole company with what a&r is doing, he took Ashdown to a sales meeting recently and had him play a couple of songs for the salesmen. "I know that's not the usual sort of thing to do," he says "but I don't know all the rules yet so I can afford to break them."

He's having fun with what he calls his "cavalier attitude, stepping on people's toes". But there's a serious motive behind it. He's determined to break down the barriers between marketing, promotion and a&r, and between head office and the salesmen who are an equally important link in the chain and yet whose sole motivation is more often than not simply the commission they can earn for above-target sales.

There's also a strong element of survival in his approach because at the end of the day any a&r man, however strongly principled, efficient or well-liked he may be, is only as good as the number of records he has sold. "I'll be responsible for my own destiny," says Smith. "I want to be in a position to cut my own throat rather than have someone else cut it for me."

"There seems to be an impression that in the record business there are a few good guys and a lot of bad guys. There's no argument that there are some bad guys, but what's far more general is a lot of buck-passing and non-decision-making. In television if you make a mistake your desk isn't there the next morning. So in a way it's a lot easier to operate in the music industry."

His television experience has given him an ability, he says, to deal with people. On the music side he's worked with artists as diverse as Slade, Rolf Harris, Buddy Greco, Dionne Warwick and the Bay City Rollers. But he also had working experience with David Frost for 18 months and Simon Dee for a year and had to learn to deal with a variety of people on a variety of levels. "It would be the Prime Minister of some foreign country one minute and the head of the Mafia — literally — the next.

'I want the image of Decca enhanced to the outside world — a lot is not said that should be said'

"People in the record business flit from company to company kidding themselves that they're broadening their experience. But all they're really doing is the same thing in a different environment. I'll match my credentials with theirs any day."

For the immediate future he has to sort out some priorities. As a start he must make up his mind whether to focus company attention on some of the worthier acts already signed to Decca or to be a new broom and make his own signings. "I've got to look at the artists' roster and see what the company can get behind. That doesn't mean to say I'll be wielding axes all over the place and cancelling contracts. That's not the name of the game.

"Equally important, I want the image of Decca enhanced to the outside world. A lot is not said about Decca that should be said. I know there's a feeling that you're



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MUSIC WEEK

WEEK ENDING OCTOBER 29, 1977

1	20 GOLDEN GREATS Diana Ross & The Supremes	☉	Motown EMTV 5
2	5 40 GOLDEN GREATS Giff Richard		EMI EMTVS 6
3	2 HOME ON THE RANGE Slim Whitman	•	United Artists UATV 30102
4	3 NO MORE HEROES Stranglers	☐	United Artists UAG 30200
5	7 RUMOURS Fleetwood Mac	☐	Warner Brothers K 56344
6	9 GOING FOR THE ONE Yes	•	Atlantic K 50379
7	4 OXYGENE Jean Michel Jarre	•	Polydor 2310 555
8	NEW 7 SECONDS OUT Genesis		Charisma GE 2001
9	58 GREATEST HITS Abba	☉	Epic EPC 69218
10	32 THUNDER IN MY HEART Leo Sayer	•	Chrysalis CDL 1154
11	8 MOODY BLUE Elvis Presley		RCA PL 12428
12	14 PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVLV 1026
13	10 AJA Steely Dan		ABC ABCL 5225
14	11 A STAR IS BORN Soundtrack	•	CBS 86021
15	13 GREATEST HITS VOL. 2 Elton John		DJM DJH 20520
16	6 LOVE YOU LIVE Rolling Stones		Rolling Stones COC 89101
17	NEW HEROES David Bowie		RCA PL 12522
18	18 TWO DAYS AWAY Ekie Brooks		A&M AMLH 68409
19	17 BAD REPUTATION Thin Lizzy	☐	Vertigo 9102 016
20	15 I REMEMBER YESTERDAY Donna Summer	•	GTO GTLP 025
21	12 PASSAGE Carpenters		A&M AMLK 64703
22	43 CAUGHT IN THE ACT Steve Gibbons Band		Polydor 2478 112
23	25 BEST OF ROD STEWART Rod Stewart	☐	Mercury 6643 030
24	20 SHOW SOME EMOTION, Joan Armatrading	☐	A&M AMLH 68433
25	26 RATTUS NORVEGICUS The Stranglers	•	United Artists UAG 30045
26	22 EXODUS Bob Marley & The Wailers		Island ILPS 9498
27	19 BOOMTOWN RATS Boomtown Rats		Ensign ENVV 1
28	16 THE JOHNNY MATHIS COLLECTION Johnny Mathis	•	CBS 10003
29	36 THEIR GREATEST HITS 1971-1975 Eagles	☉	Asylum K 53017
30	27 COUNTRY BOY Don Williams		ABC ABCL 5233
31	23 MAGIC FLY Space		Pye NSPL 28232
32	35 BEST OF FRANKIE LAINE Frankie Laine		Warwick PR 5032
33	NEW FRONT PAGE NEWS Wishbone Ash		Polydor 2391 290
34	24 20 ALL TIME GREATS Connie Francis	•	Polydor 2391 290
35	31 RAIN DANCES Camel		Decca TXS 124

TOP 60 ALBUMS



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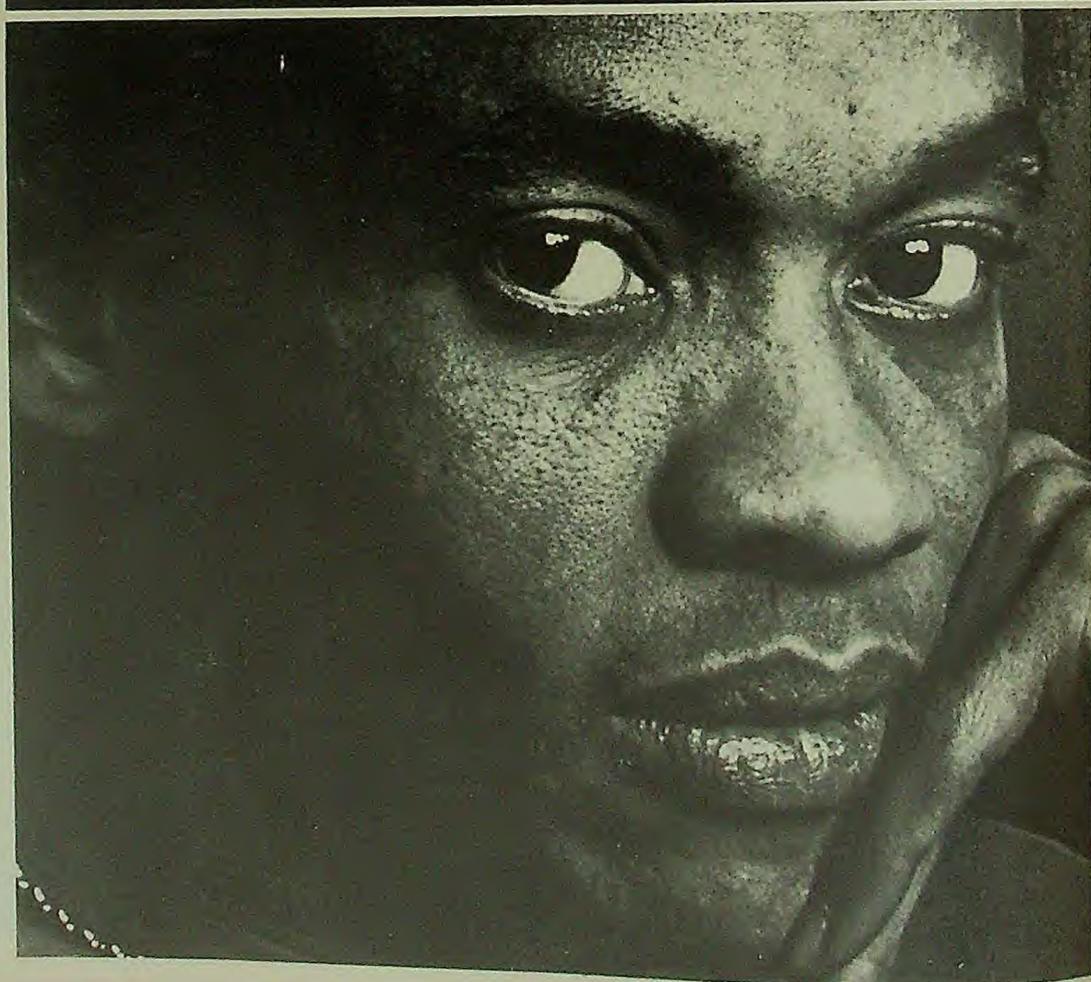
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DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING OCTOBER 29

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
Tony Blackburn: DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
Paul Burnett: LISTEN TO MY MUSIC — Trickster (Jet UP 36323)
David Hamilton: LOVE OF MY LIFE — Dooleys (GTO GT 110)

Radio 2

ALBUM OF THE WEEK

ONE MORE LOOK AT YOU — Jack Jones (RCA PL 12361)

Luxembourg

HOT SHOTS

Barry Alldis: LIGHTENING STRIKES — Real Thing (Pye 7N 46025)
Stuart Henry: THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
Tony Prince: LOVE BUG — Tina Charles (CBS 5680)
Mark Wesley: BABY BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
Bob Stewart: HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)

POWER PLAY

DISCO BEATLEMANIA — DBM (Atlantic SAM 82)

ADD ONS

WITCHFIRE — Bardot (RCA PB 5055)
MAKE IT WITH YOU — Whispers (Soultrain FC 0996)
WILLOW — Joan Armatrading (A&M AMS 7316)
TURN TO STONE — ELO (Jet UP 3613)
HOW LONG — J J Barnes (Contempo CS 2123)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

BOOGIE ON UP — Rokotto (State STAT 62).
CALLING OCCUPANTS OF INTERPLANETARY CRAFT — Carpenters (A&M AMS 7318).
THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272).
FREE ME — Uriah Heep (Bronze BRO 47).
MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Brothers K 17029).
CITY TO CITY — Gerry Rafferty (United Artists UP 36278).
CRYING IN MY SLEEP — Art Garfunkel (CBS 5683).
SERPENTINE FIRE — Earth, Wind & Fire (CBS 5778).
SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600).
GOODBYE BABY HELLO FRIEND — Wishbone Ash (MCA 327).
RAILWAY HOTEL — Mike Batt (Epic EPC 5781).
FAIR GAME — Crosby Stills & Nash (Atlantic K 11024).
WHERE DID OUR LOVE GO WRONG — Fools Gold (CBS 5704).
SLIP SLIDIN' AWAY — Paul Simon (CBS 5730).

BRMB

BIRMINGHAM

ADD ONS

2.4.6.8. MOTORWAY — Tom Robinson Band (EMI 2715).
THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272).
YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Brothers K 17013).
TURN TO STONE — Electric Light Orchestra (United Artists UP 36313).
BABY BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779).
HARBOUR LIGHT — Wind Jammer (Warner Brothers K 12264).
DADDY COOL — Darts (Magnet MAG 100).
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770).
GEORGINA BAILEY — Noosha Fox (GTO GT 106).
THINK IT OVER — Freddie Star (Private Stock PVK 008).
I'VE BEEN SPUN — City Boy (Vertigo 6059 183).

Capital Radio

LONDON

CLIMBERS

WHITER SHADE OF PALE — Procol Harum (Cube LBUG 77).
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699).
IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976).

TOP ADD ONS

- 1 SLIP SLIDIN' AWAY — Paul Simon (CBS 5730) C, BR, RC, D, T, F, B, SS, O, P, V, Ms, Bb.
- 2 ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699) R1, CR, C, RC, M, H, F, SS, RT, O, Md, Bb.
- 3 FREE ME — Uriah Heep (Bronze BRO 47) PR, C, RC, D, F, B, SS, O, P.
- 4 LOVE OF MY LIFE — Dooleys (GTO GT 110) PR, C, RC, M, H, RT, P, Hb.
- 5 LIGHTENING STRIKES — Real Thing (Pye 7N 46025) RL, PR, C, M, H, P, V.
- 5 SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025) CR, PR, T, TV, RT, V, Md.
- *7 TURN TO STONE — Electric Light Orchestra (Jet UP 36313) RL, BR, D, F, PS.
- 7 LIVE IN TROUBLE — Barron Knights (Epic EPC 5781) C, D, H, RT, P.
- 9 RAILWAY HOTEL — Mike Batt (Epic EPC 5781)

*Second week in Top Add Ons

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

LOVING YOU, LOSING YOU — Phillis Hyman (Buddha BDS 457).
SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025).

PEOPLE'S CHOICE

YOU'VE LOST THAT LOVING FEELING — Righteous Brothers (Phil Spector 2010 022).

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: FAIR GAME — Crosby Stills & Nash (Atlantic K 11024).
Dave Lincoln: SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325).
Phil Easton: LISTEN TO MY MUSIC — Trickster (Jet UP 36323).
Mark Joenz: FREE ME — Uriah Heep (Bronze BRO 47).
Chris Jones: BONFIRE — Linda Lewis (Arista 143).
Brian Cullen: SLIP SLIDIN' AWAY — Paul Simon (CBS 5730).

ADD ONS

I BELIEVE YOU — Dorothy Moore (Epic EPC 5573).
WE ARE THE CHAMPIONS — Queen (EMI 2708).
SHOO DOO FU FU OH — Lenny Williams (ABC 4194).
ONE WAY WIND — Cats (Smack 1).
SEAGULL — Roger Whittaker (EMI 2712).
I'M HERE AGAIN — Thelma Houston (Motown TMG 1088).
LOVE OF MY LIFE — Dooleys (GTO GT 110).
I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274).
DANCING PARTY — Showaddywaddy (Arista 149).
RUN BACK — Carl Douglas (Pye 7N 46018).
COME A LITTLE CLOSER — Michael Clark (Capitol CL 15944).

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DAYBREAK — Barry Manilow (Arista 146).
Steve Jones: MAKE IT WITH YOU — Whispers (Soultrain FB 0996).
Richard Park: LIVE IN TROUBLE — Barron Knights (Epic EPC 5752).
Tom Ferris: FREE ME — Uriah Heep (Bronze BRO 47).
Brian Ford: SLIP SLIDIN' AWAY — Paul Simon (CBS 5770).
Bill Smith: SAY YOU WILL — Eddie Henderson (Capitol CL 15937).
Dougie Donnelly: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699).

CURRENT CHOICE

LIGHTENING STRIKES — Real Thing (Pye 7N 46025).

ADD ONS

BLACK NIGHT — Deep Purple (Purple PUR 135).
BOOGIE ON UP — Rokotto (State STAT 62).
LOVE OF MY LIFE — Dooleys (GTO GT 110).
THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144).
HOLIDAY IN THE SUN — Sex Pistols (Virgin VS 191).

Downtown Radio

BELFAST

HIT PICKS

John Paul: WHEN I GET MY WHEELS — Walter Egan (United Artists UP 36321).
Trevor Campbell: IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976).
Candy Devine: BABY BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779).
Cherry McIlwaine: TURN TO STONE — Electric Light Orchestra (Jet UP 36313).
Hendi: ISN'T IT STRANGE — Radiator (Rocket ROKN 533).
Lawrence John: YOUR SMILING FACE — James Taylor (CBS 5737).
John Sebastian: WELCOME BACK — Tavares (Reprise K 14434).

ADD ONS

BORN ON HALLOWE'EN — Suzanne (Ring O 2017 108).
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770).
VIRGINIA PLAIN — Roxy Music (Polydor 2001 739).
RAILWAY HOTEL — Mike Batt (Epic EPC 5781).
ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714).
LIVE IN TROUBLE — Barron Knights (Epic EPC 5752).
FREE ME — Uriah Heep (Bronze BRO 47).
BOOGIE ON UP — Rokotto (State STAT 62).
RUNAWAYS IN THE NIGHT — Nick Gilder (Chrysalis CHS 2161).
CREEPIN' — Tamiko Jones (Contempo CS 2130).

Radio Forth

EDINBURGH

ADD ONS

FREE ME — Uriah Heep (Bronze BRO 47).
TURN TO STONE — Electric Light Orchestra (United Artists UP 36313).
DANCIN' PARTY — Showaddywaddy (Arista 149).
GOODBYE BABY HELLO FRIEND — Wishbone Ash (MCA 327).
DIDN'T I (BLOW YOUR MIND THIS TIME) — Maxine Nightingale (United Artists UP 36320).
I'M HERE AGAIN — Thelma Houston (Motown TMG 1088).
LA VIE EN ROSE — Grace Jones (Island WIP 6415).
YOUR SMILING FACE — James Taylor (CBS 5737).
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770).
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699).

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: DANCING PARTY — Showaddywaddy (Arista 149).
Roger Moffat: ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714).
Johnny Moran: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699).
Colin Slade: I 2 3 4 — The Saints (Harvest HAR 5137).
Ray Stuart: LOVE OF MY LIFE — Dooleys (GTO GT 110).
Cindy Kent: I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274).
Bill Crozier: LIGHTENING STRIKES — Real Thing (Pye 7N 46025).

ADD ONS

SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325).
LIVE IN TROUBLE — Barron Knights (Epic EPC 5752).
DADDY COOL — Darts (Magnet MAG 100).

Metro Radio

NEWCASTLE

ADD ONS

WRAP YOUR LOVE ALL AROUND YOUR MAN — Lynn Anderson (CBS 5423).
RUN BACK — Carl Douglas (Pye 7N 46018).
LIGHTENING STRIKES — Real Thing (Pye 7N 46025).
LOVE OF MY LIFE — Dooleys (GTO GT 110).
I WANNA SEE YOU SOON — Tavares (Capitol CL 15945).
THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272).
WE ARE THE CHAMPIONS — Queen (EMI 2708).
BOOGIE ON UP — Rokotto (State STAT 62).
CITY TO CITY — Gerry Rafferty (United Artists UP 36278).

Radio Orwell

IPSWICH

2, 4, 6, 8 MOTORWAY — Tom Robinson Band (EMI 2715).
SLIP SLIDIN' AWAY — Paul Simon (CBS 5730).
PRAWNS IN THE GAME — Jeremy Taylor (Bronze BRO 45).
RAILWAY HOTEL — Mike Batt (Epic EPC 5781).
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699).
FREE ME — Uriah Heep (Bronze BRO 47).

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING 29 OCTOBER 1977

Procol Harum

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3	4	YOU'RE IN MY HEART	Rod Stewart	Riva 11
4	1	SILVER LADY	David Soul	Private Stock PVT 115
5	20	NAME OF THE GAME	Abba	Epic EPC 5750
6	11	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184
7	9	BLACK BETTY	Ram Jam	Epic EPC 5492
8	15	HOLIDAY IN THE SUN	Sex Pistols	Virgin VS 191
9	5	I REMEMBER ELVIS	Presley Danny Mirror	Sonet STONE 2121
10	7	STAR WARS THEME	Meco	RCA XB 1028
11	18	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318
12	8	NO MORE HEROES	Stranglers	United Artists UP 36300
13	30	WE ARE THE CHAMPIONS	Queen	EMI Z708
14	6	BEST OF MY LOVE	Emotions	CBS 5555
15	37	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI Z715
16	14	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107
17	22	NEEDLES & PINS	Smokie	RAK 263
18	13	WONDROUS STORIES	Yes	Atlantic K 10999
19	10	WAY DOWN	Elvis Presley	RCA PB 0998
20	29	VIRGINIA PLAIN	Roxy Music	Polydor 2001 739
21	23	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1
22	19	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251
23	12	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620
24	16	FROM HERE TO ETERNITY	Giorgio	Oasis 1
25	26	HEROES	David Bowie	RCA PB 1121
26	38	I BELIEVE YOU	Dorothy Moore	Epic EPC 5573
			Eric Burdon	Epic EPC 5557



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MAN**
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Boney M
"Belfast"



Epic EPC 5573

I BELIEVE YOU Dorothy Moore

27 28

ANGEL OF THE MORNING/ANYWAY YOU WANT ME Mary Mason

Epic EPC 5552

28 24

THUNDER IN MY HEART Leo Sayer

Chrysalis CHS 2163

29 43

SHE'S NOT THERE Santana

CBS 5671

30 27

GREATEST LOVE OF ALL George Benson

Arista 133

31 31

NEW LIVE AND RARE Deep Purple

Purple PUR 135

32 34

HAPPY DAYS Pratt & McLain

Reprise K 14435

33 17

TELEPHONE MAN Meri Wilson

Pye 7N 25747

34 **NEW**

LOVE BUG Tina Charles

CBS 5680

35 21

MAGIC FLY Space

Pye 7N 25746

36 **NEW**

HOW DEEP IS YOUR LOVE Bee Gees

RSO 2080 259

37 41

WATER MARGIN Pete MacJunior/Godiego

BBC RESL 50

38 40

BRICKHOUSE/SWEET LOVE Commodores

Motown TMG 1086

39 32

DO YOUR DANCE Rose Royce

Warner Brothers K 17006

40 45

IT'S ECSTASY Barry White

20th Century BTC 2350

41 48

BOOGIE ON UP Rockotto

State STAT 62

42 **NEW**

LIVE IN TROUBLE Barron Knights

Epic EPC 5752

43 **NEW**

TURN TO STONE Electric Light Orchestra

Jet UP 36313

44 46

THE DANGER OF A STRANGER Stella Parton

Elektra K 12272

45 47

YOU MAKE LOVIN' FUN Fleetwood Mac

Warner Brothers K 17013

46 42

LIPSMACKIN' ROCK & ROLLIN' Peter Blake

Pepper UP 36295

47 **NEW**

BELFAST Boney M

Atlantic K 11020

48 **NEW**

HIGHER & HIGHER Rita Coolidge

A&M AMS 7315

49 **NEW**

EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers

Beserkley BZZ 2

50 **NEW**

MY BABY LEFT ME Slade

Barn 2014 114

Chart compiled for Music Week and the BBC by British Market Research Bureau
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THREE FOUR

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3 ONE WAY STREET

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THE SAINTS

5680 CBS Records



Tina Turner's new single 'Love Bug/Sweets For My Sweet'

AIRPLAY ACTION

Pennine Radio

BRADFORD

Julius K Scragg: LIGHTENING STRIKES — Real Thing (Pye 7N 46025)
 Paul Needle: SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 Stewart Francis: YOUR SMILING FACE — James Taylor (CBS 5737)
 Mike Hurley: SERPENTINE FIRE — Earth Wind & Fire (CBS 5778)
 Peter Levy: ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714)

PENNINE PICK

LOVE OF MY LIFE — Dooleys (GTO GT 110)

ADD ONS

LIVE IN TROUBLE — Barron Knights (Epic EPC 5752)
 MY BABY LEFT ME — Slade (Barn 2014 114)
 FREE ME — Uriah Heep (Bronze BRO 47)
 RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
 TANGO IN SPACE — Space (Pye 7N 25756)

Piccadilly Radio

MANCHESTER

ADD ONS

ROCOLLECTION — Laurent Voulzy (RCA PB 8067)
 SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
 LOVE OF MY LIFE — Dooleys (GTO GT 110)
 FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
 LIGHTENING STRIKES — Real Thing (Pye 7N 46025)
 I'VE BEEN HURT — Alan Price (Jet UP 36315)
 I'M HERE AGAIN — Thelma Houston (Motown TMG 1088)
 HARBOUR LIGHT — Wind Jammer (Elektra K 12264)
 I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)
 FREE ME — Uriah Heep (Bronze BRO 47)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: WHO'S IN LOVE WITH YOU — Chilites (Mercury)
 Peter Greig: 2.4.6.8. MOTORWAY — Tom Robinson Band (EMI 2715)
 LA VIE EN ROSE — Grace Jones (Island WIP 6415)
 TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 Carmella McKenzie: LOVE WILL BE THE ANSWER — George Baker Selection (Warner Brothers)

Swansea Sound

SWANSEA

HIT PICKS

Colin Mason: SO I'M HERE AGAIN — Thelma Houston (Motown TMG 1088)
 Dave Bowen: SLIP SLIDIN' AWAY — Paul Simon (CBS 5730)
 Jon Hawkins: WHY DO LOVERS — Hall & Oates (RCA PB 1123)
 Paul Holmes: FREE ME — Uriah Heep (Bronze BRO 47)
 Phil Fothergill: I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
 Stuart Freeman: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)

ADD ONS

WILLOW — Joan Armatrading (A&M AMS 7316)
 LOVE BUG — Tina Charles (CBS 5680)
 MAKING A GOOD THING BETTER — Olivia Newton-John (EMI 2680)
 THE SKY'S ON FIRE — Lesley Duncan (GM GMS 9048)
 SOLAR FLIGHT — Mandre (Motown TMG 1089)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
 David Hoare: I'VE BEEN HURT — Alan Price (Jet UP 36315)
 Dave Gregory: LA RUN — Carvells (Creole CR 143)
 Alastair Pirrie: WITCHFIRE — Bardot (RCA PB 5055)
 Ian Fisher: BEAUTIFUL MEMORIES — Bill Crosby (United Artists UP 36305)
 Brian Anderson: SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)

ADD ONS

LET'S DANCE — Ray Tissier (Enisgn ENY 6)
 BORN ON HALLOWE'EN — Suzanne (Ring O 2017 108)
 SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 HAPPY DAYS — Pratt & McLain (Reprise K 14435)

Radio 210

THAMES VALLEY

IT'S ECSTASY — Barry White (20th Century BTC 2350)
 HIGHWAY MAN — Brotherhood of Man (Pye 7N 46014)
 WE ARE THE CHAMPIONS — Queen (EMI 2708)
 SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
 SEE YOU WHEN I GIT THERE — Lou Rawls (Philadelphia PIR 5244)
 IMAGINE — Average White Band & Ben E. King (Atlantic K 11019)
 BABY BABY MY LOVE'S ALL FOR YOU — Deniece Williams (CBS 5779)
 DAYBREAK — Barry Manilow (Arista 146)
 SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
 YOU MAKE LOVING FUN — Fleetwood Mac (Warner Brothers K 17013)
 DIDN'T I BLOW YOUR MIND THIS TIME — Maxine Nightingale (United Artists UP 36320)
 GOIN' PLACES — Jacksons (Epic EPC 5732)
 WILLOW — Joan Armatrading (A&M AMS 7316)
 LOVE IS THE ANSWER — Utopia (Bearsville K 15536)
 LOVE IN YOUR LIFE — Pearl (London 105)
 WINTER IN AMERICA — Doug Ashdown (Decca 13730)
 COME A LITTLE BIT CLOSER — Michael Clark (Capitol CL 15944)

Radio Trent

NOTTINGHAM

ADD ONS

THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144)
 LIVE IN TROUBLE — Barron Knights (Epic EPC 5752)
 SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
 LOVE OF MY LIFE — Dooleys (GTO GT 110)
 TANGO IN SPACE — Space (Pye 7N 25756)
 EYE LEVEL — Simon Park Orchestra (Columbia DB 8946)
 SOLAR FLIGHT OPUS 1 — Mandre (Motown TMG 1089)
 THE DANGER OF A STRANGER — Stella Parton (Elektra K 12272)
 I'D RATHER LEAVE WHILE I'M STILL IN LOVE — Carole Bayer Sager (Elektra K 12274)
 SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
 ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 Nicky Jackson: RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
 Dave Christian: WINTER IN AMERICA — Doug Ashdown (Decca FR 13730)
 Andy Ferriss: WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
 Chris Rider: SERPENTINE FIRE — Earth Wind & Fire (CBS 5778)
 Anton Darby: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
 Howard Pearce: IMAGINATION DANCING — Dolphin (Private Stock PVT 122)
 Dave Carson: I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)
 Jack McLaughlin: CAPTAIN KREMMEN — Kenny Everett & Mike Vickers (DJM DJS 10810)

BBC Blackburn

HIT PICKS

Nigel Dyson: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
 Jude Bunker: SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 Rob Salvidge: RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
 Wendy Howard: 2.4.6.8. MOTORWAY — Tom Robinson Band (EMI 2715)
 Kathy Dutton: BONFIRE — Linda Lewis (Arista 143)
 Gerald Jackson: ROCOLLECTION — Laurent Voulzy (RCA PB 8067)
 Phil Scott: COME A LITTLE BIT CLOSER — Michael Clarke (Capitol CL 15944)
 Pat Gibson: TANGO IN SPACE — Space (Pye 7N 25756)
 Trevor Hall: WITCHFIRE — Bardot (RCA PB 5055)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: LOVE OF MY LIFE — Dooleys (GTO GT 110)
 Pam Gillard: DIDN'T I (BLOW YOUR MIND THIS TIME) — Maxine Nightingale (United Artists UP 36320)
 Dave Sanders: YOUR SMILING FACE — James Taylor (CBS 5737)
 Maggie Mash: LOVE IN YOUR LIFE — Pearl (London)
 Robin Pulford: (PUT ON YOUR) DANCING SHOES — Ann Williamson (Pye 7N 46013)

BBC London

PRESENTER PICKS

Paul Owens: THE NAME OF THE GAME — Abba (Epic EPC 5750)
 Mike Sparrow: HEROES — David Bowie (RCA PB 1121)
 Jan Chester: ALL I WANNA DO IN LIFE — Crystal Gale (United Artists UP 36307)
 David Kremer: LOVER'S HOLIDAY — Engelbert Humperdinck (EMI 2707)
 Tony Fish: HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)

BBC Medway

PRESENTER PICKS

Jimmy Mack: SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 Bernard Mulhern: DAYBREAK — Barry Manilow (Arista 146)
 John Thurston: MISSING YOU — Carole Hayman (Logo GO 102)
 Mark Seaman: COME SOFTLY TO ME — Lynne Jones (Ariola ARO 104)
 Tony Valence: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
 Rod Lucas: HIPPIY HIPPIY SHAKE — Swinging Blue Jeans (EMI 2693)
 Mike Brill: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)

BBC Merseyside

Billy Butler: SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
 Bob Azurdia: SILVER DREAM — Kevin Kitchen (Ice ICE 1)
 Terry Lennaine: SO SAD — Realistics (Epic EPC 5723)
 Kennedy Klassic: HIPPIY HIPPIY SHAKE — Swinging Blue Jeans (EMI 2693)
 Phil Ross: DO THE CHUD — Chuddie Nuddies (Epic EPC)

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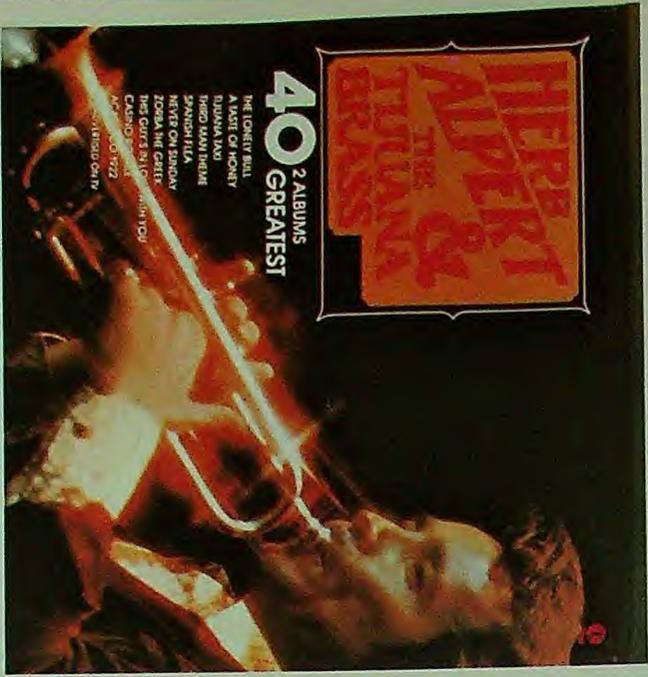
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NEW SINGLE
UP 36299



Blowin' Gold

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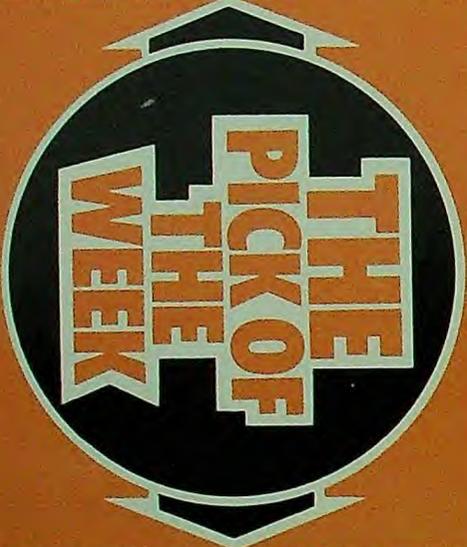


37	59	GREATEST HITS	Herman's Hermits	K-Tel NE 1001
38	40	GONE TO EARTH	Barclay James Harvest	Polydor 2442 148
39	33	ARRIVAL	Alba	EPIC EPC 86018
40	NEW	MAKING LOVE AND MUSIC	Dr Hook	Capitol EST 11632
41	41	SIMPLE DREAMS	Linda Ronstadt	Asylum K 53065
42	21	ECHOES OF THE 60S	Phil Spector	Phil Spector 2307 013
43	NEW	SOUL CITY	Various	K-Tel NE 1003
44	56	ROUGH MIX	Townshend/Lane	Polydor 2442 147
45	34	ENDLESS FLIGHT	Leo Sayer	Chrysalis CHR 1125
46	30	LOVING YOU	Elvis Presley	RCA PL 42358
47	37	GOLD & IVORY	David Essex	CBS 86038
48	46	THE MOTORS	The Motors	Virgin V 2089
49	-	20 GOLDEN GREATS	The Shadows	EMI EMTV 3
50	28	MOTIVATION	Radio Steve Hillage	Virgin V 2777
51	39	10 YEARS OF HITS -	RADIO ONE	Various
52	53	NEW BOOTS AND PANTIES	Ian Drury	Stiff SEEZ 4
53	-	NEW WAVE	Various	Vertigo 6300 902
54	54	ANYTIME, ANYWHERE	Rita Coolidge	A&M AMLH 64616
55	-	FIRING ON ALL SIX	Lone Star	CBS 82213
56	42	WELCOME TO MY WORLD	Elvis Presley	RCA PL 12274
57	38	LUST FOR LIFE	Iggy Pop	RCA PL 12488
58	NEW	IN CITY DREAMS	Robin Trower	Chrysalis CHR 1148
59	-	THE MUPPET SHOW	The Muppets	Pye NSPH 19
60	44	IN FULL BLOOM	Rose Royce	Warner Bros. K 56394

Chart compiled for Music Week and the BBC by British Market Research Bureau

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MOTORHEAD

Chiswick WIK 2

TANGERINE DREAM LIVE

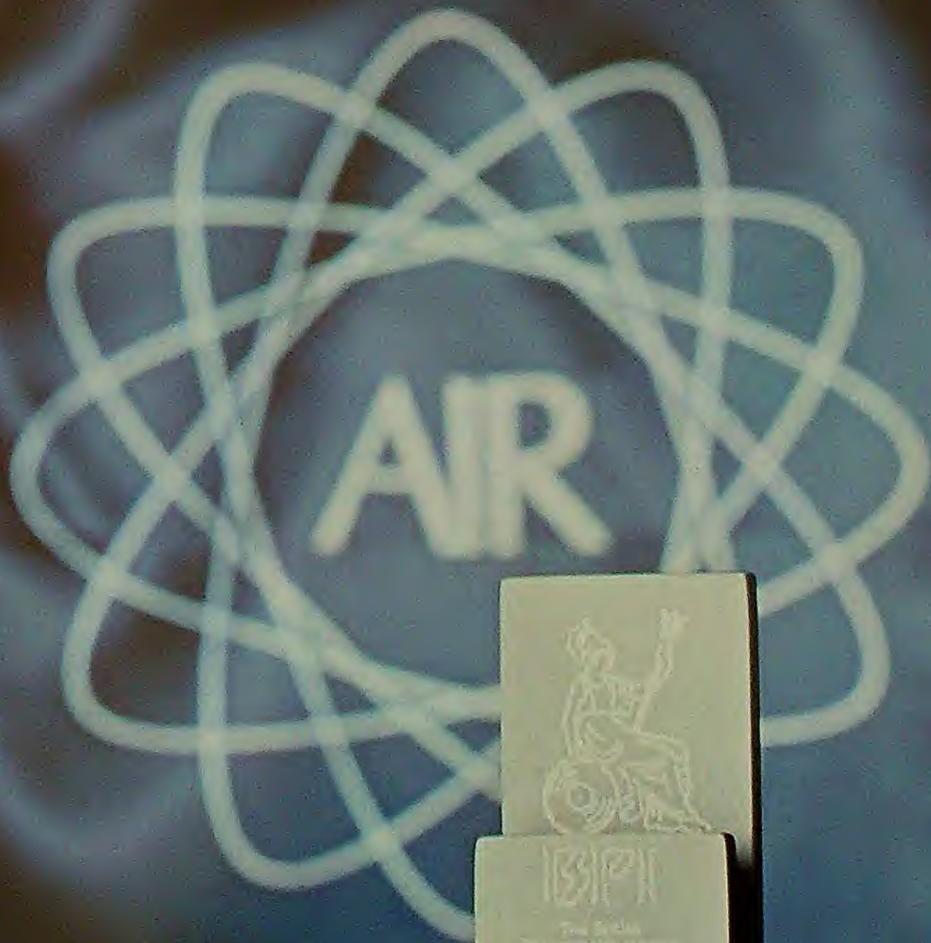


ENCORE

OUT ON 14th OCTOBER ON VIRGIN
Album: VD2506 Cassette: TCVD2506

The Clash GBS 82000 The Jacksons GOIN' PLACES EPC 8635

David Essex GOLD & IVORY CBS 86038 Chicago CHICAGO XI GBS 86031



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RADIO/TV

The BBC takes Radio 1 coals to Newcastle

RADIO 1 moves lock, stock and Blackburn to the North East this Sunday (30) for a week of broadcasts, dj appearances and charity shows.

The expedition, orchestrated by Radio 1 executive producer Johnny Beerling, is the second of its kind following the success of a similar week in the North West last March.

All daytime programmes featuring Noel Edmonds, Tony Blackburn, Paul Burnett, David Hamilton and Dave Lee Travis will come from the area from Monday to Friday (31-November 4). The 'anchor' studio will be in the Centre Hotel, Newcastle and djs will make

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shop window appearances at the Eldon Centre, Newcastle and the Cleveland Centre in Middlesbrough.

Other broadcasting sites will include Durham, Chester le Street, Gateshead, Hebburn, Jarrow, Middlesbrough, Newcastle, North and South Shields, Wallsend, Washington and Whitley Bay.

On Sunday Radio 1 plays soccer against BBC Newcastle at Roker

Park — home of Second Division club Sunderland.

Radio 1 disco shows featuring the 'big five' will take place at the Mecca Centre, Sunderland (Tuesday 1) and the Mayfair, Newcastle (Thursday 3). Proceeds from these and the football match will go to the Variety Club's Sunshine Coach Fund.

The North East is a Radio 1 stronghold, despite the success of the ILR stations Metro and Tees in the area. The special Radio 1 weeks are cumbersome operations but remain the best means Radio 1 has of compensating for the local advantage of its commercial rivals.



SIGN OF the times — Radio Tees' managing director John Bradford (left) hands over champagne and congratulations to sales manager Russ Stuart to mark the station having sold all its air time on October 13.

Manx bids for £300,000 by 1979

MANX RADIO, the oldest commercial station in Britain, is set on a course designed to boost its annual income from £120,000 last year to nearly £300,000 by 1979.

The changes in the Isle Of Man's national station include a gradual extension of broadcasting hours, a hoped-for massive growth in UK advertising following the signing of a contract with a London sales agency, and the purchase of the IRN news service, used by the 19 Independent Local Radio stations, as part of a revamped news and current affairs coverage for the island.

Behind the shake-up are two well-known broadcasting names: Mark White, former Head of BBC Radios 1 and 2, now living in retirement on the island, and Roger Watterson, a Manxman who has made his living from broadcasting since 1962, working freelance for the BBC and American and French radio stations and involved in the tv radio production company Resound, set up in 1972. He is a member of the Tynwald, the Manx Parliament.

Since they joined the management committee at its formation in January this year — White as chairman — the pair have effectively divided up the responsibility for the station between them. There is no station manager.

"I suppose it sounds immodest," says Watterson, "but Mark and I were totally dissatisfied with Manx as it was and decided to do something about it."

Manx Radio began in a caravan in 1964 and is now housed in a three-storey building overlooking Douglas Bay. A survey just released carried out by Manx Social and Market Research gave the station an 82 percent weekly reach among the island's population (about 60,000).

Even if that figure may be queried by sceptical potential advertisers it is probable that Manx's regular audience on the island and the coasts

of Lancashire, North Wales, Ireland and Scotland, approaches 100,000 each week.

It is unique in the UK as a state-owned commercial venture without any of the restrictions imposed by the IBA. Its financing comes from four sources: local advertising (according to Watterson, about 30 percent of the 1976/7 total), national advertising (10 percent at most, probably less), sponsored programmes (30 percent) and a government subsidy to make up the deficit (about 30 percent).

Now Manx plans to boost its revenue by 60 percent in the next year, and Watterson claims it is so far on target. Much will have to come from UK advertising though some, he believes, will come from the island itself.

"In the past it has undersold itself," he says. "Manx is a state-owned organization and state-owned organizations are notorious for their lack of enterprise."

Manx needs a deal with a London selling house, and it may have a problem. Even at its most optimistic estimate, its audience is less than half that of the smallest independent local radio station, and the kind of revenue it might generate would scarcely make it a profitable enterprise for one of the major rep houses.

Nonetheless both White and Watterson are confident about having a national shopfront soon.

The programme changes have brought in more time on air. The new schedules which began this week add eight hours, putting Manx on air from 7am each day until 8.30pm (Saturday), 10pm (weekdays) and midnight (Sunday). Watterson sees this as only a step towards eventual round-the-clock broadcasting, which he hopes will come with the change of frequency to the stronger 219 metres in the general European reshuffle next year.

Buying the IRN service is a major

step. Apart from the cost — likely to approach £10,000 a year — it is the first concrete link Manx has made with the UK commercial network of which, because of its political independence, it can never be wholly a part.

It is also a move in response to local criticism about the lack of national and international news offered by the station. With the introduction of the daily The Island Today programme, Manx has filled out its current affairs coverage, and having brought back its specialist music shows each evening its schedules — apart from the two hours of sponsored religious programmes each day — bear a marked resemblance to many ILR stations'.

Sponsored programmes, incidentally, are not exclusive to Manx. Radio Luxembourg operated many of them, paid for by record companies, in the Sixties until a policy change all but phased them out. Manx, however, has yet to investigate the potential of the music industry and at present the bulk of the 20 or so hours bought each week are in the hands of religious groups.

The programme changes have also seen what Mark White calls a "squaring up" of the stations daytime music, which is in the hands of music programmes manager and morning dj Alan Jackson. He compiles a playlist of 'Star Spins' — m-o-r-biased Top 50 records — the New Spins and Albums each week from which the presenters can make their choice, though they also take their own picks from the station's library.

"We're very much a melody station", he says. "The Isle of Man is a strong album area so we play a lot of album music, though I don't want to give the idea that we are at all obscure. It is all identifiable music because we like to think we are a station that is listened to. We're not in the normal ILR music bag. We don't play a record just because it's at number three."

Manx's quality m-o-r approach is backed up by the fact that Radio 2 is its main competition on the island.

The new schedules, however, have brought in evening shows for concert classics, progressive music, folk, jazz and big band music, and weekend programmes featuring all those plus country and the Manx Top 40. Manx has also re-introduced occasional Gaelic programmes.

Manx is now looking for more staff, especially on the sales and news side, to cope with its new-found ambitions. At full strength it will be employing about 30 people, as many as some ILR stations that have audiences twice the size. "It's not an expansion," Watterson remarks, "it's just modernisation."

Deyong sets up production firm

HEADED BY Susie Deyong, former colleague of 'Supersonic' producer Mike Mansfield, a new tv and radio production company has appeared in London's West End.

Mrs. Deyong is partnered in the venture — Deyallis — by ex-Capital Radio producer Annie Challis and ex-Granada and ITN floor/production manager John Allen.

Deyallis claims to be able to supply a "total production package" for the entertainment industry, including pop promotional films, radio and tv commercials, documentaries and personalities for tv and radio voiceovers. It has six freelance directors available, clearly aiming to offer choice in the increasingly stylised field of pop video and film making.

Mrs Deyong, 34, was married to David Deyong, who before his death in 1975 piloted with Mike Mansfield the London Weekend TV show Supersonic. She stayed with

Mansfield as associate producer before the pair split up in July this year.

Miss Challis, 25, worked at Radio Luxembourg and with her own commercial production company before joining Capital four years ago, where she produced Gerald Harper, Kenny Everett and Dave Cash among others.

Allen, 42, has been in tv for 21 years, the last four of them with ITN. He is to handle Deyallis' tv commercial and documentary side while the other two directors look after light entertainment.

The company has already made a dozen pop promotional films and is working on a pilot chat show featuring Gerald Harper and singer Lynsey de Paul. Miss Challis is working on the possibilities of syndicated radio programmes, a notoriously profitless area in the British commercial scene where stations are fiercely jealous of their local styles.

Piccadilly takes to the telephone airwaves

PICCADILLY RADIO has followed the example of Merseyside neighbour City and put itself on the phone. Radio-starved Mancunians can now dial 261 to hear their local ILR station. Oddly enough the City experiment proved hugely successful, presumably boosting a few office phone bills into the bargain.

Rockertunity Knoeks is the dubious title of Radio 1's search for a new band of 1978. Sixteen hopefuls will be featured on ten-minute sessions in Dave Lee Travis programmes in the new year; to be judged by a panel of sorts yet undefined. Last year a similar feature was built into the Quiz Kid series, and an EP from the two top bands Uncle Po and Jerry The Ferret is due out on BBC Records at about the time the new run gets on its way. Unrecorded hopefuls should send audition tapes to Tony Hale at the BBC, PO Box 27, Manchester M60 1SJ. Quiz Kid also returns in January, but be warned. Last year's winner is now on the dole.

New slant on the Radio 1 reshuffle with the receipt by Radio Hallam of a postcard addressed to David Hamilton. The sender's mother commented: "She sometimes gets



confused about which station she's listening to."

Swansea Sound's Colin Mason quite bowled over with the impact of newcomer Paul Holmes on the station during his month's tryout, which is bad news for other hopefuls who now won't be getting a job there.

Changes at Metro bring freelancer Marc Paul onto the payroll and put Paddy McDee on a daily show. Giles Squire moving to weekends. At Pennine, Emmerdale Farm's Frazer Hines returns on Sunday lunchtimes. The Bradford station still seeking another presenter and presumably since no word has been heard to the contrary, a programme controller.

Finally Wincey Willis brings a new meaning to the term crossover with her departure from Tees to join DJM (see Chairs). One of the stations on her promotional beat will be Tees.



HERB REED (left) still singing with the Platters after 35 years, talked to Hallam's Colin Slade during a tour of the north promoting the new Herb Reed and the Platters PVK album Sweet River.

The best of the New Wave is on Sire

TALKING HEADS

RICHARD HELL AND THE VOIDOIDS

DEAD BOYS

TALKING HEADS: 77

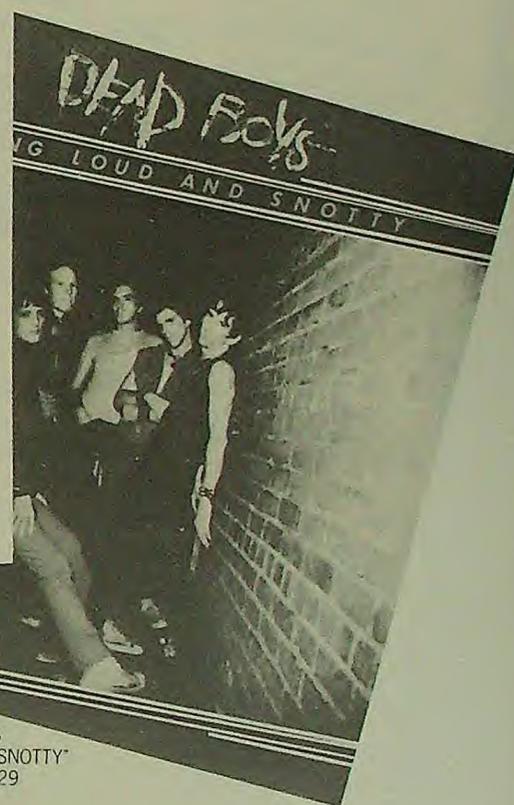
TALKING HEADS
"TALKING HEADS: 77"
Album 9103 328

RICHARD HELL
and the VOIDOIDS



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RICHARD HELL AND THE VOIDOIDS
"BLANK GENERATION"
Album 9103 327



DEAD BOYS
"YOUNG LOUD AND SNOTTY"
Album 9103 329

The Sire Invasion is on its way

Richard Hell & The Voidoids On Tour

22 Oct	Liverpool Stadium
24 Oct	Dunfermline Kinema
25 Oct	Glasgow Apollo
26 Oct	Edinburgh, Leith Theatre
27 Oct	Leeds University
28 Oct	Newcastle Poly
29 Oct	Manchester Apollo
30 Oct	Stoke, Victoria Halls
1 Nov	Sheffield, Top Rank
2 Nov	Bradford University
3 Nov	Derby, Kings Hall



4 Nov	Cardiff University
6 Nov	Ipswich, Corn Exchange
7 Nov	Birmingham, Top Rank
8 Nov	Coventry, Locarno
9 Nov	Bournemouth Wintergardens
10 Nov	Bristol Exhibition Centre
11 Nov	Cambridge, Corn Exchange
12 Nov	Hastings, Pier Pavillion
13 Nov	Southampton, Top Rank
14-15 Nov	London, Music Machine

Billboard's Disco Action

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 2 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 3 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - 4 COCOMOTION—El Coco—AVI (LP)
 - 5 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 BLOCK PARTY—Anthony White—Salsoul (17 inch)
 - 7 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 8 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 9 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 10 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—George—Casablanca (LP)
 - 11 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 12 RUNNING AWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 13 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 14 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 15 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)

BALT./WASHINGTON D.C.

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 2 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 3 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 4 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 5 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12 inch)
 - 6 DISCO BLOOD—Vamps—Building (12 inch import)
 - 7 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 8 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 BACK IN LOVE AGAIN—LTD—A&M (LP)
 - 10 THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 13 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 14 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 15 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)

BOSTON

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 3 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 5 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 8 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 9 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 10 MUSIC—Montreal Sound—TK (12 inch)
 - 11 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - 12 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 13 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 14 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (12 inch)
 - 15 LE SPANK—Le Pamplemousse—AVI (12 inch)

CHICAGO

- This Week**
- 1 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 3 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 5 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 6 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 7 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 8 COCOMOTION—El Coco—AVI (LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 10 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)
 - 11 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 12 LE SPANK—Le Pamplemousse—AVI (12 inch)
 - 13 FROM HERE TO ETERNITY (Medley)—George—Casablanca (LP)
 - 14 MUSIC—Montreal Sound—TK (12 inch)
 - 15 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)

DALLAS/HOUSTON

- This Week**
- 1 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 2 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 4 FROM HERE TO ETERNITY (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 8 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 9 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 10 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (12 inch/LP)
 - 11 COCOMOTION—El Coco—AVI (LP)
 - 12 MUSIC—Montreal Sound—TK (12 inch)
 - 13 LOVIN' IS REALLY MY GAME—Branstorm—Tabu (12 inch)
 - 14 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 15 RUN TO ME—Kelly Marie—Pye (import)

DETROIT

- This Week**
- 1 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—George—Casablanca (LP)
 - 4 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 6 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 7 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 8 LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 9 KEEP IT UP—Nightfall—RCA (12 inch)
 - 10 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 11 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)
 - 12 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 15 CHOYE CHITRA/MAS QUE NADA—Samba Soul—RCA (12 inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 2 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - 4 POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 5 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 6 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 7 WATCH OUT—Trax—Polydor (LP)
 - 8 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 9 COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 12 I'M HERE AGAIN—Thelma Houston—Motown—RCA (LP)
 - 13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 14 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 15 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)

MIAMI

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 5 FROM HERE TO ETERNITY (Medley)/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 8 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 9 COCOMOTION—El Coco—AVI (LP)
 - 10 PRIMITIVE MAN/COCONUT RAIN/VOYAGE OF NO RETURN—Silvetti—Salsoul (LP)
 - 11 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 12 POP COLLAGE (Medley)/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 13 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)
 - 14 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 15 JE T'AIME/ON A RIEN A PERDRE/LA STIMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)

NEW ORLEANS

- This Week**
- 1 COCOMOTION—El Coco—AVI (LP)
 - 2 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 6 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 7 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 8 MUSIC—Montreal Sound—TK (12 inch)
 - 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 11 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/IT'M LEFT YOU'RE RIGHT SHE'S GONE—George—Casablanca (LP)
 - 12 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 13 AFRICAN QUEENS/QUIET VILLAGE—Richie Family—Marlin (LP)
 - 14 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 15 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)

NEW YORK

- This Week**
- 1 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 2 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 3 LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 5 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 6 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 8 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 LE SPANK—Le Pamplemousse—AVI (12 inch)
 - 10 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 11 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 12 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - 13 WHAT I DID FOR LOVE/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - 14 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)
 - 15 KEEP IT UP—Olympic Runners—London (12 inch)

PHILADELPHIA

- This Week**
- 1 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 2 NATIVE NEW YORKER—Odyssey—RCA (12 inch)
 - 3 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 8 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 9 THE BULL/COSMIC WIND/AINT NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - 10 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 11 AFRICAN QUEENS/QUIET VILLAGE—Richie Family—Marlin (LP)
 - 12 YOU'VE GOT MAGIC/COCONUT GROVE—Rice & Beans Orchestra—TK (12 inch)
 - 13 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 14 JOHNNY JOHNNY/DANCING FEVER—Claudia Barry—London (LP import)
 - 15 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12 inch)

PHOENIX

- This Week**
- 1 THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 2 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 3 JE T'AIME/VIOLATION/LA STIMPHONIE AFRICAINE—Saint Tropez—Butterfly (LP)
 - 4 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 5 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 6 EXOTIC SOUL—Larry Page Orchestra—London (12 inch remix)
 - 7 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
 - 8 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)
 - 10 MUSIC—Montreal Sound—TK (12 inch)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 12 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 13 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 14 WATCH OUT—Trax—Polydor (LP)

PITTSBURGH

- This Week**
- 1 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 BLOCK PARTY—Anthony White—Salsoul (12 inch)
 - 4 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 7 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 8 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—George—Casablanca (LP)
 - 9 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - 10 POP COLLAGE (Medley)/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 12 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 13 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
 - 14 DISCO BLOOD—Vamps—Building (12 inch import)
 - 15 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)

SAN FRANCISCO

- This Week**
- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 2 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 3 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
 - 4 POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - 5 THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
 - 7 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
 - 8 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 9 WATCH OUT—Trax—Polydor (LP)
 - 10 YOU'VE GOT MAGIC/COCONUT GROVE—Rice & Beans Orchestra—TK (12 inch)
 - 11 KING OF CLUBS—Chocolate—Salsoul (LP)
 - 12 BACK IN LOVE AGAIN—LTD—A&M (LP)
 - 13 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)
 - 14 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 15 MUSIC—Montreal Sound—TK (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
 - 3 MUSIC—Montreal Sound—TK (12 inch)
 - 4 FROM HERE TO ETERNITY (Medley)—George—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
 - 8 LA VIE EN ROSE—Grace Jones—Island (LP)
 - 9 WATCH OUT—Trax—Polydor (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 I FOUND LOVE/AGONY/BETWEEN THE LOVER—Love & Kisses Orchestra—TK (12 inch)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
 - 13 DOWN DOWN DOWN/UNDER AND OVER—Sylvester—Fantasy (12 inch remix)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12 inch)

MONTREAL

- This Week**
- 1 OUI SONT LES FEMMES—Patrick Juvet—Polydor (12 inch)
 - 2 DANCE ON DISCO DANCING—Randy Rader—RCA (12 inch)
 - 3 RUN TO ME—Elnora Overholt/Kelly Marie—RCA/Dowstairs (12 inch)
 - 4 HELIUM—Gala—RCA (12 inch)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12 inch)
 - 6 JE T'AIME—Saint Tropez—Butterfly (LP)
 - 7 SUGAR DADDY—Patsy Gallant—London (12 inch)
 - 8 LOVE ME BABY—Sheila B Devotions—Solo (12 inch)
 - 9 JOHNNY JOHNNY/DANCING FEVER—Claudia Barry—London (12 inch)
 - 10 PIPELINE—Bruce Johnston—CBS (12 inch)
 - 11 REALLY GOT ME—Eclipse—RCA (12 inch)
 - 12 I'M HERE AGAIN—Thelma Houston—Alta
 - 13 CHECK LIST—The Generalians—London
 - 14 ONCE UPON A TIME—Black Light Orchestra—RCA (LP)
 - 15 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK (LP)

- 1 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
- 2 SAN FRANCISCO—HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 3 COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 4 GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
- 5 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 6 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12 inch)
- 7 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import)
- 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12 inch/LP)
- 9 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12 inch)
- 10 COCOMOTION—El Coco—AVI (LP)
- 11 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12 inch)
- 12 FROM HERE TO ETERNITY/TWO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—George—Casablanca (LP)
- 13 WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
- 14 JE T'AIME/ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)
- 15 MUSIC—Montreal Sound—TK (12 inch)
- 16 HOLD TIGHT—Vickie Sue Robinson—RCA (12 inch)
- 17 WATCH OUT—Trax—Polydor (LP)
- 18 YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
- 19 SPEAK WELL—Philly U.S.A.—West End (12 inch remix)
- 20 RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
- 21 YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12 inch)
- 22 DO YOUR DANCE/IT MAKES YOU DANCE—Rose Royce—Whitfield (LP)
- 23 LE SPANK—Le Pamplemousse—AVI (12 inch)
- 24 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 25 DISCO BLOOD—Vamps—Building (12 inch import)
- 26 COME DOWN TO EARTH/TWO DIFFERENT WORLDS—Choice Four—RCA (12 inch)
- 27 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
- 28 BACK IN LOVE AGAIN—LTD—A&M (LP)
- 29 I FEEL LOVE/THEME FROM "THE DEEP" + I REMEMBER YESTERDAY—Donna Summer—Casablanca (12 inch/LP)
- 30 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Richie Family—Marlin (LP)
- 31 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)
- 32 EROTIC SOUL—Larry Page Orchestra—London (12 inch remix)
- 33 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 34 LOVIN' IS REALLY MY GAME—Branstorm—Tabu (12 inch)
- 35 DR. MUSIC—Renee Harris—Epic (12 inch)
- 36 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12 inch remix)
- 37 DR. LOVE—First Choice—Gold Mind (12 inch/LP)
- 38 HOW AM I TO KNOW—Tymes—RCA (12 inch)
- 39 DANCIN', DANCIN', DANCIN', SHAME—Evelyn King—RCA (LP)
- 40 DAN SWIT ME—Patti LaBelle—Epic (LP)

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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

M&O's Murfin sites studio in Old Smithy

WITH PROFESSIONAL interests which include a music shop, a disco and now a studio, Muff Murfin cannot be accused of being workshy. The decision to site the studio in his own garden was a wise one because, on his own admission, his time at home would otherwise be extremely limited.

The studio is the Old Smithy, in Kempsey, near Worcester. That is only just a misnomer because, although the studio building is new and purpose-built, there is an old smithy on the land, next door to the Murfin residence; it proved too small to be usefully converted.

Murfin, like many who have worked as recording artists and in other areas of the music business, has wanted his own studio for many years. His chance to have it came when he heard that the smithy, the adjoining house, and a reasonably large tract of land were for sale, in his home area and for a price which would probably only pay the rental on a few square feet of London premises annually.

Kempsey is a quiet, very pleasant, very rural place, and Murfin was a little worried about planning permission for a project which would probably seem outlandish to the local council. Luck aided him again. With the help and advice of a local official who had successfully asked Murfin for the donation of a strip of his garden to create a footpath for local schoolchildren he was able to tackle the problem satisfactorily.

Murfin's aim from the start was to build a studio which would offer facilities which looked, felt, and functioned like an upper-grade London set-up, but had all the advantages of being private, personally managed, and in the particularly beautiful countryside of Worcestershire. To that end he supervised the building (acting as his own brickie and hod carrier much of the time) of the studio block himself from the laying of the first soundproofing lignacite block. He then called in Keith Slaughter for the acoustic design. Finally he went for what many in the business acknowledge to be a very good class of equipment — in particular the proposed monitoring system, which will be a four-speaker arrangement in a curve at the front of the control room, designed by, and with cabinets made by, David Harries, Air London studios' manager. Murfin is unstinting in describing Harries as "the foremost guy on speakers in the country" in the opinion of Slaughter — who was at Air until he set up on his own — and many other in the studio business. Pending the completion of the control room in that respect the studio has used Tannoy's in Lockwood cabinets to good professional effect.

The control room is large by any standards, being 20 feet by 18 feet, and the studio is of anything but rustic proportions with its 900 square feet of floor space. The incidental association with Air extends to Murfin's ownership of a Neve 16-in eight-out console which occupied Air's number three studio until that was refitted to house the first working Necam system. The desk is wired so that it can be 16-out if needed, and a Neve quality that Murfin admires — and uses to the full — is the ease with which wiring and jacking can extend a desk's basic capabilities. He is, however, already thinking of upgrading to 24-track, and may change the line-up of his tape machines to include a 24-track while dispensing with the Leavers Rich eight-track which at present he uses with a 3M 16-track and a Sculley four-track.

As with many countryside studios the diminished need for keeping out sound means that the general feel need not be that of the chamber in the centre of the Great Pyramid, although unlike other rural recording retreats the Smithy does not have windows. In a way this strengthens the similarity to a London studio. Murfin's first time in a studio was when he went to jam along at a session in the City of London studio, owned by Peter Lee Stirling. The studio is now Sarm, regular haunt of chartbusters, and Stirling is probably better known to many as Daniel Boone.

After a bad beginning, when nervousness made him lose his voice, he and his group made an EP which they sold themselves around the clubs. The next step was to become involved with Stirling and others — including Dave Byrom of the then infant Uriah Heep — in making cover versions of imports, and of British hits in the days when labels like Pickwick and Marble Arch used covers for compilations; the licensing of hit tracks to companies like K-Tel had not begun, and covers were big business.

Murfin was working as a teacher

EDITED
BY
TERRI ANDERSON

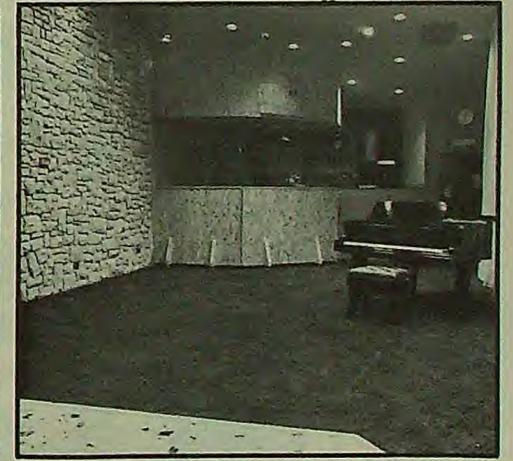
in Worcester on week days, but even at £10 per recording was making more with studio work at weekends in London. His urge to own a studio grew and he opened an eight-track set-up in Worcester in 1975, using it mainly to make high quality, well-produced covers of US imports, and to cut products for the Northern Soul market. His own disco, which he still takes regularly to youth clubs and local events, was and is a source of useful information about what teenage record buyers are likely to go for as one-off singles; it led to his putting out the Twist. Murfin is the M of the M&O Band — the O being Colin Owen, his engineer. There is always a third session man on their records, and usually two good local girl backing singers.

The releases, made in his own studio, with home grown production and engineering talent, are an important part of the wide range of

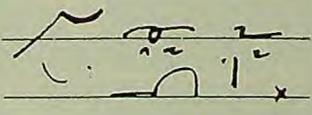
music industry interests of which the Old Smithy is now the centre. The studio, has a fine, live acoustic and keeps an unusually wide range of instruments, including Bechstein upright, Steinway grand, Bentley string machine, Hammond C3 Sonor drumkit, and three different Moogs. All testimony to the Murfin music shop side of the business. Although much of its day session time is regularly booked by Boone for Penny Farthing product, and by Clive Selwood for his product under his new deal with Polydor.

"But if the studio is really going to make money, as it must to pay for itself and keep us," Murfin pointed out, "it will have to be booked 24 hours a day." He has another engineer, Brad Davis, on hand for sessions, and is justifiably confident that the studio's facilities, and its position will attract the extra clients.

Judging by reports of healthy bookings at all the converted schoolhouses, barns, farms, mills and stables around the country, the musicians' need for rural peace and comfort while working is growing fast enough to fill the Old Smithy — and the next half dozen rural studios which open.



PHONOGRAM STUDIO is seen (left) in its 1966 to 1977 guise, with Sandy Brown acoustic design, which improved greatly on the original treatment and decor, but was this year superceded by the needs and fashions of the late Seventies. The special Eastlake design (right) has altered ceiling height, and added a drum booth and a very live string section, but has not reduced floor space (See story next page).



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STUDIOSCENE

THERE WAS a day last February when some of the Phonogram Records staff, departing the elegant early 19th Century Bayswater mansion which had been their office for new premises in Mayfair, looked in at what was happening on the lower ground floor. It had been the studio — owned first by Philips Records and then by Phonogram — since 1956. Its basic, and unimpressive, original design had already been re-done once, but the refit which had just started in February was on a scale which far surpassed what had happened before.

Looking at the bare brick of the walls, the gaping ceiling void, and the huge rubble-filled hole which was all that remained of the floor, several visitors were of the opinion that nothing and no-one could turn the place into anything habitable again. The studio staff with their greater experience of such matters were far more hopeful, but found it hard to believe that what had to be done could be done in the three months which had been allotted to the task. Their doubts were not entirely soothed by the sight later of 50 tons of materials and equipment which arrived and threatened to be more than could be fitted into the building.

However, within the three months, all the work was done, and unsolicited tributes to the British workmen still come from Polygram UK studios controller Tom Stephenson, and Ron Godwyn, head of the technical department, whenever they talk about the project. The need to update the 1966 Sandy Brown acoustic design — which had been revolutionary enough when first installed to bring major artists to the studio for the sake of the sound there — had, Godwyn explained, been realised over the last few years, but the huge cost involved

Phonogram's third phase

meant that the decision had not been taken until the Phonogram Records staff vacated the upper floors of the building.

That necessitated a major acoustical isolation job, to prevent any leakage of sound to the new tenants upstairs: the sounds which had escaped upward until then had been accepted — even enjoyed by the record company, but Godwyn shuddered to think what the reaction of strangers might be. Coincidentally, major work had to be carried out to the façade of the building by the landlords, and as this would have disrupted studio work anyway it was decided to close down for three months and do the complete job.

It was not until the work had begun that the studio was warned that the building was listed as one of historical interest, and that nothing must be done to change its face. As a result one window, which had been bricked up because the small office it let into was to become part of the sound trapping above the new studio ceiling, had to be fitted with a false frame and window panes, with curtains hanging in front of the brickwork inside — to keep the original outward appearance.

Eastlake was chosen to carry out the visual and acoustical upgrading, because of Tim Hidley's considerable experience in the field, but the completed studio only has a little of the well-known air of an Eastlake opus. Under firm, polite pressure from Godwyn and Peter Olliff, deputy studio manager and chief engineer, the characteristic Hidley deep acoustic trapping along walls was taken out of the

design, so that floor space would not be reduced. With 23 feet of ceiling height available Hidley was persuaded to put most of his trapping up there. Under the directions of Eastlake's finest foreman the new floating box-within-a-box studio construction took on its interior acoustic details. The ceiling height is now slightly lower than before, but still high enough in the central area of the room to give an airy, spacious feel to the place.

There is a live shell at one end for strings, with marble floor, natural elm cladding on walls and ceiling and one mirror-covered wall, all of which makes for good first reflections which have drawn appreciation from players who have worked there since the re-opening. At the opposite end of the room is a very effectively dead drum booth, beneath a lower portion of ceiling and closest to the control room. The control room, incidentally, has not been refurbished or upgraded although this may happen at a later date, but its interior design is simple, effective and sufficiently well-maintained to give the impression of a freshly-commissioned room. One entire wall of the studio is constructed from quarried York stone (a party of studio executives actually went to the quarry to look at it). The blocks are all nine or 10 inches thick, and the uneven surface is as good looking as it is effective for sound dispersal. The special shallow Hidley sound trap which covers the opposite wall is hidden by drapes, and the generally luxurious air is completed by the shag pile carpet.

Godwyn described the acoustics as uncanny, in that although it was better, and better soundproofed, than before, there was none of the deadness usually found even in the live areas of the other studios. Also, clients who had used Phonogram for years felt immediately at ease in the new environment, while new bookings were apparently very pleased and impressed.

Sessions have become longer since the studio was first designed, and the comfort of the musicians had become far more important than it was in the spartan one-take days of the Fifties and early Sixties or even during the last 10 years when the Sandy Brown design was in use. A flexible lighting system helps mood and concentration, and there is air conditioning in studio and control room. When not playing, the artists can now use the basement lounge and kitchen facilities, with games and colour tv to aid relaxation.

The list of equipment at Phonogram reflects its rare and useful links with Phonogram's electronics business. The studio has always been a source of ideas and requests for equipment and special facilities, and has equally been the proving ground of some project engineering and development divisions inventions. The console is an impressive example of what such co-operation can achieve. It is a 32-in, 16-out set-up with 24-track/quad/stereo monitoring, made by Phonogram International b.v. Holland. Olliff and Godwyn are both parentally and professionally proud of it, and the large and handsome piece of equipment does justify a good deal of appreciation.

Although designed in 1970/71 it is still ahead of many such newer models in regard to design features and facilities, particularly EQ — to which the many clients who bring in re-mix work to Phonogram are prepared to testify. It was one of the first consoles developed which provided what is now called parametric EQ. The specially developed "thin film" universal op. amp which is used throughout channels was regarded as a breakthrough in 1971, and it was one of the first consoles with VCAs in the main signal chain with quad joystick fitted into 40mm channels, and with electronic switching (PET) for all routing and monitor switching. As far as the studio is aware it is still the only working console in the UK using solid state switching techniques.

While agreeing that it would probably have to be updated sooner or later, Godwyn said that he and Olliff, and the engineers and clients, were perfectly happy with it as it was, and felt that the facilities there could stand up for themselves in a contest with pretty well any other console anywhere. Monitoring is through dual Tannoy HPD units, in enclosures built to particular design parameters; noise reduction is Dolby throughout, but dbx is also available up to 24-track; multitrack machines are Ampex MM1100 and Studer A80, and stereo recorders are Philips heavy duty KL3501 models. As well as Eventide digital delay with harmoniser, and analogue delay line, Phonogram Studio offers a unique facility in its magnetic audio delay wheel.

This was specially designed by Phonogram International, in the face of a seemingly impossible demand for an all-mechanical device with infinitely variable delay. The result is a piece of high precision

TO PAGE 50

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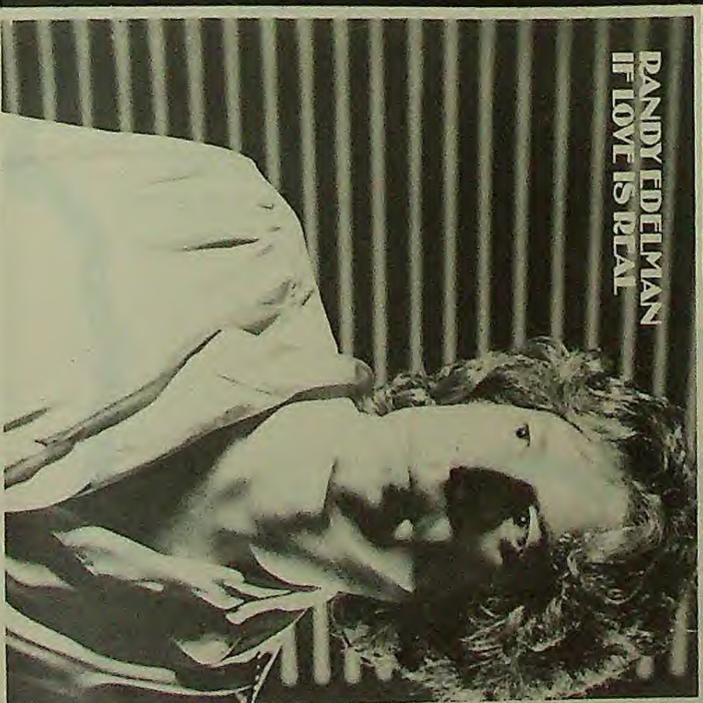
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STUDIOSCENE

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FROM PAGE 48

engineering which impresses even the layman with its functional beauty. It impresses the trained studio engineer even more, and is still much used for the scope given by its four independent tracks with continuously variable delay on 10ms — 880 ms, with multiple heads available.

It is just one of the interesting features in the "machine room" next to the control room. The fact that all the normal ranks of tape machines, editing equipment, patching facilities (again unusual in the design of sockets and plugs) and necessary control room impediment are in a room apart contributes greatly to the sophisticated calm of the control room, where only the L-shaped mixer is housed. The absence of clutter and any possibility of disturbance from the necessary activities of assistant engineers/tape ops, give an air of clean, quiet efficiency which is immediately noticeable in the control room.

The studio has two dubbing and copying suites, and intends later to provide improved facilities for small-scale disco productions and similar work. The one major technical development which seems to have been ignored is automated mixdown. The two British, and several American, varieties of automation facility are conspicuous by their absence in a studio which is so obviously aiming for technical superiority. Again the close links with, and feedback to, the project

engineering and development departments in Baarn, Holland, and Hanover, Germany, are about to provide an answer. Again the answer is likely to be unique to Phonogram studio (and possibly its sister Polygram studios in London).

A viable assisted mixdown system has already been developed and is being currently tested in the company's Paris studios. It is called Storemix, and unlike any of the previous systems does not use a computer of any description and does not use one of the tape tracks to store information. In Storemix up to 12 digital data tracks are stored in between studio tracks on standard two inch tape. Also near completion is a comprehensive autolocate system which, when linked to Storemix, will offer extensive electronic editing facilities. Possibilities for synchronisation are also being studied, for multiple machine control.

Ron Godwyn's own association with the studio goes back to within three or four years of its opening, when staff was smaller than today's complement of two engineers — Steve Brown and Richard Ashley; specialist electronics engineer, Mick Moriarty; tape machine specialist, Gary Moore; and two studio assistants, training to move into engineering, — Anthony Moore and Graham Murray.

Godwyn remembers the early days were a time when the studio was associated with Caedmon Records (USA) which recorded impressively-casted spoken word productions and Shakespeare plays.

The second phase of the studio's history brought it into firm favour with many of the jazz greats, while pop artists have spanned the period from Shirley Bassey's earliest recordings, and Johnny Ray, Dusty Springfield and Chuck Berry to many of the name artists of the late Sixties to date.

Spaceward freezes rates till '78

STUDIO BUZZES

AMONG SPACEWARD studio's fifth birthday presents to itself is a lighting effects projector which can, if so desired, cover the walls of studio or control room with flickering flames or rotating beads, through multi-image prisms. Less pretty but more useful is the list of new equipment installed to honour the demi-decade on November 1. It comprises an Eventide harmonizer, Eventide instant flanger, Marshall time modulator (one of the first to be installed in a UK studio), Audio & Design vocal stresser, Stider stereo machine, Neumann microphones, eight Bose 800 speakers and two H/H S500 D amps. A birthday gift to customers is the studio's decision to extend its new rates into the New Year, so perpetuating its claim to be "by far the cheapest 16-track studio around" — at £85 plus VAT for a 16-hour day session, with no extras, not even ¼ inch tape. With these prices Spaceward's Cambridge location might even attract Londoners with a few hours of overdubbing to do. The studio which regularly provides the live sound system for the Albion Dance Band has, however, lately been attracting new wave custom in extraordinarily large quantities. Clients have been Johnny Curious and the Strangers, The Users, The Killjoys, Some Chicken, Lockjaw, The Sick Things and the Gorillas to name but a few.

THE GENTLEMANLY (superficially anyway) competition between Dolby and dbx for shares of the noise reduction market continues, with round 90 — give or take a few — going to dbx, which, through its French representative 3M Mincom Division, has recently supplied equipment worth over a

quarter of a million francs to the Georges Pompidou Centre for the Performing Arts in Paris. Under the direction of Pierre Boulez the centre is involved in research into electronic music, using large computer systems. The relative ease with which dbx encoded material can be computer processed is apparently a factor in the centre's choice of that system.

A NEW STYLE cassette specially designed for high speed duplication has been produced by Professional Tape Marketing Associates Ltd. The tape is non-jamming with PTFE type foils, and it can be custom made to any required length from C3 to C96, each cassette carrying an unconditional 10 year guarantee against any manufacturing fault. The screwed assembly allows for tape salvage in the event of an accident. With the custom service offered the company is justified in claiming that they are offering probably the lowest-priced high quality cassette tape on the market, and apart from the special lengths there are standard ones available from stock. New to the UK are broadcast cartridges which meet the new NAB type AA standard. These are in wide use in radio stations around the world and have now been introduced here by PTMA Ltd. Probably also of interest to the broadcasting fraternity as well as studios are PTMA Ltd's new endless loop cassettes, on which the

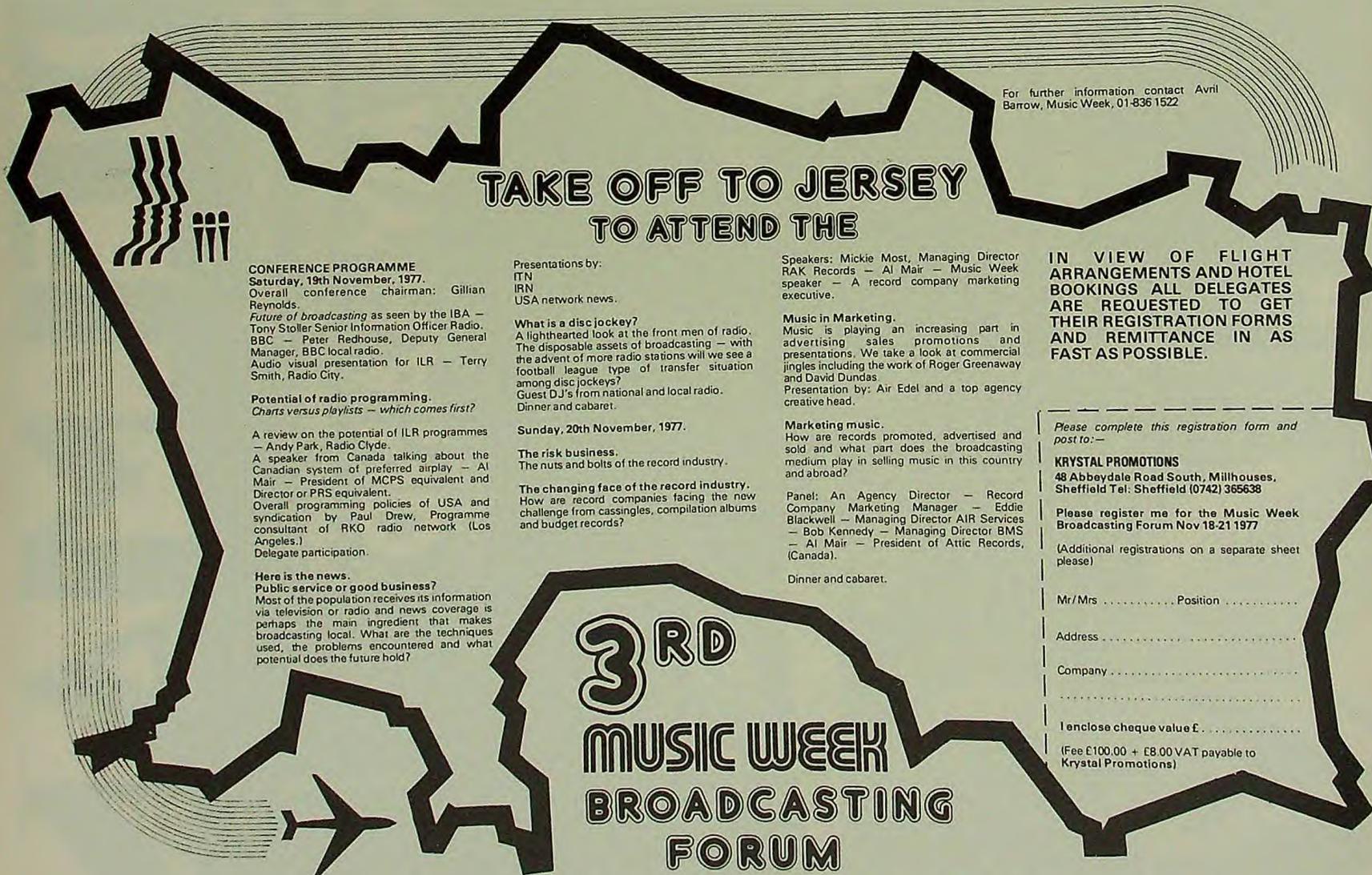
company has put a "lowest price in Europe" tag.

• 3M has announced that it is about to launch a new professional studio mastering tape with high output and excellent signal to noise ratio. Details will be available soon.

THE CURRENT offering at the Prince of Wales Theatre in London is I Love My Wife, and the Harold Fielding production is using a sound reinforcement system which includes a customised modular console supplied by Allen and Heath. The console has been modified from the AH standard 24 x 8 studio console, and includes a custom built sub-master module including pan to stereo output, sub group solos and echo return to stereo. It is being used in conjunction with an AH SD 12/2 stereo console, which is acting as a sub group mixer for the floating stage microphones. The entire system consists of 40 mic/line inputs with phantom powering throughout. What would Sir Edmund Keane say about that little lot?

BELATED CONGRATULATIONS to Nick Ryan, Audio International Studios chief engineer and his wife Corinne on the birth of a baby daughter on September 23.

CHIPPING NORTON studios in Oxfordshire are to get a totally new look in both studio and control room. Plans for internal restructuring, and redesign of the acoustic treatment, have been in the air for some time, but because of the need to keep the time used for the work down to only three weeks they were put off several times, to ensure that everything was lined up for the job.



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

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Audio visual presentation for ILR — Terry Smith, Radio City.

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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?

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USA network news.

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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?
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Dinner and cabaret.

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

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

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

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

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

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

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AUDIO

National Enterprise Board puts £400,000 into Tyneside audio firm

THE NATIONAL Enterprise Board has sunk £400,000 in to Tyneside cassette deck manufacturer North East Audio Limited in exchange for a 49 percent stake in the firm. The money will help NEAL expand its operations by buying the Ferrograph specialist recorder company.

Wilmot Breedon of Birmingham is selling Ferrograph and its South Shields factory which employs 140 workers following several years of losses. NEAL will pay £440,000 for it and has £200,000 available as working capital for the merged firm. Alan Helliwell, managing director

of NEAL and a former chief executive with Ferrograph, expects Ferrograph to be running at a profit in 12 months' time. He will use spare space at the South Shields plant to expand and improve NEAL's product range.

Video space in Imhof's facelift

A FACE-LIFT for Imhofs — the 132-year-old sound and vision centre in London's New Oxford Street. The store now houses plush showrooms for four major hi-fi manufacturers plus two special floors where audio and video equipment from smaller specialist firms can be heard and compared.

devoted to "mix and match" areas where potential buyers can "test-drive" specialist equipment. The Ground Floor deals in classical records and pre-recorded cassettes. The major manufacturers' showrooms start on the First Floor with Tandberg and continue upwards with Sony (Second), Bang & Olufsen (Fourth) and Telefunken

(Fifth). The third floor also houses Imhof's accessories and service section.

Topping the whole lot is the Zoom video and camera showroom on the Sixth Floor — a recognition of the increasing size and importance of the video-recording field.

The Lower Ground Floor is



The new Grahams' professional showroom. Story below.

Professional showroom for London's Grahams

GRAHAMS HAS gone professional. The well-known London hi-fi dealer has just opened a custom-built showroom where professional and semi-professional audio equipment for groups, studios, theatres, discos, PA and industrial users is on demonstration. Lines stocked include JBL Studio and PA monitors, Alice, Allen & Heath, Teac and Tascam, Beyer, AKG, A & R 'LED' meters, Keith

Monks microphone stands and accessories, EMI and Revox.

Grahams has also made arrangements with studio suppliers for the provision of everything for the professional from microphone cable to disc cutters, leader tape to sophisticated echo and effects units. Full details from: Grahams' Electrical Ltd., 86-88 Pentonville Road, London N1 9HS (Tel: 01-837 4412).

'Major breakthrough' with new Hitachi tape head

HI-FI FIRM Hitachi has made a major tape recording breakthrough with the development of a new-type magnetic head that produces less distortion and noise than conventional heads and which could revolutionise cassette machine design and editing techniques.

design. With a conventional tape recorder the amount and character of signal that the head produces largely depends on the speed at which the tape travels.

The new head represents the first commercial audio application of a phenomenon called the Hall effect — the sideways diversion of an electric current sent through a conductor or semi-conductor bathed in a magnetic field.

The new-type head produces a "healthy" signal when the tape is moving slowly and even when it's stationary. Equipment designers will be able to simplify the complicated circuitry currently needed to equalise a machine for different tape speeds.

Hitachi's Hall head is covered with a thin film of semi-conductive material which replaces the inductance coils used in conventional heads. The substitution means Hall heads can be made very small. Several separate heads could be provided on a single cassette machine to improve performance.

They may even be able to make the Hall head generate an audible signal when the tape's stationary. This will make editing much easier because currently recording tape must be moved backwards and forwards past a conventional head to find the exact point of sound or silence where an editing cut and splice has to be made.

Hall effect heads also open up whole new possibilities of circuit

Full details from: Hitachi (UK) Ltd., Hitachi House, Station Road, Hayes, Middlesex (Tel: 01-848 8787).

EDITED

by

DAVID ALDRIDGE

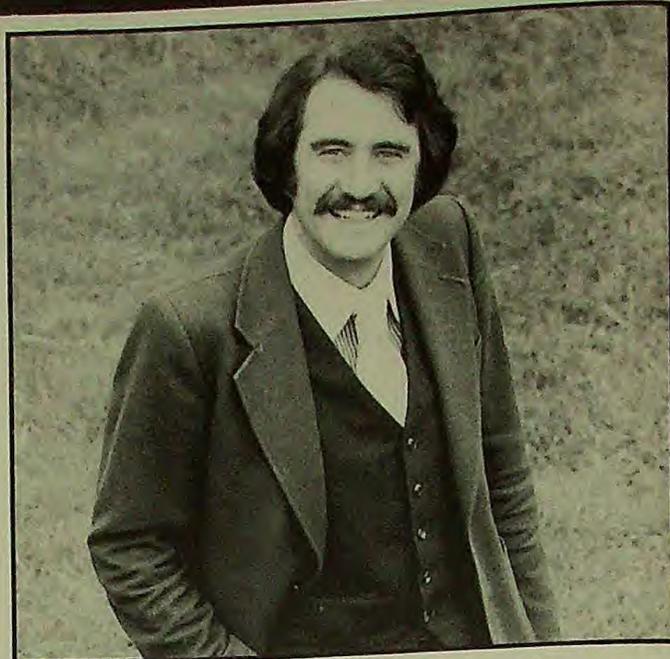
Amstrad Executive cheats death

A HIGH-FLYING hi-fi firm executive cheated death when engine failure forced the plane he was piloting down in a ploughed field near Wickford, in Essex.

Alan Sugar, 30-year-old director of Amstrad Consumer Electronics, and two passengers escaped unhurt after a bumpy touch-down. The plane — a four-seater Grumman owned by the company — was undamaged but had to complete its journey back to base dismantled on the back of a lorry.

3M boost for High Energy cassettes

"WARNING — The smaller oxide particles of a Scotch cassette can improve your hearing" — that's the snappy slogan for tape firm 3M's new £250,000 advertising campaign to boost its High Energy cassettes. The tapes — rated "best buy" in a recent Which? survey — have an oxide coating that contains smaller particles. 3M claims it means higher fidelity, lower head wear, lower noise and a larger signal.



Yugoslav gold award goes to Rank Hi-Fi executive

RANK HI Fi's European sales manager, Paul Palombi (above) has had his name added to an elite awards list which includes luminaries like the Shah of Persia and former US President Gerald Ford.

Palombi — a former Olympic water polo gold medallist — has struck gold again by receiving on Rank's behalf one of the Gold Mercury International Awards presented annually by the Yugoslavian Chamber of Economy.

The awards — given to companies for outstanding business

achievements — are normally presented to the Heads of State of the countries where the winning companies are based.

Palombi was responsible for introducing Rank's Leak, Wharfedale and Rotel hi-fi ranges into Yugoslavia in 1976. Rank reckons it's currently the only UK hi-fi manufacturer and distributor with an agent in the country. Palombi is also responsible for Rank sales in Europe, North Africa and other Iron Curtain countries like Poland, Hungary and Czechoslovakia.

New speakers launched by Videotone

A NEW range of speakers designed and built in Britain is being launched by Videotone. The GB2 is on sale now. The GB1 — a three-way speaker handling 80W — will be available in about a month's time. Other models are in the pipeline.

The GB2 is a two-way speaker measuring 483mm by 254 by 279mm and handling 30-40W. It's intended for people who don't demand high listening levels but do want good sound for a reasonable price — in this case between £68 and £75 per pair.

Videotone has also just been appointed sole UK agent for the Coral 777 series moving coil cartridges and transformer. It's selling the 777E for £47.25, the clearer and better-separated 777E for £60.75 and the T100 transformer for £33.75.

Full details from: Videotone Ltd., 98 Crofton Park Road, London SE4 (Tel: 01-690 1914).

A useful unit by Accuphase

THE NEW Accuphase C-220 stereo disc-equaliser allows the use of almost any type of cartridge in a sound system and get the optimum performance out of it — a useful unit to have around in a recording studio or hi-fi shop where there is a need to use various cartridges.

The C-220 can be used in parallel with a pre-amp with the phono inputs directly connected to the equaliser prior to feeding the main power amp. This arrangement lets you feed other external sound sources like tuners or tape decks in to the pre-amp and they'll be fed automatically to the power amp when the equaliser's switched off.

The unit incorporates a world first — a moving coil cartridge head-amplifier which gives reduced noise by utilising ring emitter transistors. Naturally, you pay for such sophistication — the C-220 will cost you a cool £618.

Full details from: Pysler Ltd., Fircroft Way, Edenbridge, Kent (Tel: 0732-864111).



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Award*

*Best British
Female Artist
over the last
25 years*



Shirley Bassey



AUDIO

PTMA launches new cassette

PROFESSIONAL TAPE Marketing Associates has launched a new-style cassette specially designed for high-speed duplication. The company claims it won't jam and can be custom-made to any required length from C3 to C96.

Each cassette carries an unconditional ten-year guarantee against any manufacturing fault and is precisely-loaded to a claimed -0/+10 seconds. A screwed

assembly allows tape salvage in the event of accidental damage.

The firm's custom-made cassette service — which normally takes no more than three days — should be of great interest to In-Cassette duplicators, studios and audio-visual companies who can now buy tape without paying for more than they actually need.

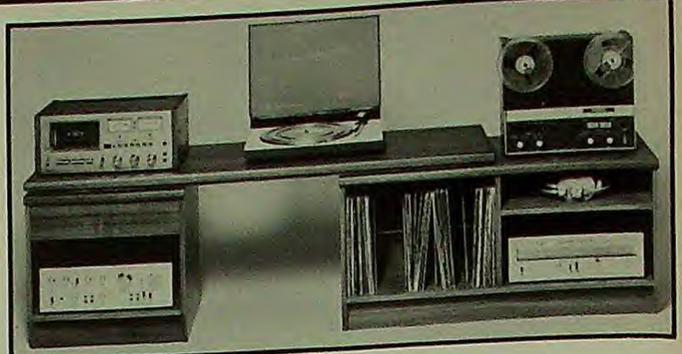
The cassettes are also available from stock in 11 standard lengths

ranging from C5 to C90. The company has also just started production of a new line of Endless Loop Cassettes which are claimed to be the lowest-priced in Europe at £1.95 for three minutes and £2.25 for six minutes. Full details from: Professional Tape Marketing Associates Ltd., Cassette House, 57 Manor Park Crescent, Edgware, Middlesex HA8 7LY (Tel: 01-951 0488).

Medicine spins-off a record cleaner

THE NION (left) is an electronic cleaner that's allegedly a spin-off from the world of medicine. It incorporates a negative ion emitter that detaches positively-charged dust particles from a record and lets them be swept up by the attached brush and pad. The gadget runs off the mains, sits on the turntable on an adjustable magnetic or adhesive stand and costs a shade under £20. Full details from: Roy Martin Freeman, 17 Verran Road, Watchetts Lake, Camberley, Surrey (Tel: 0276 20572).

AUDIO NEWS
EVERY
WEEK IN
MUSIC WEEK



The Portwood housing unit.

Modular hi-fi housing range from Portwood

STOCKPORT FIRM Portwood Furniture has introduced a new modular hi-fi housing range. It comprises single, double and triple storage units and an optional extension top all edged in African walnut with teak wood veneer sides and partitions. Prices range from

£45 for a single unit to £240 for the complete system. Full details from: Portwood Furniture Ltd, Portwood, Stockport, Cheshire (Tel: 061-480 2428).

Cleaner prices slashed

SOUNDS PROFESSIONAL has slashed the cost of its EARC anti-static/record cleaning gadget by one-third following widespread criticism that it was over-priced. The EARC now costs £7.99 compared with the previous £11.50.

The company has been able to make the cut by by-passing the "middle-man" wholesaler and importing the cleaner direct from its Swiss manufacturer.

Full details from: Sounds Professional, 49 Theobald Street, Boreham Wood, Hertfordshire (Tel: 01-953 0091).

Panasonic's new deck

LATEST ADDITION to the National Panasonic range of portable cassette recorders is the £39.95 RQ-312DS. Features include a tape counter, built-in condenser microphone, automatic stop at the end of a tape and tone control. It takes chrome or normal cassettes and operates off mains or dry batteries. Full details from: National Panasonic (UK) Ltd., 107-109 Whitby Road, Slough, Berks (Tel: 0753-34522).



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ADDRESS _____	Herman's Hermits (K.T.)	£2.81	<input type="checkbox"/>	£2.95	<input type="checkbox"/>	Forty No. 1's (K.T.)	£3.70 <input type="checkbox"/> £4.06 <input type="checkbox"/>
Tel. No. _____	Soul City (K.T.)	£2.81	<input type="checkbox"/>	£2.95	<input type="checkbox"/>	Black Joy (Ronco)	£2.42 <input type="checkbox"/> £2.56 <input type="checkbox"/>
Total No. of L.P.'s/Tapes required <input type="text"/>	Herb Alpert (K.T.)	£3.70	<input type="checkbox"/>	£4.06	<input type="checkbox"/>	Frankie Vaughan (Ronco)	£3.46 <input type="checkbox"/> £3.46 <input type="checkbox"/>
Bankers Ref. _____	Feelings (K.T.)	£2.81	<input type="checkbox"/>	£2.95	<input type="checkbox"/>	Frankie Laine (War.)	£2.07 <input type="checkbox"/> £2.28 <input type="checkbox"/>
Cut out and send coupon to: Bilabel Ltd., 3 Speedwell Close, Chandlersford Industrial Estate, Chandlersford, Eastleigh, Hants. SO5 3BT	John Hanson (K.T.)	£2.81	<input type="checkbox"/>	£2.95	<input type="checkbox"/>	Get Stoned (Arcade)	£3.46 <input type="checkbox"/> £3.81 <input type="checkbox"/>
Many more albums and tapes available — Phone Chandlersford (04215) 60737 for details.	Nigel Brooks (K.T.)	£2.21	<input type="checkbox"/>	£2.58	<input type="checkbox"/>	Disco Fever (K.T.)	£2.81 <input type="checkbox"/> £2.95 <input type="checkbox"/>



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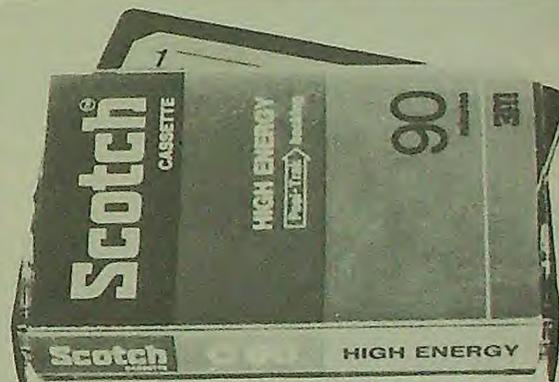
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DISCOS Goodhews opens up Wednesday's

by PAUL PHILLIPS

GOODHEWS, the discotheque chain, is opening a new premise in the middle of November at Bracknell, Berkshire. The club will be called Wednesday's and Goodhews' entertainments manager Dick Carrier has set up marketing operations as far away as Maidenhead and Guildford.

"We always do a market survey of what's required in an area before we design our discotheques," he told *Music Week*. "There's no corporate image involved in our design, we see what an area needs and we try to serve that need."

"In Bracknell there is no competition but we want to try and bring people in from Basingstoke, Maidenhead, Farnham, Reading and Guildford. I've taken advertising on Capital and 210."

Sound and lighting equipment for the club is being custom-built by Kuschel Electronics and the design is by Mike Gibson of Gibson and Tibbetts, the Birmingham-based firm.

Kuschel have provided the sound for most of the Goodhews discotheques and each one is custom-built to suit the shape of the room. The company has been in operation for 15 years and has been making discotheque equipment for about eight years.

Based in Forest Hill in south east London the firm was started by Dennis Kuschel and has its own small assembly plant turning out a range of equipment for bingo halls, supermarkets, and casinos.

The majority of their work is now

concentrated on discotheque sound systems and interestingly they mainly provide mono equipment. "Stereo gets lost in a discotheque", says Harry Edmunds, Kuschel's audio engineer.

"If you're standing on one side of the room you only get half the effect so we decided, and Goodhews agreed with us."

Goodhews is careful not to overpower discotheques and the equipment usually has a capability between 400 and 600 watts. "We normally operate at about 80 percent of full power," says Dick Carrier.

"In a couple of our clubs we are bound by local council regulations to restrict the level to 98 decibels but in all our clubs we have a cut-out point which is just past that 80 percent figure. The djs have a visual indicator to let them know when they're reaching cut-out and they know to turn it down."

Kuschel is installing chaser lighting on the ceiling in the new Wednesday's at Bracknell in addition to conventional discotheque effects and fibre optics.

But Carrier feels the day can't be far away when he will introduce lasers. "I want to be the first," he says, "and at the moment it's only a matter of cost."

"I'd say that we'll probably have them in our new Thursday's in Birmingham which will open early next year." The high cost could probably be justified since the Birmingham discotheque will match London's Thursday's in Kensington for plushness and is budgeted at around £½ million.

Walkford Electronics: two new consoles

WALKFORD ELECTRONICS of Wimbourne in Dorset has introduced two new consoles in its Haze range. The Haze Professional and Haze Caravelle both feature two 110 watt amps and stereo mixer with Garrard 125 SB decks.

The Professional additionally carries a Hitachi cassette deck and is, claims Walkford's Richard Oliver, Britain's first console to incorporate a Dolby cassette deck.

Four years ago Oliver started in

the disco equipment business supplying other manufacturer's lines to retailers. It was only 18 months ago that he went into manufacturing his own Haze equipment. Now, in addition to the consoles — the amplifiers and mixers are also part of the Haze range — the company also has the facility to colour its own light bulbs and is currently turning out 12,000 a month supplying wholesalers throughout the country with a range of 10 different colours.

Richard Oliver is very happy with the effect the BADEM exhibition has had on his business. "We found that djs had gone back to their home towns and gone into their local retailer and asked for our equipment. We've had orders from all over Britain."

"We now find ourselves in a situation where delivery is taking between six and seven weeks. We've exhibited before but BADEM did us a power of good."

He won't deal direct with the public and will only supply bona fide dealers, that is those with a shop front. The Haze consoles are built in such a way that components can be removed and replaced within five minutes. "We're setting up a servicing operation throughout the country, instructing dealers in changing the mixers and amplifiers."

"All they have to do is replace them and send the defective ones back to us. We'll replace them free of charge to the dealer."

The Caravelle will retail for £432 plus VAT and the Professional for £561.75. Travelling cases are available at £30 for the Caravelle and £35 for the Professional.

Haze also manufacture lighting equipment and speaker enclosures.

Illusion disillusions competitors

ILLUSION LIGHTING lost all its stock in a recent fire at its Wandsworth, South London premises. Terry Thompson told *Music Week*: "Some of our competitors have been spreading the word that we've gone out of business but we're very much still in business and I'm hoping to sign the lease on new premises this week."

Illusion has the exclusive contract to equip the Hilton Hotel discotheques and has fitted the chain's clubs throughout Europe and as far afield as Cairo. London's Hilton in Park Lane is next on the list.

For the past year the company has been building up a range of lighting for the lower end of the market and Thompson will be announcing plans for a major promotion within the next few weeks.

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DISCOS

Chart commentary

by JAMES HAMILTON

Last week's reminder about Rose Royce Do Your Dance (Whitfield K 17006) was apt, as it's now no. 1 in the master chart — which includes Top 30 Pop hits ineligible for this chart if worked in with the Pop hits, our top four placings would come out at nos. 6 — 9, with the next two placings at 12 & 13 Rose Royce's LP (10) now charts by album title, as it has so many hot cuts getting action Rokotto (3) and Showdown (28) look healthy for State, as do Santa Esmeralda (2), Brick (6), DD Sound (30) and Ronnie Jones (19) — the latter especially in East Midlands — for Phonogram, except that Phonogram are not known for converting disco success into sales RCA's vouchers renew interest in Celi Bee (7) and are planned to revive Olympic Runners (20), who dramatically fail to keep it up! Village People (32) will be out here soon on DJM Brecker Brothers (35) has double-A-side split action Eddie Henderson (8) spreads from London/South-East/North-East to East Midlands but still can't crack the whole country Inner

City Express (13) seems strongest in Wales/SE Tina Charles (14), strongest in Midlands/SE, has broadened her appeal from just the pop venues this time — which doesn't seem to have helped! Roy Ayers Ubiquity (22), now charted as a UK 45, gets funky action in Midlands/NE/London Blues Busters (37) breaks in Midlands/West/Wales.

BREAKERS

Discernible disco breakouts include Fantastic Four I Got To Have Your Love (Atlantic K 11017), Fat Larry's Band We Just Want To Play For You (WMOT K 11002) — this the flip of Fascination — and War War Is Coming, War Is Coming (Island ILPS 9507, LP), while a hot import is the confusingly titled and labelled Nightfall Keep It Up (US RCA 12-inch), a totally different song from the Olympic Runners'. Still hanging in there are Love & Kisses I've Found Love (Barclay BAR 701), Cerrone Cerrone's Paradise (Atlantic K 10961), Mass Production I Believe In Music (Cotillion K 11021).

Disco picks

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

DOOLEYS Love Of My Life (GTO GT 110) fast pop hustler ***
DANNY WILLIAMS I Hate Hate (Ensign ENY 7) frothy revival of Razzys oldie ***
GIBSON BROTHERS Come To America (Polydor 2058938) Euro-smash with the Real Thing touch ***

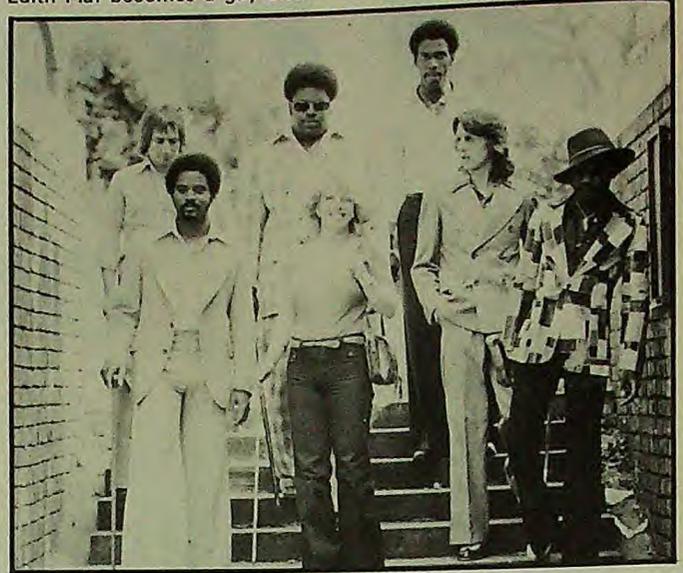
ROY AYERS UBIQUITY Running Away (Polydor 2066842) infectious funky monster ***
VICKI SUE ROBINSON Hold Tight/Turn The Beat Around (RCA PC 1029) rattling good 12-inch coupling, eagerly awaited ***

LE PAMPLEMOUSSE Get Your Boom Boom Around The Room (Barclay BAR 702) long overdue bouncy bumper **
MUNICH MACHINE Get On The Funk Train (Oasis OASLP 502, LP) Giorgio-produced Cerrone-type thumper, lasting a whole side **

BILLY PAUL Only The Strong Survive (Philadelphia PIR 5699) powerful pounder **
CAFE CREME Unlimited

Citations (Harvest HAR 5143) more Discobeatle-mania, with French accents making the fast medley trendy **
MASS PRODUCTION I Believe In Music/Cosmic Lust (Cotillion K 11021) funky hit LP tracks now on 45 **
EARTH, WIND & FIRE Serpentine Fire (CBS 5778) spiky funk **
GRACE JONES La Vie En Rose/I Need A Man (Island WIP 6415) Edith Piaf becomes a gay disco

floater, full length on the limited 12-inch (IPR 2004) **
WAR War Is Coming, War Is Coming (Island ILPS 9507, LP) much imported funky specialist-appeal tricky long track **
JJ BARNES How Long (Contempo CS 2123) long awaited Northern Soul fave *
STEEL PULSE Nyah Luv (Anchor ANC 1046) Marley-type reggae *
PATTI LABELLE Dan Swit Me (Epic EPC 8226, LP) exciting funky bumper*



Rokotto: Boogie On Up looks healthy.

CLEAN-UP

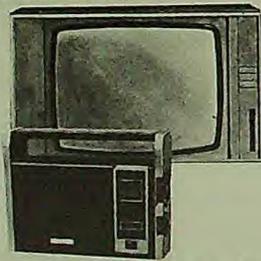
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DISCO TOP 40

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

- (1) BRICK HOUSE, Commodores (Motown TMG 1086)
- (5) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- (18) BOOGIE ON UP, Rokotto (State STAT 62, 12-inch)
- (2) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- (6) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- (29) DUSIC, Brick (Bang 012)
- (13) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- (9) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- (8) IT'S ECSTASY, Barry White (20th Century BTC 2350)
- (17) IN FULL BLOOM, Rose Royce (Whitfield K 56394, LP)
- (30) DADDY COOL, Darts (Magnet 12 MAG 100, 12-inch)
- (3) THEME FROM BIG TIME, Smokey Robinson (Motown TMG 1085)
- (11) DANCE AND SHAKE YOUR FUNKY TAMBOURINE/BOOGIE BABY, Inner City Express (Ebony EYE 1)
- (12) LOVE BUG, Tina Charles (CBS 5680, 12-inch)
- (7) RIGHT ON TIME, Brothers Johnson (A&M AMS 7313, 12-inch)
- (23) HAPPY DAYS, Pratt & McClain (Reprise K 14435)
- (15) LASO SQUARE (ARE YOU READY), LaSo (MCA 325)
- (16) BOND '77, Marvin Hamlisch (UA UP 36301)
- (27) SOUL SISTER, Ronnie Jones (Mercury 6198125)
- (4) KEEP IT UP, Olympic Runners (RCA PB 5048, 12-inch)
- (26) BELFAST, Boney M (Atlantic K 11020)
- (35) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- (20) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- (—) 2.4.6.8 MOTORWAY, Tom Robinson Band (EMI 2715)
- (10) COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad (Kudu 945)
- (—) HOW DEEP IS YOUR LOVE, Bee Gees (RSO 2090259)
- (28) LIPSMACKIN' ROCK & ROLLIN', Peter Blake (UA UP 36295)
- (40) KEEP DOIN' IT, Showdown (State STAT 63)
- (25) GOIN' PLACES, Jacksons (Epic EPC 5732)
- (38) SHOPPING BABY, DD Sound (Mercury 6007155)
- (14) LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- (—) SAN FRANCISCO/HOLLYWOOD, Village People (US Casablanca NBLP 7064, import LP)
- (24) O-H-I-O, Ohio Players (Mercury 6167549)
- (33) SEE YOU WHEN I GIT THERE, Lou Rawls (Philadelphia PIR 5244)
- (—) DON'T STOP THE MUSIC, Brecker Brothers (Arista 117)
- (—) STARDANCE, John Forde (EMI 2656)
- (—) JUST DON'T WANT TO BE LONELY, Blues Busters (Dynamic DYN 135)
- (—) SOMEBODY TOLD ME, Teddy Pendergrass (Philadelphia PIR 5684)
- (—) I WILL, Ruby Winters (Creole CR 141)
- (39) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)

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SMOKIE
Bright Lights & Back Alleys. RAK SRAK 530. Producer: Mike Chapman. Smokie's course now looks set fair for a widening spread of appreciation outside a limited weenybop following. The strong upward movement of the oldie Needles And Pins will undoubtedly focus new attention from an age group with fond memories of the original and they will find much to admire in Smokie's compact, inoffensive but always interesting playing and Chris Norman's aching vocals, frequently fleshed out by group harmonies. Smokie neatly fill a gap between the hard and heavy and bubblepop factions as this, their most creative album so far, elegantly demonstrates.

LYNYRD SKYNYRD
Street Survivors. MCA MCG 3525. Producer: Rodney Mills. The good news of this excellent new album, the first studio recording for two years from the band most likely to take up the flag from the faltering hands of the Doobie and Allman Brothers is overlaid with the bad news of the death of Ronnie Van Zant, in a plane crash last Friday (21), and that of new boy guitarist Steve Gaines and his sister, Cassie, who helped out on vocals on the album. It is a great album, arguably the best the band has ever produced, and it is a tragedy that the life of a band so obviously full of energy and ideas should be cut off at such a point. Star tracks in this chart destined album: What's Your Name, Ain't No Good Life and One More Time. Stars of the album? Ronnie Van Zant and Steve Gaines without a doubt.

ROLLING STONES
Get Stoned. Arcade ADEP 32. Producers: Andrew Loog Oldham, Jimmy Miller and the Rolling Stones. A very similar package to the Rolled Gold 2LP set issued by Decca only two years ago, but with the benefit of nationwide TV advertising this set must fare even better. It will be interesting to see which is the bigger seller, this Arcade set or the WEA double-album, Love You Live, which is currently high in the chart. For any pop fan, or student of popular music and its history, Get Stoned is an essential addition to their record collection. The 30 tracks include all the band's number one hits — Satisfaction, Get Off My Cloud, Paint It Black, Honky Tonk Woman, Little Red Rooster — as well as some prime cuts from their albums. It provides a vivid cross-section of the Stones' work during the Sixties and early-Seventies. Arcade is mounting a £300,000 national TV campaign behind this, which will run through until Christmas, so dealers are advised to keep very well stocked.

GUYS 'N' DOLLS
Together. Magnet MAG 5016. Producers: Ben Findon, Tony Macaulay, Steve Elson and Keith Rossiter. The new streamlined group, minus two of its original members, has probably come up with the best Guys 'N' Dolls album to date. The selection of music is interesting and showcases the individual and collective talents — the old Cilla Black hit You're My World is a powerful vehicle for Dominic Grant, while Angel Of The Morning is also given a good treatment. Other standout tracks include Love Train, which always opens the group's live act, and the Bacharach-David number, Don't Make Me Over. The good point about this album is that it features more solo work by the members of Guys 'N' Dolls, and less of the watered-down versions of songs that

spoil their earlier recorded work. The group are always a popular live attraction, and are currently on tour.

TONY MONOPOLY
After the Lovin'. Philips 9109 219 Producer: Don Schroeder. Monopoly recently paid a visit to Nashville and in conjunction with producer Schroeder has come up with a surprising album. If he continues to produce work like this then he could well be the natural successor to the vacant crowns of Tom Jones or Engelbert Humperdinck in this country. He opens with After The Lovin' and sounds curiously like Humperdinck at times; Neil Sedaka's The Hungry Years is given a poignant treatment, while the Randy Newman classic Just One Smile (originally a hit for Gene Pitney) is ideal for his big-ballad sound. Other good numbers include a re-recording of his first hit, I Believe, Lover and The Village of St Bernadette. Plenty of radio promotion for this and a major window display, so expect considerable consumer interest — particularly from the housewives.

BING CROSBY
Beautiful Memories. United Artists UAS 30116. Producer: Ken Barnes. The tragic news of Bing Crosby's death will generate a lot of sales interest in this his penultimate recording, and no-one will be disappointed. It demonstrates a consummate professionalism, as Crosby knew his limitations and stayed well within them; thus delivering a remarkably pleasant 45 minutes listening. The songs are mostly contemporary, ranging from Roger Cook's Beautiful Memories through Gilbert Becaud's A Little Love And Understanding to Randy Edelman's The Woman On Your Arm, all delivered with that inimitable something which Crosby made his own-style. Full marks too, to the unobtrusive and sympathetic arrangements and musical direction of Pete Moore and the playing of his orchestra. A fitting monument to a great career.

BROTHERHOOD OF MAN
Images Pye NSPL 18537. Producer: Tony Hiller. The inner sleeve of this album rather gives the game away; it proudly offers a selection of 'more outstanding easy listening albums from Pye', a statement which by implication is right on one count, and wrong on another. Brotherhood of Man is undoubtedly an easy listening group, its singles success based on catchy, tuneful songs that are attractive to a broad consumer spectrum. Unfortunately, the more ample space of an album tends to reveal an overall sameness in approach that widely spaced singles releases conceal. The album is not 'outstanding'. However, it bounces along in a fairly jolly way, and must pick up a lot of sales on the strength of singles success and their frequent tv appearances. Best tracks: Tonight's The Night and Highwayman. Includes hit single, Angelo.

GORDON GILTRAP
Perilous Journey. Electric TRIX 4. Producers: Jon Miller, Rod Edwards, Roger Hand. Another all-instrumental Giltrap offering of symphonic proportions, subtitled rather coyly Opus 2. It is cast in the same mould as its predecessor Visionary: classical-influenced pieces of great magnitude and little excitement, having precisely the kind of sterile grandeur that is likely to appeal to fans of symphonic and electronic music from Yes through Camel to Jean-Michel Jarre. Like Visionary, it is burdened with a concept that probably has little to do with the music but serves to place it in the appropriate, 'cosmic' corner of the market. The most appealing

tracks are Heartsong and the self-explanatory Cascade, the latter especially lending itself to Giltrap's talent for seemingly endless variations worked around a simple guitar figure or theme. The Tolkein-like titles add to the rather spurious mystique. Fine production, plenty of upcoming exposure and a heavyweight marketing effort could well push this album into the chart.

DOCTOR HOOK
Making Love And Music. Capitol EST 11632. Producer: Ron Haffkine. A disappointing album from one of the most entertaining bands around today. The humour is there, as is the slick playing and vocals, but as a whole the album lacks either the fire or sheer lunacy that a stage performance brings across so well and that the band has captured before on some of its recordings. Doctor Hook has always had a tendency to veer towards the sentimental, and only a really good song delivered with feeling has saved them in the past — as with Sylvia's Mother and A Little Bit More. Here unfortunately, on several tracks, they teeter on the brink, and on some, totter over. Best tracks are I Wanna Make The Women Tremble, and the Sawyer/Haffkine song, Who Dat? Worst track is a desperately uninspired version of Walk Right In. Fans may be disillusioned, but current tour will help sales.

DWIGHT TWILLEY BAND
Twilley Don't Mind. Shelter ISA 5015. Producers: Bob Schaper and Oister. Out of the same stable as Tom Petty, Dwight Twilley releases his second album here which has many of the same qualities that made Petty such a media darling earlier this year. He performs short songs about middle American love and rock and roll life in general heavily based around Twilley's bad-boy red-neck image. The man is due to tour here soon and has the sort of dark good looks that ought to get him plenty of music press exposure. However, this album does not have quite the impact of the Petty platter and the single, Twilley Don't Mind does seem to have picked up much airplay so far.

PILOT
Two's A Crowd. Arista SPARTY 1014. Producer: Alan Parsons. After that extremely promising start, Pilot has faded further from public consciousness to the point that whatever they had in the beginning must count for little in terms of sales appeal. Their lack of live exposure must inevitably count against them, for when singles as strong as Get Up And Go make no impact there's obviously a need to get out and about again. Particularly when an album as good as Two's A Crowd is at stake, full of strong melodic material often appealingly romantic that is given an immediately distinctive stamp by David Paton's vocals. Songs like The Other Side and Monday Tuesday are classy, but becoming studio recluses will not help Pilot take off.

SOUNDTRACK
One On One (Seals & Crofts). WB K 56402. Production: Shelton and Fox. Seals and Crofts is one of those American acts that sell giganatically in the US where the car cartridge rules, but miss out in the UK. One In One is a film based on basketball; when it will be seen in the UK is not yet certain and whether basketball can strike chords in many British rock fans' hearts is anyone's guess. The LP is immaculately produced, with perfect soft-rock and ballads written by Paul Williams and Charles Fox, easy-on-the-ear arrangements but absolutely nothing original. Orchestral introductions place this firmly in m-o-r, but some titles have more appeal to pop/rock lovers. An odd mixture, but a

soundtrack has to be varied to suit the modes of the movie. Stock with caution.

PATTI LABELLE
Epic EPC 82226. Producer: David Robinson. In the footsteps of Nona Hendryx and her solo album comes on the same label, Patti Labelle, her former partner in the Labelle trio. It is a far more accessible album than the uncompromising effort by Miss Hendryx and goes some way towards putting a commercial gloss on the redoubtable veteran, but even in a heavy ballad like Since I Don't Have You, she soars with majestic feeling above the strings and choral accompaniment in a way which suggests she might never be tamed. There are also some splendid up-tempo tracks like the self-explanatory Funky Music and Dan Swit Me, which brings back memories of the days when soul wasn't a million miles away from gospel, and best of all the propulsive You Can't Tell A Book By the Cover.

DONOVAN
Donovan RAK SRAK 528. Producer: Mickie Most. Hard, gritty and abrasive purveyor of instant pop meets mystically lyrical flower child ten years on. What can one expect from a meeting of Donovan Leitch with Mickie Most? The production is upfront and crisp, the band is rocking and tight, the sound is clear and pacy; but Donovan wilfully keeps to the same old groove of silver stallions in the beautiful sky, and wispy star-encrusted lyrics. Mickie Most has done what he can to make this a commercial prospect, but Donovan is still firmly rooted in the mid-Sixties, acid, long hair and Moorcock poetizing that he always made his own. The most accessible track is an Arlo Guthrie style anthem, Kalifornia Kiddies, whose subject is obvious, but the rest (Astral Angel, Lady Of The Stars, Maya's Dance) have been heard before, if not in this present incarnation.

NOVA
Wings Of Love. Arista SPARTY 1021. Producer: Narada Michael Walden. A much meatier album from this Italian/English/American five-piece, jazz-rock band greatly strengthened by the addition of bassist Barry Johnson and drummer Ric Parnell. Tracks vary from the soft lyricism of Loveliness About You to the space-cowboy song Marshall Dillon to the blue-eyed soul track Inner Star, mildly reminiscent of Stevie Wonder. Lyrics are provided by all the band and Nick Sedgwick, who wrote them all for the last album Vimana, and sung by Johnson and guitarist Corrado Rustici. Melodic reeds and classical-based keyboards contribute to a rich mixture of styles with a more commercial bias than before. Helped by recent support to Caravan and a forthcoming brief tour, this promises reasonable, even good, sales.

EDDIE HENDERSON
Comin' Through. Capitol EST 11671. Producer: Skip Drinkwater. Superfunk with jazz and disco emphasis. Henderson is a jazz-based trumpeter with a lovely singing tone who plays telling economic lines and is aiming at the crossover market. He might well get there, too, but probably not in this country, although the presence of guitarist Al McKay and conga player Philip Bailey from Earth, Wind And Fire will not harm the album's chances. Unlike many of these albums which are neither jazz nor funk but get lost somewhere in between, this one has both form, substance and a coherent sense of purpose. It may well be one of 1977's undiscovered gems.

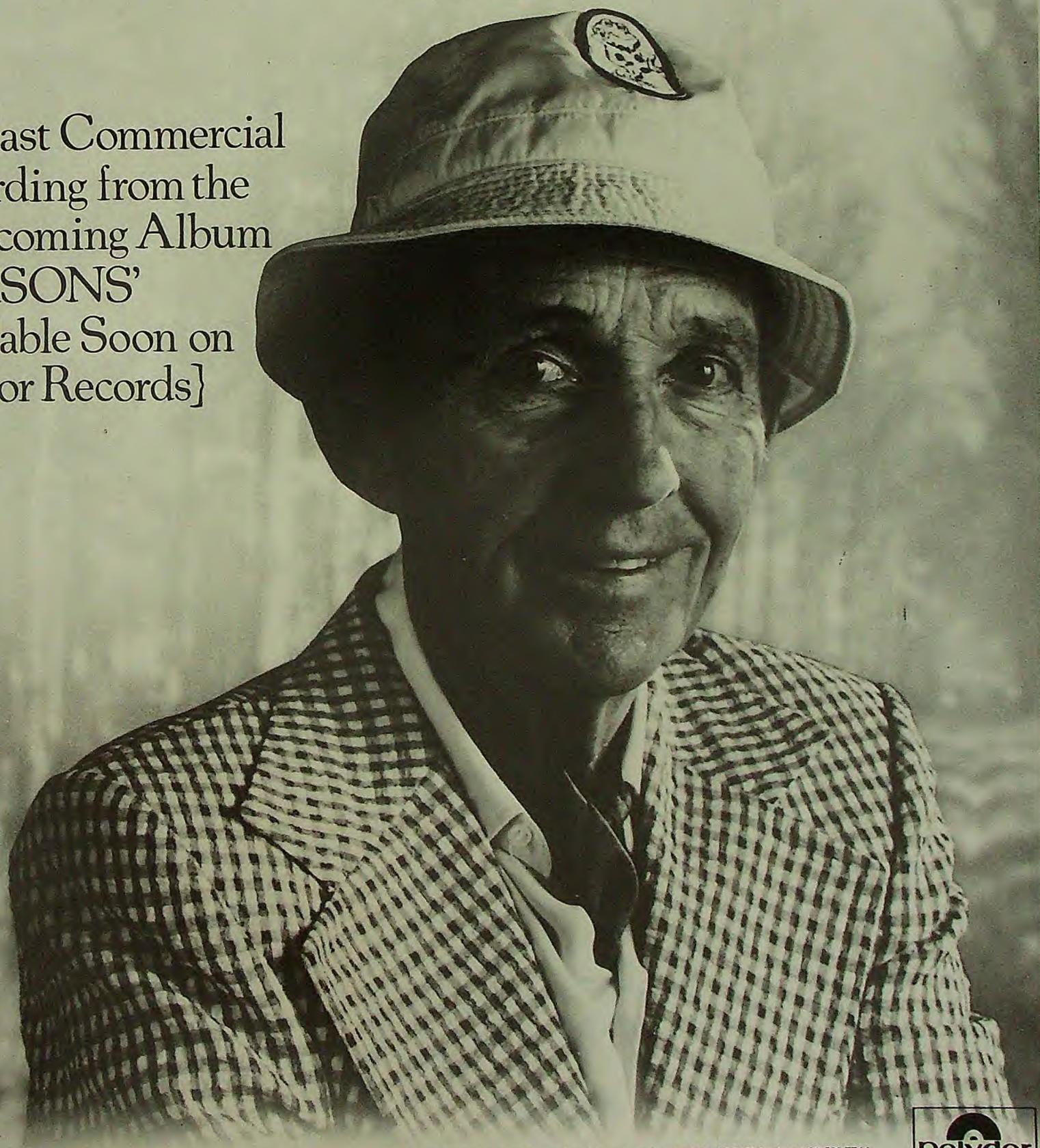
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ALBUM REVIEWS

POPULAR

LOL CREME AND KEVIN GODLEY

Consequences. Phonogram CONS 017. Producers: Lol Creme and Kevin Godley. A three album set that took 16 months to record, using the revolutionary new Gizmo guitar attachment, graphics, a story line about the end of the world to hold the whole thing together, and the cause of the break-up of one of the most creative bands ever to record on this sceptered isle. Was it worth it? Well, after four complete hearings the answer is no, not at all. It is all just too much, and the accompanying booklet, albeit very pretty, smacks of *post factum* rationalisation of an idea that outgrew its value and became the victim of self-indulgence. The whole could have been kept down to one snappy demonstration disc for the Gizmo, which does sound interesting, and the long rambling playlet could easily have been dispensed with entirely. There are certainly moments of shining creativity to be found in some of the songs particularly Honolulu Lulu, Rosie, and Sailor on the last record. The extensive cinema advertising and promotion may pick up sales from the art college and self-appointed avant-garde sets, but the quality just doesn't match the width of the £11 price tag.

PETER SHELLEY

The Best Of Peter Shelley. Magnet MAG 4003. Producer: Peter Shelley. Includes his two hits Gee Baby and Love Me Love My Dog, The Raincoat Song, By The Time I Get To Phoenix and Leavin' On A Jet Plane, as well as a host of Shelley songs composed in partnership with Marty Wilde. Pleasant listening.

BABY

Where Did All The Money Go. Chelsea CHL 517. Producer: Wes Farrell. Ordinary album from the sub-Eagles West Coast band currently involved in confusion over names with Chrysalis band The Babys. Vocally Baby are pleasant, sounding especially on the slower tracks like an English band trying to sound like a West Coast band, something like Matthews Southern Comfort. Elsewhere the songs are unremarkable, the kind of automatic LA standards with titles like Brown Eyed Lady, LA Lady and Easy Street, Hard Luck Avenue which have little to recommend them apart from their pale impersonation of better things. Good background but there is nothing to really get hold of, a trait reflected in a confusing and rather ill-conceived cover. Baby could do better than this.

ROBERT CAMPBELL

Living In The Shadow Of A Downtown Movie Show. Decca SKL 5285. Producer: Chris Demetriou. Young Robert Campbell at the age of 22 can look back over a very successful career so far, culminating in the issue of this his debut solo album. He has acted with the National Youth Theatre, written a tv documentary, been part of the cast of Zigger-Zagger, and been involved in many other dramatic projects. But his album is disappointing. The title sums it up in many ways; Campbell is living musically in the shadow of people like Lou Reed and David Bowie. He himself admits their influence. His songs are also a little too dramatic, and tend to be sometimes confusing, sometimes pretentious, something particularly noticeable on Walls I Scream and Lions And Shadows. Campbell has obvious talent, but he must learn to walk a little straighter musically before he can take off for the Wild Side.

MISCELLANEOUS

BLACK & WHITE MINSTRELS/JOE LOSS ORCHESTRA

30 Golden Greats. EMTV 7. Producer: Walter Ridley. EMI's contender for the m-o-r best-seller which usually emerges from the Christmas market, and with the company's free-spending tv promotion its existence will be made known to the uncommitted. The formula has been tried and tested on many previous occasions and has proven sales appeal — jaunty, familiar singalong medleys, sung en masse and by selected soloists. On this occasion the songs have a strong nostalgic content — Underneath The Arches, Ain't She Sweet, Mame, Happy Days Are Here Again, the slightly more recent Y Viva Espana, Old Fashioned Way and Paloma Blanca, with the orchestra contributing sterling support and featuring in its own right on both sides.

FRANKIE VAUGHAN

100 Golden Greats. Ronco RTDX 2024. Producer: Gordon Smith. Tailor-made of course for the Christmas market, and there is no reason why Vaughan should not emulate the success of Ronco's Max Bygraves package issued for the last festive season. The double-album includes a feast of Frankie Vaughan, and all the songs are neatly packaged into various categories. It includes medleys of his greatest hits, Green Door, Give Me The Moonlight, Hello Dolly and Cabaret, as well as other family favourites such as Somewhere My Love, My Blue Heaven and Knock Three Times. It looks like Vaughan will soon be knocking on the LP chart door.

BILLY CONNOLLY

Raw Meat For The Balcony. Polydor Super 2383 463. Producer: Phil Coulter. The title sums up the album very well. It is very definitely raw meat, and if the balcony is where the cheap seats are, it is on target. This live recording captures the spirit (if such a word can be applied) of live Connolly. It was recorded during his mammoth tour earlier this year. Connolly has been described as iconoclastic, but quite frankly, his iconoclasm consists in heavy handed sarcasm (mostly directed at the audience) and lorry loads of crudity, all delivered in an almost incomprehensible Scots accent. Tracks include the parodistic (parasitic?) Pain In My Ass, The Walker, Have You Ever Thought About Being A Pervert, John Stonehouse Went Swimming and The Welly Boot Song. It also includes the first ever studio recorded 'serious' song, Isn't It A Shame, which is remarkable only for its mediocrity. Will sell to the already converted.

THE DOTRICE FAMILY

Peter Pan Argo SZW581-3. Producer: Evdoros Demetriou. As reviewed in rapt silence by a group of nine and ten-year-olds this is clearly a Christmas winner. Michelle Dotrice manages hardly ever to evoke intrusive memories of tv's Betty Spencer, and with the rest of the talented family — Roy, Karen, Kay and Yvette—brings to life the real J. M. Barrie Peter Pan. The literary value remains intact, eclipsing recollections however fond, of the Disney cartoon version. This 3 LP set must go very well this season.

JUNE TABOR

Ashes And Diamonds. Topic 12TS360. Producer: Paul Brown. A reputation which has been growing over 10 years on the folk circuit was deservedly recognised by her gaining the top female singer award in the latest Melody Maker Folk Poll. Her fine voice can cope with the most traditional of unaccompanied ballads (only occasionally over-decorating) and the easier, more flowing songs of relatively recent folk history. Less sparkle than on her Silly Sisters LP with Maddy Prior, but should sell just as well. Impressive collection of musicians behind her, including well-known solo artist Nic Jones and Steeleye's drummer Nigel Pegrum. Best Cuts: Reynard The Fox, Streets Of Forbes.

THE KING'S SINGERS

Sing Flanders, Swann and Noel Coward. EMI EMC 3196. Producer: Nick Ingman. It is a bright idea teaming up the King's Singers with the music of Swann, Flanders and Coward. The numbers chosen here have all been featured in the Singers' stage repertoire and are apparently amongst the most requested. The album is worth its price alone just to hear Mad Dogs And Englishmen, The Stately Homes Of England, London Pride and Bad Times Just Around The Corner.

BILL MITCHELL

Tales Of Mystery And Imagination Argo ZSW 579/80. Producer: Don Norman. The Edgar Allan Poe stories included on this spoken-word double set will be familiar to many, if not from the books themselves, then from the many tv and film versions that have been produced. The voice will probably be more familiar still. Bill Mitchell's rumbling *basso profundo* and smoke stained-tones have regaled the public extensively with the virtues of various products on tv commercials, but he has excelled himself in these atmospheric and sometimes terrifying renderings of The Pit and The Pendulum, The Black Cat and the Tell-Tale Heart. The sound is

crisp, clear, and Don Norman's production and special effects cannot be faulted. Not to be played after midnight.

BOB DAVENPORT AND THE RAKES

1977. Topic. 12TS 350. The strong yet strangled tones of Davenport do not change, and his folk club following remains very large. Twenty years after they first played together he and the Rakes have put together at random a pleasant mixture of strictly traditional material — which will be welcomed by purist folk collectors but would be frighteningly hard going for most other people. Topic's reputation for quality folk releases and Davenport's name should give the LP a good start in folk sales. Experiment with in-store play for any instrumental track, or Keep Your Feet Still, Geordie Hinnie.

LONDON CAST

Bubbling Brown Sugar. Pye NSPD 504. Producer: Norman Newell. Bubbling Brown Sugar is the best musical currently being staged in London — but with a repertoire embracing some of the best songs to come out of Harlem in the 25 years to 1945 it would be difficult to fail. Musically therefore the show is faultless and the resulting cast album is good enough to appeal to more than just devotees of the show, although that will be its principal source of sales. Billy Daniels is the nominal lead, but the best performances vocally come from Miquel Brown's gospel medley, Clarke Peters' Eckstine-like Sophisticated Lady, Elaine Delmar's sleeky Honeysuckle Rose and all contributions from the amazing Helen Gelzer, justifiably being hailed as a major new vocal talent.

SWINGLE II

Pieces of 8. CBS 82305. Producer: Ward Swingle. The choral group, who are currently midway through a grinding UK tour, have chosen original material for their sixth CBS album and it works well. Their sound is so totally distinctive, and even without TV or radio exposure this album would still sell to their many fans.

GEOFF LOVE ORCHESTRA

Geoff Love Plays Elton John. EMI NTS 137. Producer: Norman Newell. Love is among EMI's biggest catalogue sellers. The fact that he is paying musical tribute to Elton John via Rocket Man, Daniel, Your Song, and Goodbye Yellow Brick Road, may not be the most exciting news for pop fans, but for the middle-market it will probably provide hours of easy listening this winter.

MANUEL & THE MUSIC OF THE MOUNTAINS

Mountain Fire. EMI TWOX 1061. Producer: Norman Newell. This LP claims to feature the first all-instrumental version of Don't Cry For Me Argentina. Other contemporary songs given the lush Manuel treatment include Evergreen, Sailing, When Forever Has Gone and Dancing In The Dark.

MIKE HUGHES

My Elusive Dreams. Lamplight JH 757. Mike Hughes like a clubland favourite, a rugged romantic singer in the Engelbert Humperdinck mould, able and effortless in performance, but lacking any real distinctive vocal touch. This debut album wisely concentrates on familiar repertoire, all of which has been popularised by better known artists, and covers such favourites as Walk On By, Home Loving Man, She and It's Four In The Morning. Appeal will only be in centres where his name is known.

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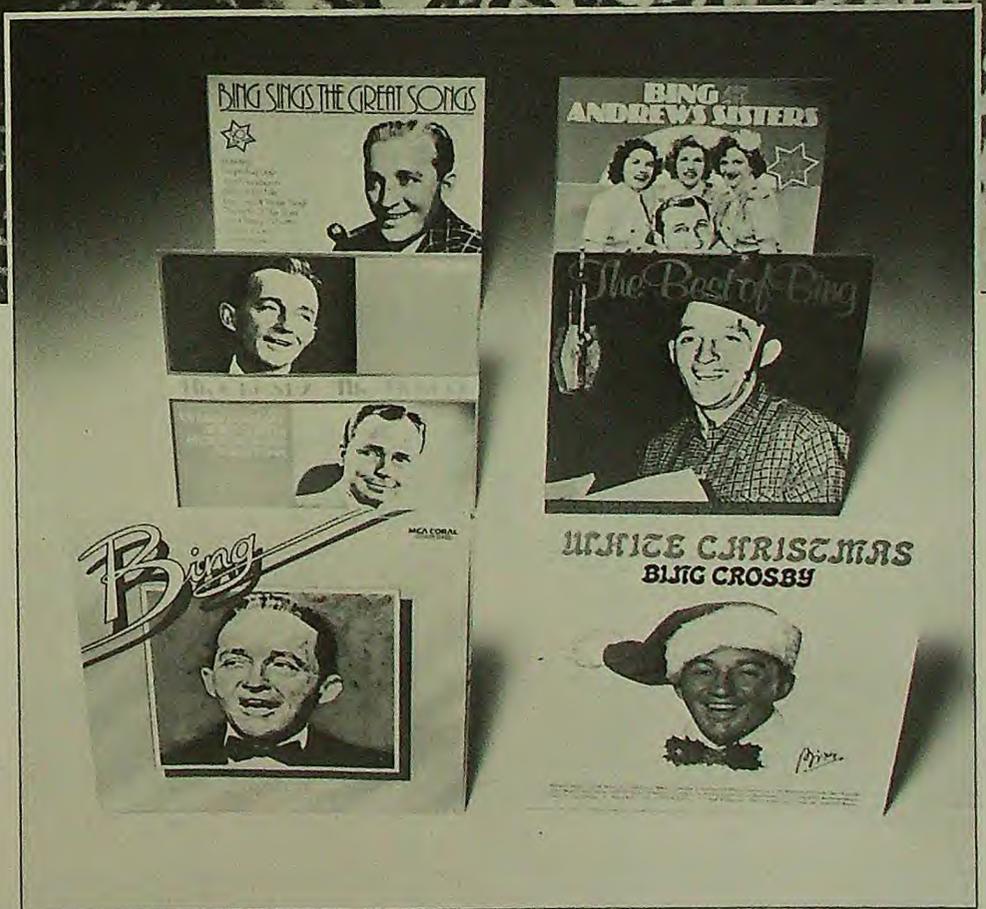
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3. You Are My Sunshine
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10. Now Is The Hour (Maori Farewell Song)

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L

LABYRINTH, Simple Things, CAROLE KING, Capitol CL 15949 (C)
 LEAN ON ME, Will She Miss Me, NILSSON, RCA PB 9177 (R)
 LOVE IS JUST A GAME, Everytime A Plane Flies Over Our House, LARRY GATLIN, Monument MNT 5772 (C)

MNO

MAGAZINE MADONNA, Rock Me Gently, SHERBET, Epic EPC 5782 (C)
 MAKING TIME, Painter Man, CREATION, Raw RAW 4 (C/CR)
 MOONLIGHT IN JEOPARDY, Ain't I Been Good To You, SKEETS BOLIVER, Thunderbird THE 117 (ZLHR)
 NOBODY COULD TAKE YOUR PLACE, Flashback, D. D. SHARP-GAMBLE, Philadelphia PIR 5702 (C)
 ONE TRACK MIND, Can't Keep My Eyes On You/Do Love Me, THE HEARTBREAKERS, Track 2094 137 (F)
 OPERATOR (CALL THIS NUMBER), Midnight Blue, JAMES JAMIESON/ASTRA NOVA ORCHESTRA, Black Bear BLB 2001 (ZLHR)
 OUTLAW BLUES, I Dream Of Highways, BOBBY OGDEN (ALIAS PETER FONDA)/SUSAN ST. JAMES, Capitol CL 15950 (C)
 OVER AND OVER, Tip Song, SYLVESTER, Fantasy FTC 144 (E)

RS

READY TO RUN, Takes A Little Time, WALES O'REGAN, Mountain TOP 33 (F)
 RING RING OPERATOR, Get Up And Dance With Me, BLACK GOLD, Polydor 2058 941 (F)
 ROCKING AND ROLLING WITH GRANDMAW, I Dig You Baby/Dance Me Daddy, CARSON ROBISON/MARVIN RAINWATER, MGM 2006 611 (F)
 SAIL AWAY, Cherishing The Lonesome, ROY HARPER & BLACK SHEEP, Harvest HAR 5140 (C)
 SANDOKAN, Sweet Lady Blue, OLIVER ONIONS, RCA PB 6091 (R)
 SHAKE IT, Sundown Of Fools, TERENCE BOYLAN, Asylum K 13098 (W)
 SHOUTING OUT LOVE, Baby I'm Through, EMOTIONS, Stax STAX 501 (E)
 STREET IN THE CITY, Annie, PETER TOWNSHEND & RONNIE LANE, Polydor 2058 944 (F)

T

THE FEVER, You Are The One, DEAN FORD, EMI 2717 (E)
 THINK IT OVER, Sally, FREDDIE STAR, President PVK 008 (ZLHR)
 THUNDER ISLAND, Love Is Cold, JAY FERGUSON, Asylum K 13099 (W)

U

UP WITH THE COCK, Big Punk, JUDGE DREAD, Cactus CT 110 (C/CR)

W

WADING THROUGH A VENTILATOR, The Face Of Death/Hear My Brane, THE SOFT BOYS, Raw RAW 5 (C/CR)
 WE JUST DISAGREE, Mystic Traveller, DAVE MASON, CBS 5722 (C)
 WE LOVE YOU, Chip On My Shoulder, COCK SPARRER, Decca LFR 13732 (S)
 WHITER SHADE OF PALE, Homburg, PROCOL HARUM, Decca BUG 77 (S)
 WITH YOU, Hot Summer Night, DEMIS ROUSSOS, Philips 6042 333 (F)
 WOULD YOU LIKE TO DANCE TO MY MUSIC, Just Too Bad, EDDIE DRENNON, Pye 7N 25758 (A)

Y

YOU'VE LOST THAT LOVING FEELING, Rat Race, RIGHTEOUS BROTHERS, Spector 2010 022 (F)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 28th October 1977.

	This Week	This Month	This Year
EMI	7 (15)	33 (26)	420 (-)
EMI (LRD)	3 (7)	20 (17)	20 (-)
Decca	3 (2)	10 (7)	83 (-)
Pye	6 (6)	19 (13)	133 (-)
Polydor	6 (6)	25 (19)	206 (-)
CBS	6 (7)	21 (15)	232 (-)
Phonogram	3 (4)	15 (12)	148 (-)
RCA	2 (4)	10 (8)	146 (-)
WEA	5 (4)	21 (16)	194 (-)
Others	12 (13)	57 (45)	644 (-)
Total	53 (68)	452 (399)	2226 (-)

LISTINGS

A
 AMAZING GRACE/THE HOSTAGE, Send In The Clowns/Both Sides Now, JUDY COLLINS, Elektra K 12220 (W)
 ANGEL TOWN, If We Ever Meet Again, PHILIP GOODHAND-TAIT, Chrysalis CHS 2183 (F)
 ARE YOU READY FOR LOVE, I Love You In The Morning, PATSY GALLANT, EMI 2714 (E)

B
 BENNY'S THEME (INSTRUMENTAL), Benny's Theme (Vocal), PAUL HENRY, Pye 7N 46027 (A)

BLUE FOR YOU, Silhouettes, TELEPHONE BILL & THE SMOOTH OPERATORS, DJM DJS 10808 (C)
 BRING ON THE LOVE (WHY CAN'T WE BE FRIENDS AGAIN), Crybaby, GLORIA JONES, EMI 2720 (E)
 BYE BYES (AIN'T NICE), A Personal Message From Telescope To You, TELESCOPE, Pentagon PENT 5 (S)

C
 CHECK IT OUT, Good Man, SOPHISTICATED LADIES, Ember EMBS 353 (A)

D
 DANCE OF THE THEENA SHEE, The Unseelie Courts, TOM NEWMAN, Decca F 13735 (S)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING 29 OCTOBER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E October 8)	PROMOTION	COMMENTS by TONY JASPER
THE HEARTBREAKERS One Track Mind Track 2094 137 (Phonodisc)	OCT 28	None		British tour. Extensive interest from music press, Special bag.	Drum introduction sounds similar to that employed in Let's Dance from Chris Montez. The Heartbreakers fronted by Johnny Thunder, ex-New York Doll and current darlings to many new wave fans. Cut is from album, L.A.M.F. (Track 2409 218) and spotlights basic theme of rock 'n' roll - sex and girls.
CHINA On The Slide Rocket ROKN 532 (EMI)	SEPT 23	None	None	Extensive music press advertising which plays on name. British tour and band open Elton John's special one-off London concert. Counting of provincial press with trip to John's concert and China interviews to follow.	China comprises ex-Elton John band member and solo artist, Davy Johnstone plus other members with excellent antecedents in the rock world. Cut from good LP, China (Roll 9). Single boogies along with snap but does sound a trifle like demo for Elton.
RAMSEY LEWIS Spring High CBS 5515 (CBS)	SEPT 9	Wade In The Water (31, 1972)		Basic media information particularly pointing out participation on disc of track's writer, Stevie Wonder.	Ramsey Lewis known name in spite of poor British chart history. This cut from LP, Love Notes (S 82024). Attracting disco interest. This fast, energy-ridden platter should slowly gather sales from its increasing airplay, although issued many weeks back.
BARRON KNIGHTS Live In Trouble Epic EPC 5752 (CBS)	OCT 7	Six hits between 1964 and 1966 including Call Up The Groups (3, 1964) and Pop Goes The Workers (5, 1965).	None	Airplay spread across a general audience programme.	A decade almost from last hit but Barron Knights back with same idea as then. Side one with You Make Me Feel Like Dancing, Angelo and Float On much better than rather laboured flip which has yet another take-off of D.I.V.O.R.C.E. Float On is the best voice imitation and many will find the record very funny - more probably than find it instantly forgettable.
BING CROSBY Beautiful Memories United Artists UP 36305 (UA)	SEPT 9	Five hits between 1955-1957 with most successful being True Love with Grace Kelly (4, 1956) and Around The World (4, 1957), plus years later, That's What Life Is All About (41, 1975).	None	Last British issued single. Previous to artist's visit gained considerable airplay and in-view of Crosby's death fresh interest likely.	Song written by British duo, Roger Cook and Herbie Flowers. Record produced by Ken Barnes.
LOU RAWLS See You When I Git There Philly PIR 5244 (CBS)	OCT 21	You'll Never Find Another Love Like Mine (10, 1976)		Basic company servicing. Good disco reaction prior to release and considerable airplay on Radio One and Commercial stations.	Rawls has numerous US hits including Love Is A Hurtin' Thing, Your Good Thing, Natural Man, Walk On In and His Song Shall Be Sung. From early in career he became popular artist on network TV shows in States. Deep rich voice adorns this catchy song with good vocal-musical riff in title. Single taken from LP Unmistakably Lou (PIR 81873).
KENNY EVERETT & MIKE VICKERS Captain Kremmen DJM DJS 10810 (DJM)	OCT 20	None	None	Discos and draw-power of Everett in S.E. Area and strength of Everett's name, remembered from Radio One days, in areas outside range of Capitol Radio.	London's Capital zany dj Everett with Vickers has made an amazingly catchy record which could catch on in same way as that very good DLT-Paul Burnett disc. However will other commercials stations feel they are favouring Capital by playing and will Radio One spin this 45? Good disco feel and good DJ will get groovers shouting main disc words. Record is inspired by Everett's weekly by sci-fi serial on Capital Radio, which has a growing cult following.
CRYSTAL GAYLE Don't It Make My Brown Eyes Blue United Artists UP 36307 (UA)		None		Considerable airplay on all kinds of programmes.	Quick follow-up to It's Alright With Me (UP 36284) which gained several major commercial station plays. This 45, laid-back m.o.r. which could give the lady her first UK chart outing. In States she has managed crossover from country to pop charts.
MAXINE NIGHTINGALE Didn't I (Blow Your Mind This Time) United Artists UP 36320 (UA)	OCT 14	Right Back Where We Started From (8, 1975). Love Hit Me (11, 1977)		Basic media promotion.	A-side hit on re-issue for Delfonics (22, 1971) while B-side of disc, You Are Everything charted by Diana Ross and Marvin Gaye (5, 1974) and Pearls (41, 1973). Singer has been concentrating on American scene. Both renditions add little to splendid hit originals but overall effect of both together and sung well by artist makes for good value.
THE DRONES Bone Idol/Just Want To Be Myself Valer VRS 1 World Up (North); Lighting (South).	OCT 13	None	None	First single for Valer and so special attention. Disc in pull-away six-page bag with group pics and song lyrics. Constant gigging in North.	Some call The Drones, Manchester's answer to the Damned Bone Idol sounds trifle like another cut of old, but band establish own identity. Both cuts fast, intensive new wave. Should be interest in home area radius and new wave attention will be coming from mixed music paper reactions to group. Some praise, others somewhat rude. Valer work from 061 832 4010. Album being recorded at CBS Studios.

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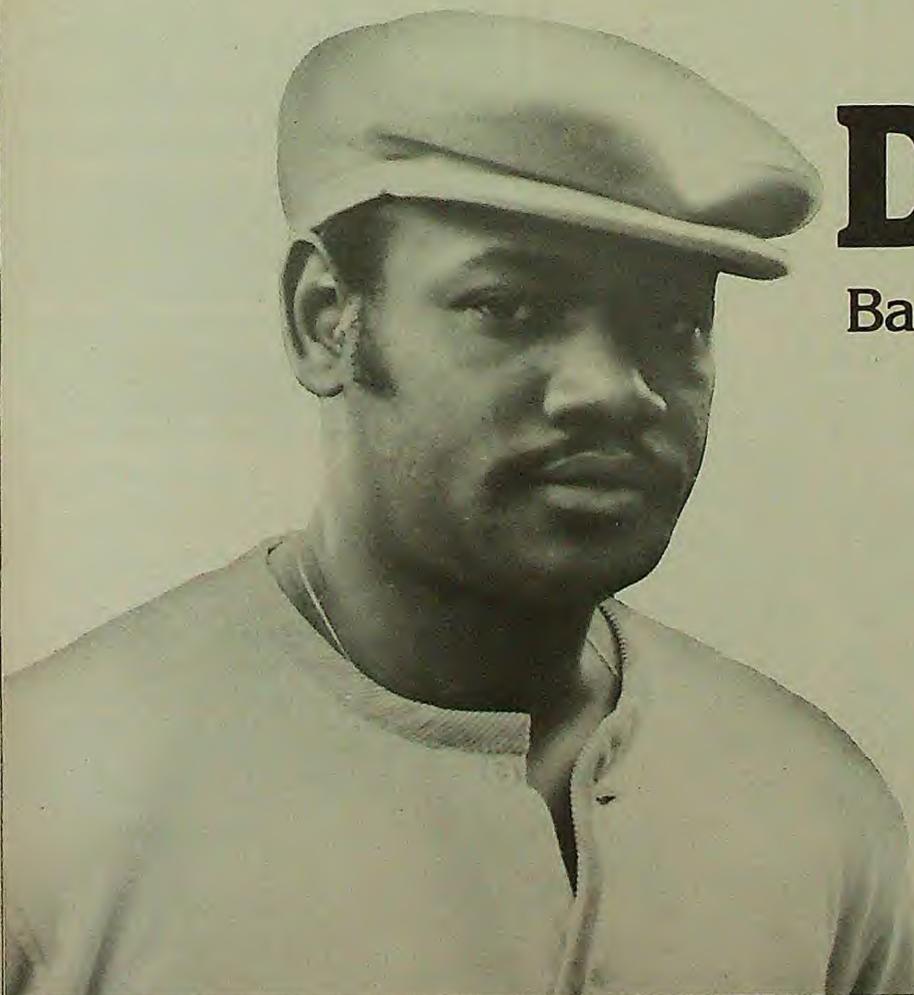
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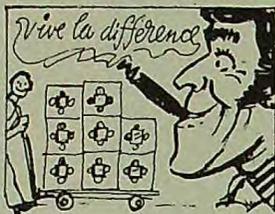
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CHART FOR PERIOD OCT. 8-14

TOP 60 ALBUMS

NEW ENTRY
 PLATINUM LP (£ million sales)
 GOLD LP (£300,000 on or after 1st Jan '77)
 SILVER LP (£150,000 on or after 1st Jan '77)
 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	7	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	31	23	7	MAGIC FLY Space (Jean Philippe Iliesco)	Pye NSPL 28232 (A)
2	5	2	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	32	35	6	BEST OF FRANKIE LAINE Frankie Laine	Warwick PR 5032 (M)
3	2	3	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)	33			FRONT PAGE NEWS Wishbone Ash (Ron & Howard Alber)	MCA MCG 3524 (E)
4	3	4	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	34	24	20	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
5	7	36	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	35	31	7	RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
6	9	13	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	36	29	44	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
7	4	11	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	37	59	4	GREATEST HITS Herman's Hermits	K Tel NE 1001 (K)
8			SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	38	40	5	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Roth)	Polydor 2442 148 (F)
9	58	84	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	39	33	47	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 85018 (C)
10	32	2	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)	40			MAKING LOVE AND MUSIC Dr Hook	Capitol EST 11632 (E)
11	8	10	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)	41	41	5	SIMPLE DREAMS Linda Ronstadt (Peter Asher)	Asylum K 53065 (W)
12	14	7	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLV 1026 (E)	42	21	3	ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)
13	10	4	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)	43			SOUL CITY Various	K-Tel NE 1003 (K)
14	11	30	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 85021 (C)	44	56	3	ROUGH MIX Townshend/Lane (Glyn Johns)	Polydor 2442 147 (F)
15	13	3	GREATEST HITS VOL. 2 Eton John	DJM DJH 20620 (C)	45	34	40	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
16	5	4	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)	46	30	3	LOVING YOU Soundtrack - Elvis Presley	RCA PL 42358 (R)
17			HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	47	37	4	GOLD & IVORY David Essex (David Essex)	CBS 88038 (C)
18	18	9	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 69409 (C)	48	46	3	THE MOTORS The Motors (Robert John Lange)	Virgin V 2089 (V)
19	17	5	BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)	49		1	20 GOLDEN GREATS The Shadows	EMI EMTV 3 (E)
20	15	18	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	50	28	2	MOTIVATION RADIO Steve Hillage (Malcolm Cecil)	Virgin V 2777 (V)
21	12	4	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)	51	39	2	10 YEARS OF HITS - RADIO ONE Various	BBC BEDP 002 (A)
22	43	2	CAUGHT IN THE ACT Steve Gibbons Band	Polydor 2478 112 (F)	52	53	2	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Laurie Latham/Rick Walton)	Stiff SEEZ 4 (E)
23	25	16	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	53		1	NEW WAVE Various	Vertigo 6300 502 (F)
24	20	5	SHOW SOME EMOTION Jean Armatrading (Glyn Johns)	A&M AMLH 68433 (C)	54	54	6	ANYTIME, ANYWHERE Rita Coolidge (David Anderle)	A&M AMLH 84616 (C)
25	26	24	RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)	55		1	FIRING ON ALL SIX Lone Star (Gery Lyons)	CBS 82213 (C)
26	22	20	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	56	42	9	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
27	19	7	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)	57	38	5	LUST FOR LIFE Iggy Pop (David Bowie/Tony Visconti)	RCA PL 12488 (R)
28	16	18	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	58			IN CITY DREAMS Robin Trower (Don Davis)	Chrysalis CHR 1148 (F)
29	36	46	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)	59		1	THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
30	27	3	COUNTRY BOY Don Williams (Don Williams)	ABC ABCL 5233 (C)	60	44	2	IN FULL BLOOM Rose Royce	Warner Bros. K 56394 (W)

ABBA	9, 39	FRANCIS, Connie	24	NEW WAVE	53	STEELY DAN	13
ARMATRADING, Joan	13	GENESIS	8	PRESLEY, Elvis	11, 46, 56	STEWART, Rod	23
BARCLAY JAMES HARVEST	38	GIBBONS, Steve	22	RICHARD, Cliff	2	STRANGLERS	4, 25
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BOWIE, David	17	HILLAGE, Steve	50	RONSTADT, Linda	41	10 YEARS OF HITS - Radio One	51
BROOKS, Elkie	18	IGGY POP	57	ROSE ROYCE	60	THIN LIZZY	19
CAMEL	35	JARRE, Jean Michel	7	ROSS, Diana & The Supremes	1	TOWNSHEND & LANE	44
CARPENTERS	21	JOHN, Elton	15	SAYER, Leo	10, 45	TROWER, Robin	5
COOLIDGE, Rita	54	LAINE, Frankie	32	SHADOWS	43	WHITMAN, Slim	33
DR HOOK	40	LONE STAR	26	SOUL CITY	43	WILLIAMS, Don	30
DURY, Ian	40	MARLEY, Bob & The Wailers	26	SOUL, David	12	WISHBONE ASH	33
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ESSEX, David	47	MOTORS	48	SPECTOR, Phil	42		
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 Pinnacle, V - Virgin.

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	3	7	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
£ 2	2	8	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
£ 3	4	3	YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
● 4	1	10	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
5	20	2	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
£ 6	11	4	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
£ 7	9	8	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenez/Katz
8	15	2	HOLIDAY IN THE SUN	Sex Pistols	Virgin VS 191	Copyright Control	Chris Thomas
● 9	5	7	I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofsong/Louvigny Marquee/FDH	E. Ouwens
10	7	5	STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi
11	18	4	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter
12	8	6	NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent
13	30	2	WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
14	6	8	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White
15	37	2	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
16	14	6	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107	Heath Levy	Say Yes Prod.
17	22	3	NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman
18	13	7	WONDROUS STORIES	Yes	Atlantic K 10999	Topographic/Warner Bros.	Yes
● 19	10	12	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
20	29	2	VIRGINIA PLAIN	Roxy Music	Polydor 2001 739	E. G. Music	-
21	23	6	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
22	19	12	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren
23	12	8	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson
24	16	6	FROM HERE TO ETERNITY	Giorgio	Oasis 1	Heath Levy	Moroder
25	26	3	HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti
26	38	3	I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson
27	28	4	ANGEL OF THE MORNING/ANYWAY YOU WANT ME	Mary Mason	Epic EPC 5552	April	Miki Antony
28	24	8	THUNDER IN MY HEART	Leo Sayer	Chrysalis GHS 2163	Long Manor/Chrysalis/Rondor	Richard Perry
29	43	3	SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
30	27	6	GREATEST LOVE OF ALL	George Benson	Arista 133	Screen Gems/EMI	Michael Masser
31	31	3	NEW LIVE AND RARE	Deep Purple	Purple PUR 135	B. Feldman/Hec	Deep Purple
32	34	5	HAPPY DAYS	Pratt & McLain	Reprise K 14435	Chappells	S. Barri/M. O'Martian
● 33	17	10	TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connelly	B. Castleman/J. Rutledge
34	NEW ENTRY		LOVE BUG	Tina Charles	CBS 5680	Rondor/Geronimo/Subiddu	Biddu
● 35	21	12	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco
36	NEW ENTRY		HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten
£ 37	41	3	WATER MARGIN	Pete Mac Junior/Godiego	BBC RESL 50	Leeds	BBC
38	40	4	BRICKHOUSE/SWEET LOVE	Commodores	Motown TMG 1086	Jobete London	Carmichael/Commodores
39	32	6	DO YOUR DANCE	Rose Royce	Warner Brothers K 17006	Warner Bros.	Norman Whitfield
40	45	3	IT'S ECSTASY	Barry White	20th Century BTC 2350	A. Schroeder	Barry White
41	48	2	BOOGIE ON UP	Rockotto	State STAT 62	State/Ladysmith Bickerton/Waddington	
42	NEW ENTRY		LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Len Lubin
43	NEW ENTRY		TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
£ 44	46	2	THE DANGER OF A STRANGER	Stella Parton	Elektra K 12272	ATV/Essex	Jim & David Malloy
£ 45	47	2	YOU MAKE LOVIN' FUN	Fleetwood Mac	Warner Brothers K 17013	Anchor	Fleetwood Mac/Dashut/Caillat
46	42	4	LIPSMACKIN' ROCK & ROLLIN'	Peter Blake	Pepper UP 36295	B.U. Music/RAK	Jonathan Hodge
47	NEW ENTRY		BELFAST	Boney M	Atlantic K 11020	ATV/Gema	Frank Farian
48	NEW ENTRY		HIGHER & HIGHER	Rita Coolidge	A&M AMS 7315	Warner Brothers	David Anderle
49	NEW ENTRY		EGYPTIAN REGGAE	Jonathan Richman and Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
50	NEW ENTRY		MY BABY LEFT ME	Slade	Barn 2014 114	Carlin	Chas Chandler

STAR BREAKERS

NASTY NASTY, 999, United Artists UP 36299
 BABY WHAT A BIG SURPRISE, Chicago, CBS 5672
 DADDY COOL, Darts, Magnet MAG 100
 STAR DANCE, John Forde, EMI 2656
 DISCO BEATLEMANIA, DBM, Atlantic K 11027
 SHOO DOO FU FU OOH, Lennie Williams, ABC 4194
 GOIN' PLACES, Jacksons, Epic EPC 5732
 I'LL RUBY WINTERS, Creole CR 141
 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips 6042 325
 ANYTHING FOR YOU, Flintlock, Pinnacle P 8449

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Angel Of The Morning 27C
 Anyway You Want Me 47W
 Belfast 14C
 Best Of My Love 14W
 Boogie On Up 41W
 Black Betty 7C
 Black Is Black 2E
 Calling Occupants of Interplanetary Craft 11C
 Brickhouse 38E
 Do Your Dance 39W
 Egyptian Reggae 49S
 From Here To Eternity 24C
 From New York To LA 23E
 Happy Days 32W
 Heroes 25R
 Higher & Higher 48C
 Holiday In The Sun 8C
 How Deep Is Your Love 36F
 Greatest Love Of All 30F
 I Believe You 26C
 I Can't Get You Outa My Mind 22F
 I Remember Yesterday 16C
 I Remember Elvis Presley 9A
 It's Ecstasy 40A
 Lipsmackin' Rock & Rollin' 46R
 Live In Trouble 42C
 Love Hurts Etc. 21E
 Love Bug 34C
 Magic Fly 35A
 My Baby Left Me 50F
 Name Of The Game 5C
 Needles and Pins 17E
 New Live & Rare 31E
 No More Heroes 12E
 Rockin' All Over The World 6F
 She's Not There 25C
 Silver Lady 4E
 Star Wars Theme 10R
 Telephone Man 33A
 The Danger Of A Stranger 44W
 Thunder In My Heart 28F
 Turn To Stone 43E
 2.4.6.8. MOTORWAY 15E
 Virginia Plain 20F
 Water Margin 37A
 Way Down 48R
 We Are The Champions 13E
 Wondrous Stories 18W
 Yes Sir I Can Boogie 1R
 You Make Lovin' Fun 45W
 You're In My Heart 3W

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TOP WRITERS

1 Rolf Soja/Frank Vostral, 2 Wadley/Jayes/Grainger, 3 Rod Stewart, 4 Tony Macaulay/Geoff Stephens, 5 B. Anderson / B. Ulvaeus / B. Anderson, 6 Fogarty, 7 Leadbetter, 8 Jones / Cook / Rotten / Vicious, 9 Ouwens / Baker / Ouwens, 10 John Williams, 11 Klatu, 12 Stranglers, 13 Freddie Mercury, 14 Maurice White, 15 Tom Robinson, 16 Summer / Bellotte / Moroder, 17 Bono, 18 Anderson, 19 L. Martine Jnr, 20 Bryan Ferry, 21 B. Bryant, 22 J. Verdi/C. Yarian, 23 Vignault/Williams, 24 Moroder/Bellotte, 25 David Bowie/Brian Eno, 26 Dick & Donald Addisi, 27 Chip Taylor, 28 Sayer/Snow, 29 R. Argent, 30 M. Masser/L. Creed, 31 Blackmore / Gillen / Glover / Lord / Paice, 32 N. Gimble/C. Fox, 33 Mari Wilson, 34 Biddu / Shurry / Roker, 35 Ecama, 36 Bee Gees, 37 Godiego, 38 Commodores, 39 Whitfield/Turner, 40 Van McCoy, 41 Bickerton/Waddington, 42 Various, 43 Jeff Lynne, 44 Stevens/Silverstein, 45 Christine McVie, 46 J. Hodge/G. Sulist/S. Trott, 47 Deutscher / Menke / Billsbury, 48 P. Smith / G. Jackson / R. Miner / B. Davis, 49 Jonathan Richman, 50 Arthur Crudup.

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Donna Summer

DESPITE THE high erotic content of her recordings, Donna Summer shows little on-stage inclination to become the Black Emmanuelle of pop. Her performance at London's Rainbow last Sunday (23) was noticeably short on sex, although Love To Love You Baby — with some eye-catching microphone play — hinted at how effectively this aspect of the singer's musical *persona* might have been employed to produce a memorable show.

As it was, the concert was

merely a dalliance, a passing fancy. Summer has an interesting voice, competent in the middle range with a suggestion of power beyond that. She used it well on Sunday — the two-tempo Last Dance was nicely vulnerable, I Remember Yesterday was fluffy and nostalgic — and some efforts, particularly Love's Unkind (a Spector soundalike from her last GTO album, and strong on single prospects) and Could This Be Magic — exuded excitement.

Summer also shone on two tuneful excerpts from her Four Seasons Of Love LP, Spring Affair and Winter Melody.

Backup vocals (by her sisters, Donna declared) were rousing and complementary, the orchestra was strong in all-important percussion if indistinct in brass and inconsistent in strings. And the audience was enraptured throughout, though impolitely noisy during the singer's piece of cabaret camp (The Man I Love, One Of These Days, I Got It Bad).

Yet somehow the show added up to less than the sum of its parts. Perhaps the absence of production was the key. This indefinable but vital quality oozes from Summer's records, but to see the singer simply swaying to the strains of Deep Down Inside or I Feel Love was to see a promise (and not entirely a sexual one) unfulfilled. No flashing strobe lights? No dry ice? No exploding confetti bombs? The night might have been more exciting in a discotheque, where Donna rules on disc.

ADAM WHITE

Brotherhood Of Man

ALTHOUGH IT is some 18 months ago since they won the Eurovision Song Contest with Save Your Kisses For Me, the record-selling power of Brotherhood Of Man shows no signs of abating, either in this country or throughout Europe. The evidence of their recent performance at the London Palladium (16), which climaxed their first bill-topping nationwide tour, suggested that the group are also cultivating a loyal public who are extremely enthusiastic about seeing their heroes in the flesh.

The secret of Brotherhood Of Man's success is probably simplicity — the four members, Martin Lee, Lee Sheriden, Sandra Stevens and Nicky Stevens, are very much the home-spun product, and there is nothing 'pushy' or contrived about their 65-minute act. The main difference since this reviewer last saw the group on stage, as support act to Joel Grey at the Palladium two weeks after their Eurovision success, is the growth in confidence of their performance and the willingness of the members to allow each other more individual spotlight.

The comparisons which have been made between the group and Sweden's Abba rather pose the chicken-or-the-egg question. It has to be admitted that Angelo had quite heavy undertones of the Swedish group but their new single,

Highwayman, which is a track from their new Pye album, is as different again. Other songs which featured in their Palladium act, including the LP title track Images, Oh Boy, Sweet Rosalie and Kiss Me Kiss My Baby (penned by Barry Blue and which was a hit in every European country apart from Britain) illustrated that Brotherhood Of Man are capable of producing good, easy-listening pop music guaranteed to appeal to a very wide age group.

The songs that the group could afford to dispense with include He Ain't Heavy He's My Brother, which suffers intolerably when watered down by four voices, and a medley of semi-religious songs like Prepare Ye The Way Of The Lord, I Don't Know How To Love Him, Day By Day and Oh Happy Day. Although suitably energetic enough for the group to render, they are becoming an almost hackneyed inclusion in most cabaret performers' acts, and if Brotherhood Of Man are to lead the way, then the necessity of more original routines is important.

Nonetheless, the stature of the group has grown tremendously, due no doubt as well to the guidance of manager and songwriter Tony Hiller. They may well confound those suggestions of being Abba imitators yet.

CHRIS WHITE

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Another major talent from Ariola/Hansa

Tony Blackburn says it's a "HIT"

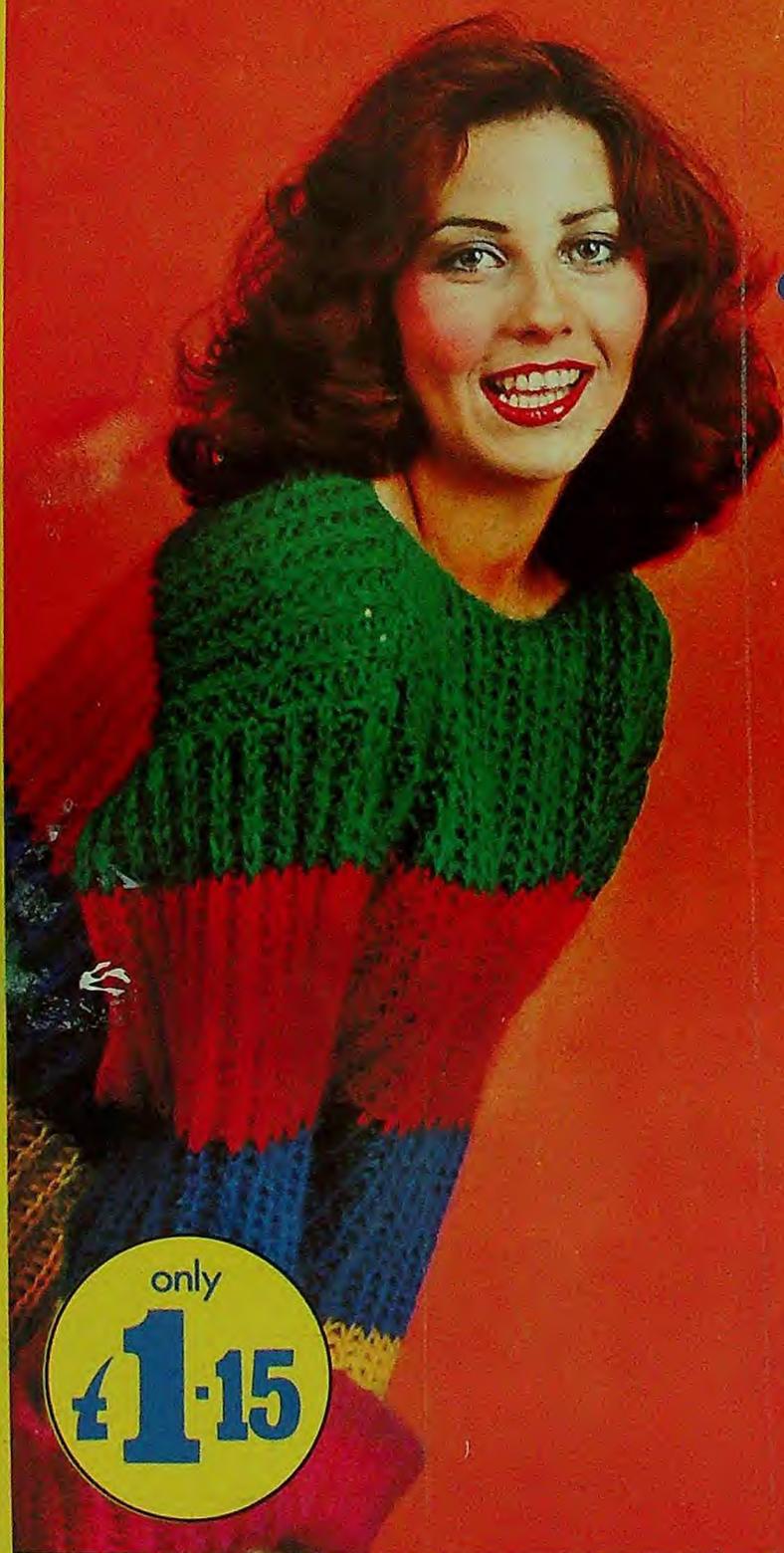


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