

MUSIC WEEK



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Britannia Awards—Burns' reply

LET ME make it quite clear that I am in no way defending Thames Television, my own involvement or BPI. However, in all fairness I thank *Music Week* for the "right of reply" and I would like to start straight in on the questions asked in your editorial.

1. Cliff Richard did not receive an Award for any particular song — he was voted Best Male Vocalist and under those circumstances was entitled to choose whatever he wanted to sing and he chose Miss You Nights.
2. Julie Covington was voted Promising Newcomer, but not particularly for her work on *Evita*. Therefore, once again, she had the right to sing anything she desired.
3. After re-uniting Simon & Garfunkel to pick up their awards which they knew were for "Bridge", there was no way I was going to order them to sing "Bridge". I was quite prepared for them to recite The Lord's Prayer, and I think we should all feel the same way when you consider the United Kingdom performers who found it too difficult to attend and be honoured by the Industry.
4. This leads me on to the "unavailability" of Shirley Bassey. Through the good graces of United Artists, we arranged for a film crew to go to Dallas and they duly went and came back empty-handed. We then asked for, at least, a sound tape of an acceptance speech and once again this did not happen. Finally, we turned to the BBC which, although a rival, gave us a clip of Bassey. At this time I had nothing but the highest praise for the BBC's actions and thanked them sincerely. Were we to then dictate what we got from the BBC under these circumstances? I think the above gives some representative answers. As for the unfortunate television situation, I think you were being a little harsh. If this had been a straightforward Awards Show with an artist walking up to receive an Award, or in most cases, the artist's representative, because the artist was otherwise engaged, then your views on the

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DONNA SUMMER feels love? Pye presented the Casablanca singer with a silver disc for UK sales of *Down Deep Inside* at a special presentation last week, and she is pictured here with, from left, Pye's Matt Hayward (Casablanca label manager), Peter Summerfield (promotion), Trevor Eyles (sales manager), and Rob Gale (area manager). Seated is Summer's tour mate, Paul Jabara.

Members multiply in Noise Box promotions

by TERRI ANDERSON
THE NUMBER of dealers who have now joined the Noise Box Promotions scheme for independents (*Music Week*, September 3) has multiplied by five since its first joint advertising promotion.

The company, the first to organise group discounting on selected product in geographically-spread retail outlets and jointly to advertise the discounts in a popular music paper, was set up almost two months ago by Steve Melhuish, director of Bonaparte Records of Croydon and Bromley.

Initially he had hoped to have a regular 30 or 40 dealers involved, with the plan of taking page advertisements regularly in *New*

Musical Express — listing all the shops, and detailing the record company and its chosen product which was in each particular month to be discounted by £1 in every shop involved. Melhuish found dealers eager to buy a share of the promotion, and record companies willing to pay half the cost of the advertising.

Melhuish told *Music Week*: "Since the story first appeared, the number of dealers contacting me has increased enormously. We now have about 100, and I am finding out how difficult it is to run a promotion company, and to please all the people all the time. But I am far from discouraged, because the

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GRRC meet in London for 1978

ABANDONED FOR a year because of insufficient support from record companies, the GRRC conference is to be reinstated in the 1978 calendar. In the past year, many dealers have been involved in criticising the GRRC and its connections with the Music Trades Association. Attempts have been made, unsuccessfully, to set up an independent retailers association.

GRRC secretary, Harry Tipple said that the restlessness and dissatisfaction expressed by dealers in different parts of the country could, to a great extent, be traced to the absence of a 1977 conference. "They had no outlet for their need to discuss common problems, and this precipitated a grassroots dissatisfaction with the GRRC. People wanted a change, but dealers have since realised that they cannot go it alone and they are rallying behind the GRRC."

The Committee is currently calling meetings in different areas to test out the retailers' feelings about what form the conference should take. If

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Branson case—three are cleared

THREE MEN were cleared at the Old Bailey last week of assaulting Richard Branson, managing director of Virgin Records, with intent to rob him. They were also found not guilty of blackmailing him for £5000.

John Bevan, prosecuting, alleged that Sebastian Clarke (27), his brother Brent (20) of Muswell Hill and law student Denis Bartholomew (23) of Bishopsgate, London, visited Branson at his Notting Hill home in company with a "heavy" who had not been traced by the police. There had been a dispute between Atra Records, owned by the Clarke brothers, and Virgin. Atra claimed to be owed £1000, Virgin said payment should be £320, but when the men visited Branson's flat they demanded £5000. They punched Branson and pulled him about.

Sebastian Clarke told the court that the six-foot man who accompanied them was a business acquaintance who was there as an adviser. He was not there to scare Branson. At the house he (Clarke) became excited and shouted at

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Superstar titles for Yule boom?

WITH SEVERAL major new albums just shipped or shipping this week, and more superstar titles due during November, record retailers are looking to bust the sales blues of recent years. Hopes are that better news about Britain's economy will translate into improved consumer spending this Christmas.

Setting the present pace are releases by the Electric Light Orchestra, Rod Stewart, Queen and the Sex Pistols — the four ran up a total advance of around three-quarters of a million copies — while the recent death of Bing Crosby has sparked off bumper business (*Music Week*, October 29) across a range of his repertoire.

Emerson, Lake & Palmer, Donna Summer and Neil Diamond are among those set to deliver fresh albums before the year's end, while increased television advertising by merchandisers and mainstream record companies alike is beginning to take effect. Leading this pack, according to many dealers, is WEA's Sound Of Bread, while EMI launches its £250,000 campaign for Joe Loss/Black & White Minstrels' 30 Golden Greats this week. Upfront interest in EMTV7, claims the firm's commercial development division, has outstripped expectations, and its m-o-r appeal promises well for Yule activity.

EMI also asserts that what some observers believe are "disappointing" sales so far for Cliff Richard's 40 Golden Greats are improving by the day, and that the album's potential as a Christmas purchase should not be underestimated, even though its tv

advertising schedule is complete. John Corbett of Easy Listening in Birmingham reported that trade so far had been "steady." "We certainly need a good Christmas this year but I think that the answer is for dealers to be more selective. As usual there are a lot of tv albums being promoted but all this talk about 'you must take 25 LPs' will all have to go by the board," he said.

Corbett said that all the latest big-name releases were selling well, and he expected good business for albums from Rod Stewart, ELP and Donna Summer. "The Sound Of Bread is doing particularly well but

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Dealer bans Robinson's Motorway hit

A LONDON dealer is refusing to display the hit single 2-4-6-8 Motorway by the Tom Robinson Band because the sleeve carries a reference to the Free George Ince Campaign. Ince is serving a prison sentence for his part in a bullion robbery.

Dealer Brian Gatland of CC Records in South East London told *Music Week* that he objected to a record sleeve carrying free advertising for "a convicted criminal". The B side of the record is Bob Dylan's song I Shall Be Released, and the reference to the

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RICK WAKEMAN'S

CRIMINAL RECORD

AM

FOUR YEARS ON FROM THE CLASSIC "SIX WIVES" ALBUM, WAKEMAN HAS ANOTHER ALL-KEYBOARD WINNER IN "CRIMINAL RECORD". WITH CRIME AS ITS THEME, THE ALBUM FEATURES RICK'S PRODIGIOUS TALENT ON A WHOLE BARRAGE OF KEYBOARDS AND SYNTHESIZERS.

ON A&M RECORDS AND TAPES AMLK CKM YKM 64660

NEWS

MCPS, Kassner dispute settled

THE HIGH Court hearing of petitions for winding-up brought by the MCPS against Kassner Associated Publishing and the Jayboy record label did not occur as scheduled last week. MCPS financial controller, Norman Robinson, said that the Society's counsel had been instructed to apply for the actions to be withdrawn, as the money owed by KAP for computer services, and by Jayboy as royalties, had been paid before the date of hearing. "As no other creditors had come forward and we had been paid, the court proceedings were just a brief formality,"

Robinson said.

After the matter had been resolved, Eddie Kassner, chairman of the Kassner group of companies, told *Music Week* that he wished to make it clear that he regarded the action of the MCPS — of which KAP has been a member for 30 years — as "a really roughshod operation". The bankruptcy petitions were, he felt, unjustified because, although it was true that Jayboy was late in paying some royalties and KAP had about £1,700 outstanding in computer fees, the MCPS was holding money owing to KAP.

This money was eventually used to offset what was owed by Jayboy, Robinson said, and the remainder was settled directly by Kassner. The MCPS had taken the action, Robinson added, as the last of a series of moves to obtain satisfaction. "We had taken out a writ for debt and obtained judgement," he explained. "In the end the only way I could see of having judgement executed was to petition for bankruptcy."

Statements by Kassner to the effect that the petition was not withdrawn but was in fact dismissed at the request of his company's counsel; and that the MCPS had no right to offset the royalties owing to KAP against the Jayboy debt, were strongly contested by Robinson. A court case which was not heard could not, he said, be dismissed. Also the MCPS's right to offset the monies was "unequivocal", provided the bankruptcy petition was withdrawn — and it was.

He added that the Society was sincere in hoping that the matter was closed and that a "good professional relationship" would again be established between Kassner Associates and the MCPS.

Hamilton to stay with Radio 2

NOTWITHSTANDING SPECULATION regarding counter offers, David Hamilton is staying with BBC and has signed a two-year contract with Radio 2. He has turned down the opportunity to record a weekly syndicated show for ILR and also a move to New York to host a tv show.

On Radio 2, from November 28, Hamilton will have Laurie Monk as his producer and Steve Allen as executive producer. With Hamilton

competing against Tony Blackburn on Radio 1 in the afternoon, there was speculation that Pete Murray will be switched from the morning to a slot immediately preceding Hamilton.

"Radio 1 will become more youth-orientated in the afternoons, so I am hoping that I can keep on featuring artists like the Eagles in my new show as well as m.o.r.," commented Hamilton.

Chicago's new album



features their big hit single 'Baby What A Big Surprise'

86031



Records & Tapes

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

Riva renews with WEA, Stewart with Warner

MUSIC DEALS

RIVA RECORDS has renewed its deal with WEA UK, and entered into a long-term licensing arrangement with WEA International for the world, excluding the US and Canada.

This coincides with the announcement that Rod Stewart has renewed his worldwide recording contract with Warner Brothers. The contract will continue under the Riva Records banner in the UK.

First product to be delivered under the new Riva/WEA link is by Window, who debut in November with a single, *Bandit* (Riva 12). It was produced by David Hitchcock, known for his successful work with Genesis and Caravan.

Early next year will see Riva repertoire from John Spencer, a UK-based artist, and Johnny Cougar, signed via the company's American office by its president, Billy Gaff.

Other news is the appointment of Dennis Collopy, formerly with RCA, to general manager of Riva Music and GH Music; Bill Stonebridge, now in his sixth year with the company, to the board of Riva Records and Riva Music; and Mike Gill to chairman of the Gaff/Riva group.

The major signing to recently-formed Riva Music is Rod Stewart, plus two members of his band, Gary Grainger and Phil Chen, who have entered exclusive worldwide publishing contracts. The company has also secured publishing rights to the Clash for the world excluding the US, Canada and Japan. Robin LeMesurier, currently working on a musical project with Ed Welch and producer Stuart Taylor for a major label, has also been signed. They join Riva Music's first signing, Window.

The company has now acquired a site adjacent to its Chelsea offices, where building works begins in February on the eventual home of its publishing activities.

MAGNUM RECORDS, the label recently set up by Mojo Distribution founder Mo Claridge, has signed an exclusive deal with Plastic Fantastic Records. Under this arrangement, Magnum will be marketed in the UK by Plastic, and manufactured and distributed via the latter's link with Pye. Plastic also acquires a worldwide option on all label product.

A black music-oriented outfit, Magnum has so far released two albums, *Talkin' Blues* by Dillinger (DEAD 1001) and *Uptown Girl* by Trinity (1003), both of which have

figured in charts published by *Black Echoes* and *Black Music*.

Until now, the LPs have only been available via specialist outlets. Plastic has now arranged for national trade distribution, with special emphasis on the Dillinger disc. The artist recently topped the Dutch best-sellers.

Forthcoming product from Plastic Fantastic labels include the first two Magnum singles, *Falling In Love Again* by the Naturals featuring Frankie J (GUN 1001), issued November 4; and *Conscious Man* by the Jolly Brothers (GUN 1002), issued November 11.

ARISTA RECORDS has signed Viola Wills, American-born but now based in Britain. Her self-composed debut single for the label, provisionally entitled *Let's Love Now* and available November 5, is the singer's first UK release for over two years. She was previously with Goodear.

SPRINKLER, RECENT heat winners in the *New Faces* tv talent show, have been signed to Hansa Productions. Their first release, *Face To Face*, produced by Mike Hurst was rush-released on the Ariola-Hansa label (AHA 507) last week. On their tv appearance, panellist Mickie Most commented, "This band is one hit away from being a monster act," while Tony Blackburn gave them maximum points for presentation, content and star quality.

EMI RECORDS has signed Don McLean for Britain, Europe and South Africa. Negotiating the deal recently was the singer's manager, Herb Gart, EMI LRD director Alan Kaupe and Roel Kruize, managing director of EMI Holland.

Marketing and promotion of McLean's forthcoming releases will be co-ordinated between EMI's Licensed Repertoire Division and the group's European a&r centre (EAR) in Amsterdam.

Don McLean's new album, *Prime Time*, is scheduled for immediate rush-release in Britain.

YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(November 1, 1967)

CONSTRUCTION OF RCA's new record factory at Washington, Co. Durham begins — the first new plant to be erected for 15 years ... company plans UK independence in June, but signs new pressing and distribution deal for first year with Decca ... Sir Edward Lewis tells shareholders, "We greatly regret that RCA has decided to go it alone" ... Robert Stigwood quits Nems with David Shaw to form our company ... first local BBC stations begins broadcasting in Leicester ... Bell label due for February launch ... MFP schedules 13 new albums for Christmas market and predicts November-December sales of one million copies ... Mafalda Hall sets up UMA management firm and has Denny Laine as first client ... Morgan Music moves into Willesden High Road h.q. ... Bee Gees complete fourth week at Number One with *Massachusetts*.

(November 4 1972)

EMI ACQUIRES Affiliated Music, parent company of FD&H, for £3.5 million ... after negotiating for over a year David Platz renews Rolling Stones publishing deal for Essex Music ... ATV denies American rumours that it will sell Pye to pursue involvement in commercial radio ... Polydor takes over responsibility in Eire for marketing Pye-Precision ... Larry Page schedules three releases in new Trophy sports series by Manchester United, Chelsea and Liverpool football teams ... BBC celebrates 50th anniversary ... EMI combines all its classical operations under Peter Andry and Michael Allen ... RCA to market first quadraphonic discs in January ... Andy Williams LP compiled exclusively for Woolworths sells over 260,000 copies ... following split with Island, B&C plans major marketing drive to introduce Trojan reggae label to new dealers.

New wavebands for Radios 1 and 2 in 1978

RADIO 1, after suffering from reception problems for the last ten years, will move to new frequencies along with Radio 2 in November of next year.

After a year of educating the public about the new wavebands, at an estimated cost of several millions of pounds, on November 23 1978, Radio 1 will be heard on 275 and 285 metres, with Radio 2 moving to 433 and 33 metres — a transfer from long to medium wave. Radio 1 will achieve extra 10 percent coverage by day and 17 percent at night.

The changes follow two years of meetings by the Broadcasting Conference in Geneva, but will not affect VHF, ILR or BBC Local

Radio transmissions. Radio 3 inherits 247 metres from Radio 1, while Radio 4 to 1500 metres longwave.

BBC has been forced into making the changes because of the large number of countries wanting to operate stations in Europe, Africa, Asia and Australasia — 2700 with a combined power of 214 megawatts compared to 1450 and 82 megawatts when the conference was convened. This has caused increasing inter-station interference which in turn means that BBC will spend an extra £3 million on engineering alone next year.

Increased ILR promotion activity is anticipated.

50 outlets for Captain Video firm

by CHRIS WHITE

FORMER WILDE Rock director Bruce Higham, who recently left the company after two and a half years, is launching his own pop promotion company utilising video films. The new operation, which is being registered under the name of Captain Video, kicks off this week with films going into an initial 50 key record retail outlets.

Higham's new company runs on similar lines to Wilde Rock, in that dealers will be provided with fresh video promotion tapes on a regular basis. However, he emphasised that Captain Video would not be going into direct competition with Wilde Rock: "It is our policy to

concentrate entirely on video, whereas Wilde Rock also has its usual audio promotional tape activities. Initially we shall be going into 50 outlets for a four-month trial period, following which the operation will be re-assessed," Higham said. "It is also our intention to go into actual film production within the next few months."

Captain Video is based at 665 Fulham Road, SW6 (01-736 2530) and is presently being run by Higham and his assistant Maxine George, with financial backing from the City; parent company is Captain Celluloid. Amongst outlets which have agreed to take the first video

PRS meeting, forum planned

THE PERFORMING Right Society will be holding an Open Forum and an Extraordinary General Meeting on November 24. The sessions will take place at the Queen Elizabeth Hall on London's South Bank.

The forum will take place before lunch and will be free to members and accredited representatives of publisher members. There will be a charge of £6.50 for those staying for lunch.

The forum is open to all members for questions and discussion of the Society's operations.

In the afternoon, there the EGM will consider the PRS council's proposals for further changes in the articles of association in relation to membership categories and voting rights.

tapes are several branches of HMV, Virgin, Threshold, Rumbelows, and Bruce's Stores in Scotland. The first Captain Video film includes promotion clips for Splitz Enz, Little River Band, Slaughter And The Dogs, Doctor Hook, Thin Lizzy and Status Quo.

Higham added: "We are aiming for up-market appeal with the films, and we shall be very selective about which acts go on them. Probably a lot of companies will use Captain Video for promoting albums but as quite a few new wave acts are to be included, it is likely the films will be singles-orientated too."

The video films will be supplied on a monthly basis and the stores' sales results will be closely monitored. Prizes of £200 each will be offered to the three stores — all in different six size leagues — who sell the most albums and singles promoted on that month's tape. In addition Captain Video will be providing back-up promotional material and stand-up window displays.

Higham also said: "Reaction from the record companies has been good — we want to get people fully behind the use of video, and see it used positively. This scheme is costing us £100 a month for every video film supplied to dealers, so obviously we have to be selective about which outlets are involved in the operation. However we intend to expand accordingly, and I don't see that there will be too much competition between us and Wilde Rock."



ANGELA RIPPON, TV newsreader, receives an advance copy of her debut on record as the narrator on a new recording of the family favourite *Peter and the Wolf*, from Enigma marketing manager Peter Whiteside.

Polydor push for Clapton Slowhand LP

POLYDOR IS making extensive efforts on behalf of the new Eric Clapton album, *Slowhand* (RSO 2479 201), released this week. It includes radio advertising from November 25 on City, BRMB, Capital, Piccadilly, Clyde and Beacon (20 peaktime spots per station).

Press advertising will embrace the consumer music weeklies (centre double-spreads) and the *Sunday Observer*, while a poster campaign will cover major provincial cities, plus 250 London Underground sites and 75 British Rail main terminus locations. In-store support material includes display boards, centrepieces, posters (both paper- and board-backed), sleeves and streamers. The trade is being informed of the push by special postcard mailout.

WEA IS running a second week of radio commercials for AC/DC and their new Atlantic album, *Let There Be Rock*. The first batch coincided with the group's just-completed concert tour.

The advertising airs on Capital, Piccadilly, Clyde, BRMB, Tees,

CAMPAIGNS

Hallam, City and Metro this week. Trade support for *Let There Be Rock* also includes a cardboard cut-out of the band's lead guitarist, Angus Young, in school uniform; this is intended for in-store display use.

Last weekend, AC/DC appeared on BBC-TV's *Sight And Sound* series.

PHONOGRAM IS repromoting the Stylistics' *You Make Me Feel Brand New* (H&L 6105 028) as Lentheric perfume is being advertised on national television with a commercial featuring 30 seconds' of the 1974 hit. Catch phrase in the cosmetic campaign is "Feel Brand New — Wear Lentheric". Phonogram is also repromoting the album which contains the song, *Best Of The Stylistics Vol. 1* (H&L 9109 003).

ISLAND IS issuing a £1.50 single — a 12 inch limited edition of 5,000 copies of the new double A side

release from Bob Marley and the Wailers. The tracks are *Jamming*, from the *Exodus* LP, and *Punky Reggae Party*, written by Marley and reggae producer Lee Scratch Perry. The seven inch version, which will have a picture bag, is released on November 11, and the 12 inch follows on November 25.

THE DEBUT single from the Grateful Dead on Arista is this week released in 12 inch format, with its own special catalogue number DEAD 1. Initial pressings of *Dancin' In The Street* will number 20,000 with an RRP of 99p. The single is taken from Dead's Arista album *Terrapin Station*, but it was remixed for the 45 version.

TO SUSTAIN the sales activity of Jean Michel Jarre's *Oxygene* LP, Polydor is embarking on a second phase of national advertising. Space has been booked during November in the *Sunday Observer*, the *Sunday Mirror*, the *Daily Mail* and the *Sun*. A second single from the album, which has now sold over 200,000 copies, will be issued this month; title is *Oxygene II*.

DOOLEY

THIS WEEK promoter Harvey Goldsmith and Sylvia "Lady Penelope" Anderson start casting *Rock On* movie, publicised as a Who's Who of contemporary rock — Tony Klinger directs and Sylvia Anderson of Thunderbirds tv fame produces, with co-operation of Phonogram and Gold Crest films... surprising if Virgin succeeds in winning IBA approval for Sex Pistols LP advertisement — or will it become the first commercial that doesn't name the product?... the *Sun* newspaper last week followed its usual policy of impeccable taste and determination never to print anything offensive by editing out the "obscene seven-letter word" in the album's title... amended lyrics, for obvious reasons, but in the event unused, Boney M's Belfast single sang the praises of HMS Belfast... a final reference to the S** P***** (this week, anyway) — EMI group repertoire division signed Rich Kids featuring former member Glen Matlock...

MCA REPORTS sales last week of 25,000 copies of Bing Crosby's *White Christmas*... although numbers drastically reduced, a good time had by all at last week's Tin Pan Alley Ball organised by MPA with Bubbling Brown Sugar cast providing cabaret — but star Helen Gelzer only sat and watched after organisers declined to pay her £500 fee... Chappell vice-chairman Steve Gottlieb hosted dinner for fellow graduates from the Harvard Business School Class Of '74 who came from seven countries — with Jim Pryor and Hugh Scanlon along as guests.

EMI POINTS out that extended credit for 2000-plus orders in pre-Christmas sell-in available subject to credit controller's clearance... on Friday, Mick Watts, MM's assistant editor, married Tessa Siddons, Virgin promotions manager... Noise Box dealer promotions founder Steve Melhuish of Bonaparte Records interviewed about his scheme on Radio London Track Record show on Friday... post-concert Smokey Robinson party held at Chicago Pizza Pie Factory in St. James's, due to be opened next week by MW contributor Bob Payton... plenty of tickets still available for December 13 music industry dinner and ball in aid of charity...

OUT FOR his regular early-morning run on Saturday, Wynd Up's Colin Reilly, an ex-policeman, apprehended two men whom he saw climbing out of Prestwich ADS headquarters... shades of Snuff Garrett — Hank Marvin has formed the Guitar Syndicate with nine top players to record an album... as a result of sponsored entries from record companies and others, Leisure Industry Donkey Derby at Kempton Park, organised by Tony Stratton Smith, raised £2,200 for Sports Aid Foundation and Injured Jockeys Fund... Jeff Kruger office claims Aretha Franklin visit is on, despite WEA doubts...

ON HIS return from WEA conference in Barbados, John Fruin will announce important label deal... after Trickster played, but before Smokie went on stage, Jet Records took guests to party at new Gloucester Place offices in fleet of limousines... accompanied by TOTP's Robin Nash, Dave Most and Richard Gillinson off to Tokyo Song Festival to see Rags sing *Can't Hide My Love* and then go on six-city Japanese tour.

"HEROES" DAVID BOWIE

The new single taken from the forthcoming album. PB1121

The forthcoming album available now. PL12522 Produced by Bowie & Visconti

RCA

NEWS

Ex-RM area manager gaoled for ten years

A FORMER area manager for Record Merchandisers, Clifford Jones (35) of Colchester Avenue, Cardiff, was gaoled for 10 years at Cardiff Crown Court, after pleading guilty to kidnapping one of his salesmen and attempting to pervert the course of justice.

Jones was told by Mr. Justice Tasker Watkins, "You are a wicked, evil man, one of the most evil men it has been my misfortune to sentence."

The court had been told that Jones had kidnapped the salesman, Larry Titmus, and threatened to torture him if he did not sign letters admitting having stolen records. Titmus had been held prisoner for 70 hours after being taken from a Bristol hotel and was rescued after passers-by had informed police of hearing noises from the boot of a car.

Jones was also convicted of stealing records worth £12,000 from Record Merchandisers. He was gaoled for eight years for kidnapping, 10 years for unlawful imprisonment, four years for attempting to pervert the course of justice, and a total of four years nine

months for stealing the records. The sentences run concurrently. Sentence on Jones' half-sister, Barbara Ann Evans (22) who was found guilty of kidnapping and false imprisonment was postponed for social inquiry reports. She had pleaded not guilty. Sentence was also postponed for administrative reasons on a third defendant, John Barry Hughes of Cardiff who had admitted the kidnapping charge.

The court had been told that Jones needed the confessions to let him off a charge of theft. He had stolen records worth £3,500 from Record Merchandisers, but had been found out and charged by the police. Both he and Titmus had been asked to resign, so when Titmus was offered a lucrative job by a man calling himself Snowden, he jumped at the chance. Snowden turned out to be Hughes and their meeting in the bar of a Bristol hotel turned out to be "an appointment of terror." Titmus was bundled into the car and taken to the home of Evans where he was kept prisoner.

The judge added: "If there is one thing which emerges from this case with clarity, it is that Larry Titmus is very fortunate to be alive."

Awards: Burns replies

FROM PAGE 1

television proceedings would have been correct. However this was not the case, as we had set out to have as many live performances as possible, and where this was not possible (for reasons which diplomatically I will not go into now) we decided to use film clips, video tape, and we also had a great amount of pre-recorded backing tracks as well as the live performance. If you put this all together and realise it was going to be done as an outside broadcast with just one dress rehearsal, then this will help to explain some of the gremilins.

The point you make on whether this should be televised or not is open for debate. You can have an award presentation evening for the industry to which, as we saw to our dismay, at least 25 percent of the record company invitation holders failed to show up, or we can look to television to relay the event to anything between seven and 12 million people in the United Kingdom. This was the brief from the inception of the Britannia Awards.

I noted in the news story that some members of the industry have given their views, and I would like to add my comments. Denis Knowles of United Artists, which is the company Shirley Bassey records for, makes some easily forgotten comments about eating before the event to put the 1500 odd people in a good mood. He also talks about the Americans being able to handle these Award shows better than us. I would ask him to make enquiries about the happenings in the American Grammy's Award show which is a yearly event and has been

going on for quite a number of years. He then says that even the British Film Industry seems to handle this sort of thing much better and after that criticism proceeds to give the answer, which is "probably because of the use of video material". In other words, we are back to my earlier statement that it is very simple to have an award show with people walking up and walking down, and not having to bother with a mixture of live — tape — video — film — backing tracks — but this would defeat the object.

At this, the first awards we did not even know until the last moment whether certain performers would be appearing — in the words of one record company chief when asked about his particular star, "I've got more important things to consider for him than your show".

Perhaps next time the Industry and the performers will consider it important enough to support the occasion with a greater amount of enthusiasm and realise that from a pipe-dream, this thing really did happen and can function successfully over the years to come. I am sure a certain amount of scepticism was the reason for some of the non-co-operation but I must also thank the artists who did appear, and managements who went out of their way to be helpful, particularly Cliff Richard and the Peter Gormley office, and the great interest and help given by Walter Woyda and Louis Benjamin of Pye Records who were superb in their enthusiasm, and their 7 a.m. telephone calls. I refer you to the article in the October 22 issue of *Music Week* regarding the valuable assistance given, and the reluctance of other people in the industry to help in any way.

Finally, I know *Music Week* has always been most enthusiastic for the Awards to happen and, hopefully, with these inquests we can go ahead with a little less trouble to all concerned. For instance when record companies are informed of the situation at least four months ahead, please give an answer, immediately so that we know what we have to do by way of tape, film or no-show. This way the television company is not asked to fly by the seat of its pants and everyone should be happy. What a dream!! TITO BURNS, London W.1.

GRRC meet in London for 1978

FROM PAGE 1

the manufacturers are willing to support the event with an exhibition, Tipple said, it could be spread over two days, but "at the moment the retailers are much more enthusiastic than the manufacturers," so a one-day "talking shop" is the most likely format.

The conference will be held in London. Even though this means a long journey for many of the retailers, they have indicated in previous years that they prefer a London venue because all the main record companies are based in the capital. The date will be in March, but has — like the meeting place — to be fixed.

Tipple will, as before, share the organisation of the conference with the MTA general secretary; there has been an inevitable delay in starting work because the successor to Adriane Fry has only just been installed, and Tipple himself has been ill. One idea that Tipple hopes to set up for the conference are panels both of retailers and of manufacturers, so that each could be questioned by the other. Another topic is likely to be security, and the loan of the BPI's film about the pirating problem may be shown. Tipple is hoping that, as feeling in the trade is still running high on a number of counts, attendance will be good. "Those who have attended the dealer meetings we have been holding are very enthusiastic, but they are the ones who would go anywhere to talk about the business. It is the people who only complain but do nothing that we are really after".

Dealer bans Robinson 45

FROM PAGE 1

Ince campaign is followed by a telephone number at which further information can be obtained.

"I complained about it on a visit to EMI last week and gained the impression that no more copies would be despatched in that particular bag, but nothing had changed when I received my latest delivery. There is no way that the record is going on sale in my shop in that bag. I am replacing it with a plain white bag. I will not sell it in the EMI bag even if customers ask for it," said Gatland.

Peter Buckleigh, general manager of EMI's group repertoire division, told *Music Week*, "The reference to George Ince is there at the request of Tom Robinson. It does not mean it represents the views of EMI as a company. I don't know whether Mr. Gatland has been to a Tom Robinson show, but Tom feels for what he terms minority people and holds strong views on a subject like George Ince." There had been no other dealer complaints about the sleeve, he added.

Carlin moves

CARLIN MUSIC Corporation has moved from its Savile Row and Old Compton Street offices to a new location at 14, New Burlington Street, London W.1; telephone and telex numbers are unchanged, however.

Coinciding with the move is the appointment of Mike Collier as a director of Carlin, and Paul Rich as a director of Peterman & Co. Collier joins the Carlin board, whose other members are Freddy Bienstock, Miriam Beinstock, Derek Knibb and Rich.

Christmas prospects

FROM PAGE 1

we expected it do so anyway because it has across-the-board appeal. Cliff Richard has sold well but the price has stopped it being as big a seller as Diana Ross and The Supremes."

Mark Green of the Record Room in St. Albans reported that business lately had been fairly good, but no one had been "jumping up and down about prices".

The tv market generally, he also said, was in danger of being flooded again leading to the loss of impact by the time Christmas actually arrives. "The Cliff Richard set hasn't done too well but the price for a double-album is a killer. At least though, EMI does put its money where its mouth is, and is prepared to offer s-o-r terms on a minimum order. The tv albums which are likely to be the ultimate winners are those by such names as Joe Loss and the Black and White Minstrels, and Diana Ross and the Supremes, because they have a broader spectrum of customers."

Mat Watkinson, record buyer for Bernard Dean's, Scarborough largest record store, described business as being "quiet at the moment" but he was hopeful that the coming weeks would see a vast improvement in trading conditions. "As usual there are too many tv albums about, and quite a few of them are duffs," he said.

Watkinson said that there had been poor consumer reaction to the

Cliff Richard LP — "The sleeve is poor, and although the commercial is very good, some people don't seem to realise that it is promoting an album. However The Sound Of Bread is doing very well, and the Rolling Stones Arcade package should also be promising."

David Rushworth of Rushworth & Dreaper, with four stores in the North East, spoke of confidence among the stores' department heads. "We believe that record sales have bottomed out, and are just beginning to climb again." Catalogue business was improving, he added.

Harlequin director R. Moss asserted that the new ELO and Queen titles are selling exceptionally well and in tandem. Moss expects the Stewart album to be enormous, "and could well put ELO's nose out of joint." The high quality of product from all the majors is splitting sales, but "encouraging people to buy records again".

Jean Gibbs of the Richard Morlings stores in Norfolk comments: "Generally, things are picking up very well, though I would not have predicted this at the start of the year. I think our Christmas selling period has started much earlier than last year, with unexpectedly high and steady business for the past two weeks." Morlings is doing well with Queen, Slim Whitman and Bread, among others.

Noise Box scheme members multiply

FROM PAGE 1

concept of the scheme remains strong, and the only real problem I have at the moment is that I cannot organise as many promotions as the record companies would like."

The two promotions to date have involved product from Island and A&M. The third, starting this month, will be in co-operation with CBS, which will put ten albums — five new and five catalogue — into the advertisements. "My feeling is that the record companies are as enthusiastic about Noise Box as the dealers," Melhuish commented.

He emphasised that he did not demand any formal contract with

Dealers meet in Leicester

A TWO-TIER profit structure was one of the topics discussed at a meeting of East Midlands dealers, held recently at the Post House Leicester, chaired by MTA council member Philip Foulds of Derby.

It was felt that as a means of combating the current level of discounting by the multiples there was a case for record companies offering a higher profit margin to encourage stocking of new releases, with a lower mark-up on catalogue.

Another suggestion put forward was that the record industry should seriously consider the abolition of published recommended retail prices as another step to cut down on discounting.

The two suggestions will now be forwarded to the GRRC for further consideration after which a formal proposal could be made to the record companies.

The Leicester meeting was the first of its kind and was regarded as an exploratory session as part of an attempt by the GRRC to give more of a regional aspect to its representation of the retail trade.

The next get-together will be at the same hotel on January 26, with Mrs. Watson of Opus 67, Leicester handling the organisation.

shops which wished to buy into the promotions, but "there is a gentlemen's agreement that once they start they will stay with us for a decent length of time". The rapid growth of record company support and of the number of dealers involved has meant that "the company is becoming more sophisticated by the moment," Melhuish said. "It is now being viewed by many record companies as a very efficient tool for marketing and promoting product — much better than the multiples can offer."

Financially the company has grown steadily, with contributions outstripping expenditure according to plan. "We are accumulating money which we will use both to give dealers a free promotion occasionally, and to soon decrease the contribution required." Melhuish feels that when the number of dealers involved is 125 the limit for a successful single page advertisement will have been reached, and he will then aim to build the number of 200 and start taking double pages. He is also confident that in the New Year the promotions can take on the cost of national newspaper advertisements.

The scope of the promotions may also soon expand; probably involving a sampler album from a record company to be sold exclusively through the Noise Box dealers.

Branson

FROM PAGE 1

Branson who also became excited. At one point the six-footer, known as "Bombie" had asked Branson to come downstairs to discuss things in a quiet manner. Branson had replied it was none of his business and "Bombie" had touched Branson several times with a rolled-up newspaper.

Clarke denied that "Bombie" had flung Branson across the room or that he himself had punched the Virgin chief. He said that Branson had not been beaten up or dragged downstairs.



DON'T BE AN INNOCENT VICTIM

We've warned you, so get ready to move. Miss this one and it could be very nasty.

Innocent Victim is the title of the new Uriah Heep album. We think you'll find it a little different, but we know your

customers are gonna love it.

So we'll be telling them all about it with a 5 week campaign throughout the music press and with exciting window displays and tube posters.



URIAH HEEP

BRON 504 Also available on tape

THE INNOCENT VICTIM TOUR

Sunday 20th November MANCHESTER Palace • Monday 21st November EDINBURGH Usher Hall
 Tuesday 22nd November GLASGOW Apollo • Wednesday 23rd November LIVERPOOL Empire
 Thursday 24th November BIRMINGHAM Odeon • Sunday 27th November SOUTHAMPTON Gaumont
 Monday 28th November BRISTOL Hippodrome • Wednesday 30th November NEWCASTLE City Hall
 Thursday 1st December LEICESTER De Montford Hall • Friday 2nd December HAMMERSMITH Odeon
 Saturday 3rd December IPSWICH Gaumont • Monday 5th December BRIGHTON Dome

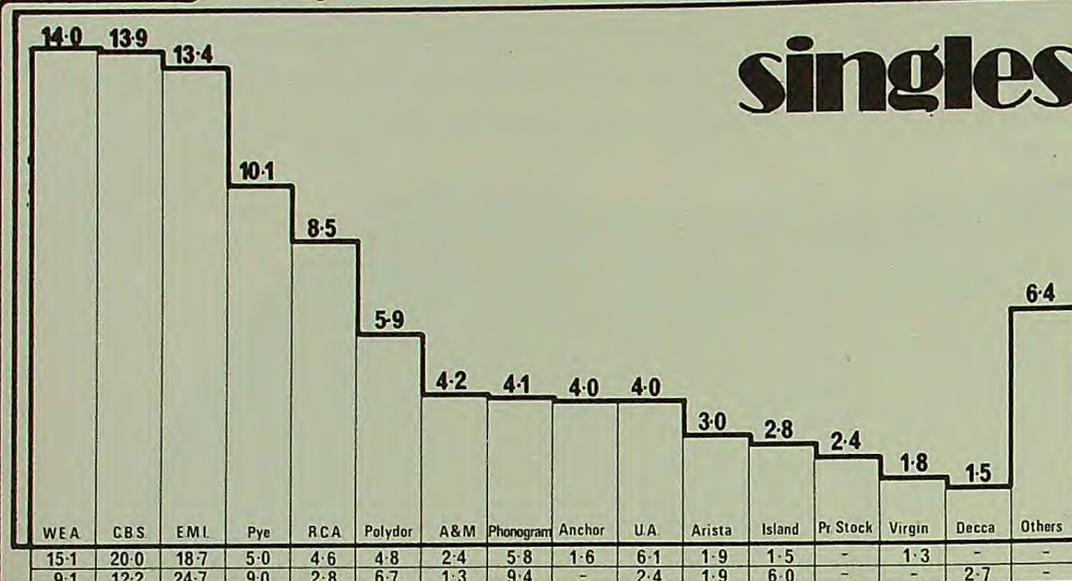


MUSIC WEEK MARKET SURVEY

PERFORMANCE RATINGS FOR JULY-SEPT. 1977

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

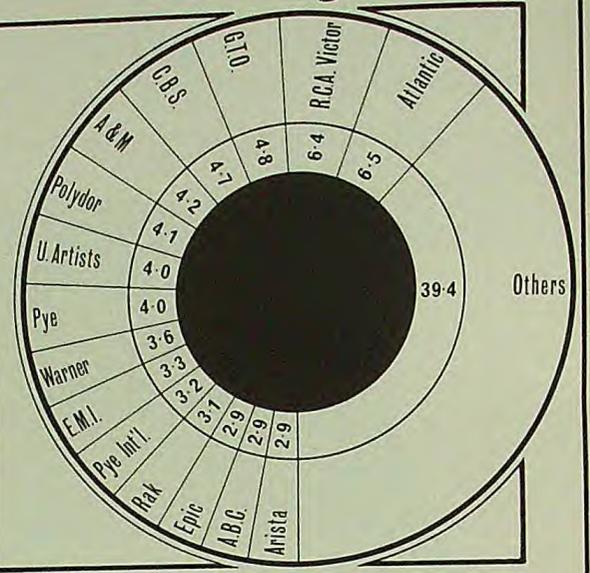
Leading Companies



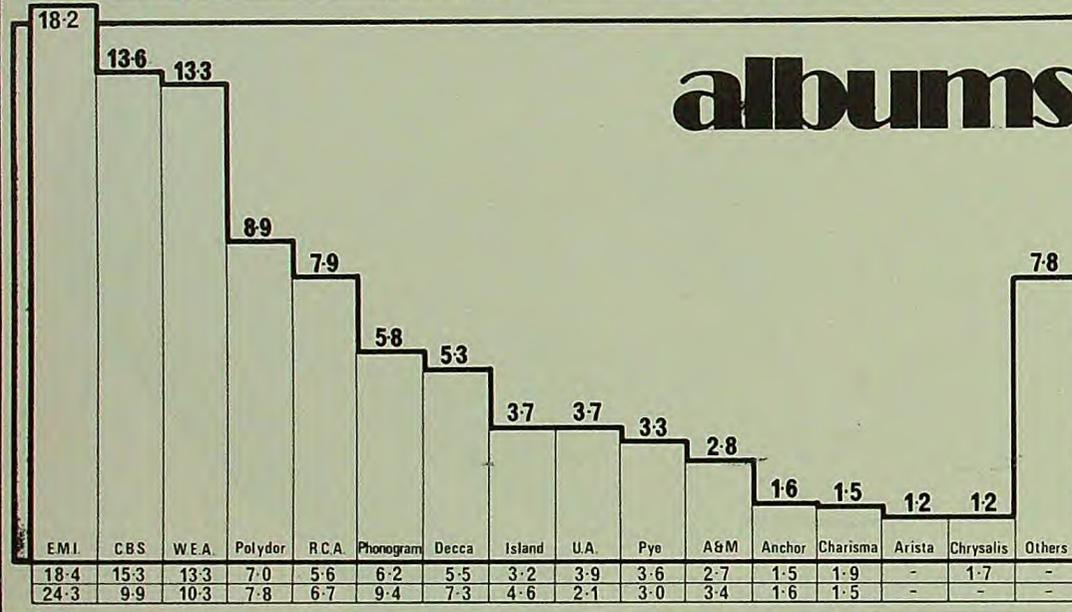
15.1	20.0	18.7	5.0	4.6	4.8	2.4	5.8	1.6	6.1	1.9	1.5	-	1.3	-	-	-
9.1	12.2	24.7	9.0	2.8	6.7	1.3	9.4	-	2.4	1.9	6.0	-	-	-	2.7	-

APR-JUN '77
JUL-SEP '76

Leading Labels



albums



18.4	15.3	13.3	7.0	5.6	6.2	5.5	3.2	3.9	3.6	2.7	1.5	1.9	-	1.7	-	-
24.3	9.9	10.3	7.8	6.7	9.4	7.3	4.6	2.1	3.0	3.4	1.6	1.5	-	-	-	-

APR-JUN '77
JUL-SEP '76

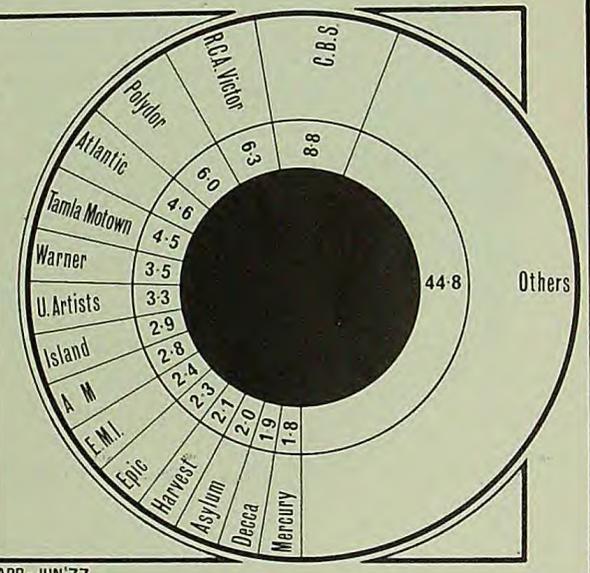


Chart Performance Survey

SINGLES

TOP GROUPS

- 1 BROTHERHOOD OF MAN
- 2 STRANGLERS
- 3 BONEY M.
- 4 FLOATERS
- 5 SEX PISTOLS
- 6 HOT CHOCOLATE
- 7 RAH BAND
- 8 EMERSON LAKE & PALMER
- 9 JACKSONS
- 10 SHOWADDYWADDY

TOP MALE ARTISTS

- 1 ELVIS PRESLEY
- 2 JOHNATHAN RICHMAN
- 3 JOHN MILES
- 4 JEAN MICHEL JARRE
- 5 DAVID SOUL
- 6 KENNY ROGERS
- 7 BARRY BIGGS
- 8 DAVE EDMUNDS
- 9 ANDY GIBB
- 10 DANNY WILLIAMS

TOP FEMALE ARTISTS

- 1 DONNA SUMMER
- 2 RITA COOLIDGE
- 3 CANDI STATON
- 4 DENIECE WILLIAMS
- 5 CARLY SIMON
- 6 OLIVIA NEWTON-JOHN
- 7 BARBRA STREISAND

- 8 YVONNE ELLIMAN
- 9 MERI WILSON
- 10 ELKIE BROOKS

TOP PRODUCERS

- 1 GAMBLE/HUFF
- 2 TONY HILLER
- 3 MARTIN RUSHENT
- 4 FRANK FARIAN
- 5 MORODER/BELLOTTE
- 6 W. WILSON/FREE PROD.
- 7 DAVID ANDERLE
- 8 CHRIS THOMAS
- 9 MICKY MOST
- 10 RICHARD HEWSON

TOP WRITERS

- 1 TONY HILLER/LEE SHERIDAN/MARTIN LEE
- 2 STRANGLERS
- 3 FARIAN/REYAN/JAY
- 4 SUMMER/MORODER/BELLOTTE
- 5 M WILLIS/A. INGRAM/S. MITCHELL
- 6 BOZ SCAGGS
- 7 RUSS BALLARD
- 8 RICHARD HEWSON
- 9 COPLAND
- 10 GAMBLE/HUFF

TOP PUBLISHERS

- 1 CARLIN
- 2 HEATH-LEVY
- 3 ATV MUSIC
- 4 WARNER BROTHERS
- 5 ANCHOR
- 6 TONY HILLER/ATV MUSIC

- 7 APRIL/ALBION
- 8 UNITED ARTISTS
- 9 RONDOR
- 10 JOBETE LONDON

TOP SINGLES

- 1 I FEEL LOVE, Donna Summer, GTO
- 2 ANGELO, Brotherhood of Man, Pye
- 3 WAY DOWN, Elvis Presley, RCA
- 4 MA BAKER, Boney M, Atlantic
- 5 FLOATON, Floaters, ABC
- 6 MAGIC FLY, Space, Pye
- 7 SILVER LADY, David Soul, Private Stock
- 8 SO YOU WIN AGAIN, Hot Chocolate, Rak
- 9 YOU GOT WHAT IT TAKES, Showaddywaddy, Arista
- 10 FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer, Atlantic

TOP LPs

- 1 20 GOLDEN GREATS, Diana Ross/Supremes, Motown
- 2 A STAR IS BORN, CBS
- 3 20 ALL TIME GREATS, Connie Francis, Polydor
- 4 THE JOHNNY MATHIS COLLECTION, CBS
- 5 GOING FOR THE ONE, Yes, Atlantic
- 6 OXYGENE, Jean Michel Jarre, Polydor
- 7 RUMOURS, Fleetwood Mac, Warner Bros.
- 8 I REMEMBER YESTERDAY, Donna Summer, GTO
- 9 MOODY BLUE, Elvis Presley, RCA
- 10 RATTUS NORVEGICUS, The Stranglers, United Artists
- 11 HOTEL CALIFORNIA, Eagles, Asylum
- 12 EXODUS, Bob Marley/Wallers, Island
- 13 LOVE AT THE GREEK, Neil Diamond, CBS
- 14 ELVIS PRESLEY 40 GREATEST HITS, Elvis Presley, Arcade

- 15 ARRIVAL, Abba, Epic
- 16 THE MUPPET SHOW, Pye
- 17 A NEW WORLD RECORD, Electric Light Orch. Jet
- 18 BEST OF ROD STEWART, Rod Stewart, Mercury
- 19 WORKS, Emerson, Lake & Palmer, Atlantic
- 20 ON STAGE, Rainbow, Polydor
- 21 THEIR GREATEST HITS 1971-1975, Eagles, Asylum
- 22 NEW WAVE, Various, Vertigo
- 23 DECEPTIVE BENDS, 10CC, Mercury
- 24 ENDLESS FLIGHT, Leo Sayer, Chrysalis
- 25 MY AIM IS TRUE, Elvis Costello, Stiff
- 26 WELCOME TO MY WORLD, Elvis Presley, RCA
- 27 GREATEST HITS, Abba, Epic
- 28 GREATEST HITS, Smokie, Rak
- 29 THE BEST OF MAMAS AND PAPAS, Arcade
- 30 DARK SIDE OF THE MOON, Pink Floyd, Harvest

- 3 NEIL DIAMOND
- 4 ROD STEWART
- 5 LEO SAYER
- 6 JEAN MICHEL JARRE
- 7 ELVIS COSTELLO
- 8 STEVE WINWOOD
- 9 GEORGE BENSON
- 10 STEVIE WONDER

TOP FEMALE ARTISTS

- 1 DONNA SUMMER
- 2 CONNIE FRANCIS
- 3 BARBRA STREISAND
- 4 ELKIE BROOKS
- 5 DENIECE WILLIAMS

TOP MISC/SOUNDTRACKS

- 1 A STAR IS BORN
- 2 NEW WAVE
- 3 LIVE AT THE ROXY CLUB
- 4 HEARTBREAKERS
- 5 HIT ACTION

ALBUMS

TOP GROUPS

- 1 EAGLES
- 2 ABBA
- 3 PINK FLOYD
- 4 FLEETWOOD MAC
- 5 STRANGLERS
- 6 BOB MARLEY & THE WAILERS
- 7 MUPPETS
- 8 ELECTRIC LIGHT ORCHESTRA
- 9 10cc
- 10 YES

TOP MALE ARTISTS

- 1 ELVIS PRESLEY
- 2 JOHNNY MATHIS

TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 PINK FLOYD
- 3 PHIL RAMONE
- 4 FLEETWOOD MAC/DASHUT/CA-ILLAT
- 5 MARTIN RUSHENT
- 6 RICHARD PERRY
- 7 GIORGIO MORODER
- 8 BILL SZYMZYK
- 9 BOB MARLEY & THE WAILERS
- 10 ROBBIE ROBERTSON

DONNA SUMMER

DONNA SUMMER
ONCE UPON A TIME...



Please tear along perforated line and use as poster.

**Her new double album
and tape
on sale now.**

Casablanca
Records

Casablanca Records, Inc., 1675 Broadway, New York, N.Y. 10019
Album: CAAD 1004, Cassette: ZCCAD 1004, Compact Disc: PCAD 1004

NEWS

First Soviet Union pop chart published

A SHORT communique from the Soviet Union's news agency, Tass, revealed last week that detente has made a further breach in the Iron Curtain — musically.

The report disclosed that the Moscow local paper of the Young Communist organisation, *Maskovskii Komsomolyets*, had published the Soviet Union's first popular music charts — one for home-grown and one for foreign songs. The paper reported that the foreign chart, which included seven titles, was published in response to "numerous requests from readers".

The chart was as follows: 1, Indian Summer, Joe Dassin; 2,

Souvenirs, Demis Roussos; 3, Money, Money, Money, Abba; 4 SOS, Abba; 5, I Am Alone, Teach In; 6 Goodbye Yellow Brick Road, Elton John; 7, July Morning, Uriah Heep.

The most interesting feature of the chart for Western observers is the inclusion of a song hardly suitable for a Leninist-Marxist society at number three — Abba's Money, Money, Money. It is probable that the single (as well as other Abba product) is being brought in from East Germany, where Stig Anderson has an agreement for the import of Abba product. As yet, CBS has no export agreement with the Soviet

Union, according to Norman Stallman, UK senior director. The other product is most likely to have been introduced into the Soviet Union in similar ways from either Poland or East Germany, according to Soviet journalists based in London. Sources also revealed that the chart was compiled on the basis of popularity with readers of *Maskovskii Komsomolyets*, and not from any dealer returns.

The Soviet Embassy and its Cultural Department was unavailable for comment at press time.

Pickwick expands premises

PICKWICK INTERNATIONAL has taken over premises next to its present warehouse on the Hyde Industrial Estate in North London. The new 80,000 square foot unit was previously used by Audiophonics, but had been sub-let by Pickwick to that company four years ago. Company chief, Monty Lewis said that the company's continuous growth in the budget market had resulted in the expansion.

JUKE BOX 20

- 1 (3) WE ARE THE CHAMPIONS, Queen
- 2 (1) 2.4.6.8. MOTORWAY, Tom Robinson Band
- 3 (-) TURN TO STONE, Electric Light Orchestra
- 4 (2) NAME OF THE GAME, Abba
- 5 (8) HOW DEEP IS YOUR LOVE, Bee Gees
- 6 (6) NEEDLES AND PINS, Smokie
- 7 (11) VIRGINIA PLAIN, Roxy Music
- 8 (-) LIVE IN TROUBLE, Barron Knights
- 9 (4) CALLING OCCUPANTS OF INTERPLANETARY CRAFT, Carpenters
- 10 (-) SHE'S NOT THERE, Santana
- 11 (10) THE DANGER OF A STRANGER, Stella Parton
- 12 (14) I BELIEVE YOU, Dorothy Moore
- 13 (-) GOIN' PLACES, Jacksons
- 14 (5) YOU'RE IN MY HEART, Rod Stewart
- 15 (9) ROCKIN' ALL OVER THE WORLD, Status Quo
- 16 (15) YES SIR I CAN BOOGIE, Baccara
- 17 (-) DON'T IT MAKE MY BROWN EYES, Crystal Gayle
- 18 (-) BELFAST, Boney M
- 19 (-) BABY WHAT A BIG SURPRISE, Chicago
- 20 (-) LOVE HURTS, Nazareth

Courtesy of Laren for Music

The 'unknown' Sex Pistols single

AS A record dealer of many years standing I wish to protest in the strongest possible terms at the ridiculous situation concerning the new entry of the Sex Pistols at number 15 in the charts. Surely this must make the validity of the Top 50 the biggest mockery of all time. Not only has this record been unknown to ourselves, the general public at large and every other record dealer in the Midlands to whom we have been in contact and as we can find no mention of it in any record paper or airplay notice we have serious doubts whether the record company itself knows of its existence. **B. LIBERSON, Cape Hill Records, Smethwick.**

● A Virgin spokeswoman said: "We don't understand how Mr. Liberson was not aware of the record. The trade was advised of its release on October 14 in a dealer mailing despatched by our distributor, CBS.

Some 6,000 copies were mailed. The record had an initial order of nearly 100,000 copies, so obviously some shops must have known of its existence."

THE UNFAIR Contract Terms Bill is due to receive the Royal Assent at the end of this month and although it will not become operative until 1 February 1978, it might be useful to offer an early warning to your readers that their business insurance cover could well be affected by this new legislation. In fact, businessmen would be well advised to consult their insurance company or broker now to find out whether extra cover will be required next February.

This is a complex measure which deals with exclusion clauses and other terms in contracts and notices used in the course of business, but it might be useful if I outline its scope here. With certain exceptions the

Act will cover not only the supply of goods and services but also contracts of employment and the liability of occupiers of premises and land to persons entering or using them. Within this area, the Act will substantially change the present rules regarding avoidance of liability for negligence and for breach of contract, will extend the existing protection given to consumers and small businessmen by the Supply of Goods (Implied Terms) Act 1973 and will apply a test of reasonableness to contract terms requiring a consumer to indemnify another person in respect of the other's liability for negligence or breach of contract.

I should be most grateful for anything you can do to draw your readers' attention to this legislation. Businesses which at present exclude or limit liability for negligence or breach of contract by means of

LETTERS

contract terms or notices ought to look immediately at the adequacy of their insurance, since they may not be fully covered after 1 February 1978. **J. BESSANT, Department of Prices & Consumer Protection, London SW1**

REGARDING YOUR article under the heading Talent "Debut with a borrowed hit" in your Chart Newcomers Section (*MW*, October 22), we have been asked to point out that in fact Billie Davis made the original version of Angel Of The Morning which was released by Decca. It was later covered by Merrilee Rush in America and then by PP Arnold who had picked the song after having routinely it as a session singer on the Billie Davis recording. **JOHNNY TOOGOOD, Stallion Management, Brook St., London W1.**

TAKE OFF TO JERSEY TO ATTEND THE

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

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

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

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

Presentations by:
ITN
IRN
USA network news

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

Sunday, 20th November, 1977.

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

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

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

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

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

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

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

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

Please complete this registration form and post to:—

KRYSTAL PROMOTIONS
48 Abbeydale Road South, Millhouses, Sheffield Tel. Sheffield (0742) 365638

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

(Additional registrations on a separate sheet please)

Mr/Mrs Position

Address

Company

I enclose cheque value £

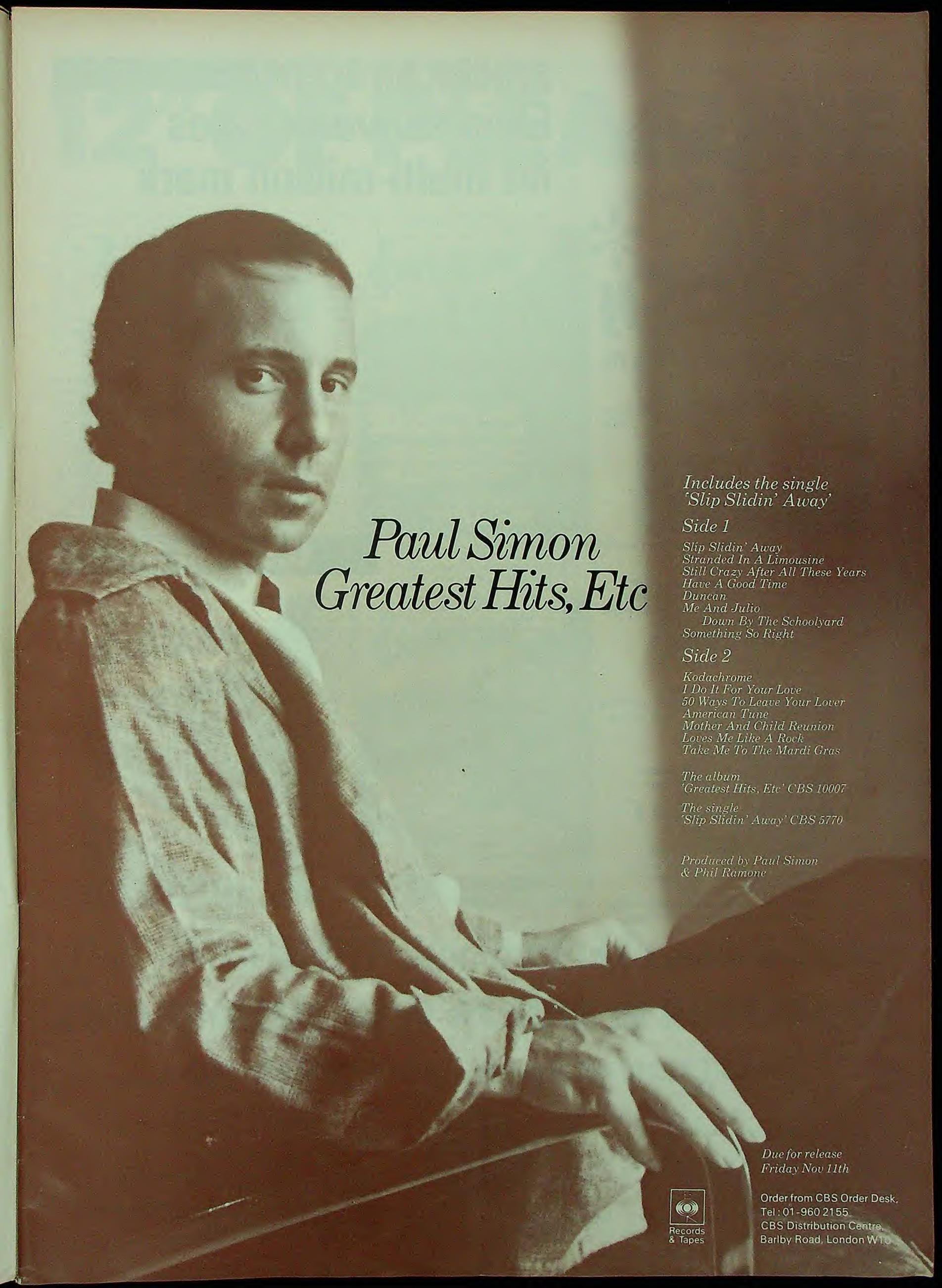
(Fee £100.00 + £8.00 VAT payable to Krystal Promotions)

3RD

MUSIC WEEK

BROADCASTING FORUM

AT HOTEL DE FRANCE 18-21 NOVEMBER 1977.



Paul Simon
Greatest Hits, Etc

Includes the single
'Slip Slidin' Away'

Side 1

Slip Slidin' Away
Stranded In A Limousine
Still Crazy After All These Years
Have A Good Time
Duncan
Me And Julio
Down By The Schoolyard
Something So Right

Side 2

Kodachrome
I Do It For Your Love
50 Ways To Leave Your Lover
American Tune
Mother And Child Reunion
Loves Me Like A Rock
Take Me To The Mardi Gras

The album
'Greatest Hits, Etc' CBS 10007

The single
'Slip Slidin' Away' CBS 5770

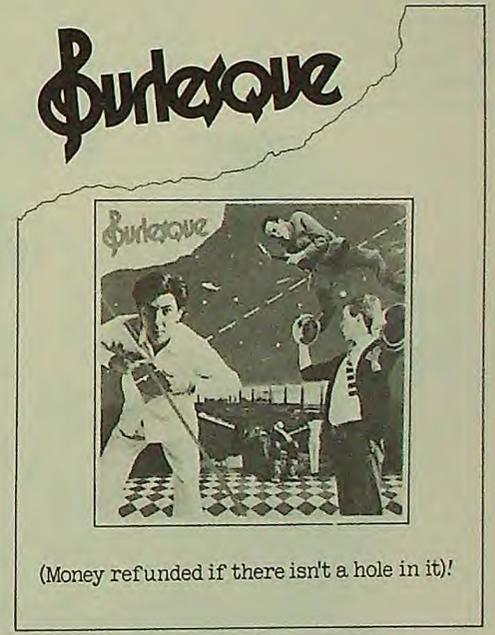
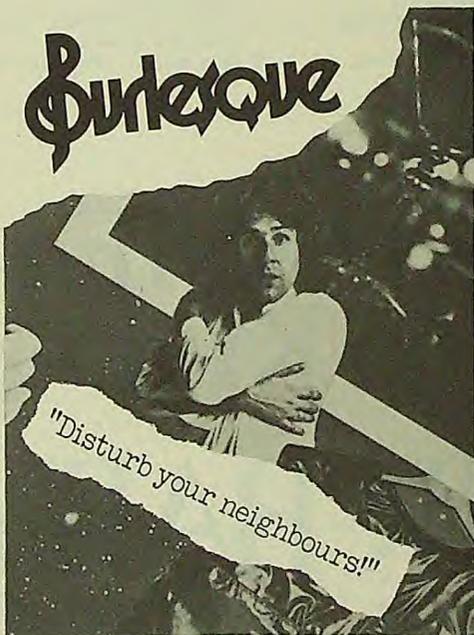
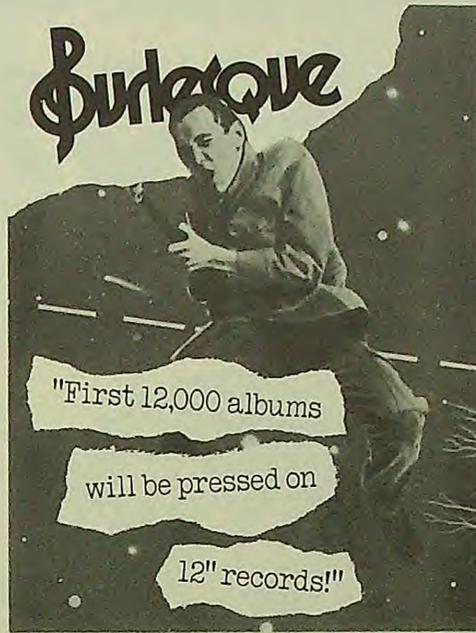
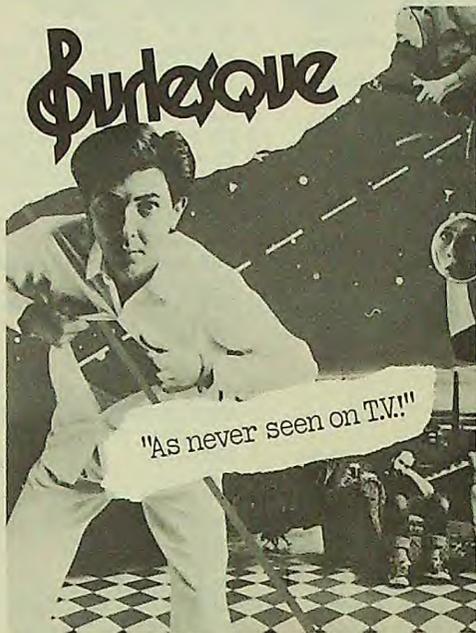
Produced by Paul Simon
& Phil Ramone

Due for release
Friday Nov 11th



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

12" OF PLEASURE



(That's What We're Telling the Public and it's True!)

BURLESQUE'S NEW ALBUM IS BURLESQUE

Released November 4th on Arista Records & Tapes



EUROPE

Studio raises drawbridge

MILAN — Stone Castle Studios, the most advanced recording facility in Italy, built in a perfectly-preserved 15th century castle just 20 miles from Milan, is now fully operational.

Situated on a hill-top next to the village of Carimate, the castle has its own wide parkland. Through the drawbridge, visitors enter a huge courtyard with a well in the middle. At the other end, two doors lead into separate studios and from there the Renaissance surroundings are replaced by space-age accessories.

Arun Chakraverty, studio manager, explains: "The facilities were designed and built by East Lake Studios making sure the castle's architectural attributes were not affected.

"There are two studios, and a disc mastering facility will be completed soon, and a third recording room for orchestras is another future addition. Work is in progress to rearrange parts of the building to be used as apartments for recording artists wanting to live in the castle during sessions and a restaurant, bar and gymnasium are under construction."

Chakraverty, previously at London's CBS studios, has worked on the Stone Castle project since January this year, first as consultant and more recently as full-time manager. He is assisted by balance engineer Ezio De Rosa (from Milan's CBS studios) and maintenance engineer Virginio Fusaro.

Though happy to work with Italian engineers (he thinks Fusaro is "exceptionally good and the technical standard is kept very high," Chakraverty would like the

team to be completed by another balance engineer from London.

Stone Castle's equipment includes a Cadac custom-made 24-track recording console and Studer tape machines, plus all ancillary equipment necessary to cope with recordings ranging from pop to classics and jazz, says Chakraverty. Available instruments include Steinway piano, Hammond B3 organ, Moog synthesizer, harp, drums, bass and amplifiers.

The studios are open 24 hours a day and the rates are £65 an hour, with no overtime for night or holiday shifts, or £650 a day with unlimited recording time.

Another door in the castle courtyard leads into a tiny theatre of 200 seats, with a large stage, which can be used both as a studio with its own natural acoustics or as a rehearsing facility for bands.

Studio 1, which opened a few weeks ago, is already booked fully until February, 1978. EMI chart group Daniel Santacruz Ensemble recorded there and other domestic name acts are coming in for future sessions. Studio 2, which opens January 1, next year, will be boosted by the mastering facility which is ready by the end of January. An East Lake-designed mixing suite is under construction and will be available at the end of February.

The man behind the Stone Castle project is Antonio Casetta, president of Produttori Associati, an independent label with product nationally distributed by Ricordi. The label has an enterprising Los Angeles branch, P.A. USA: Reverberi's instrumental album "Timer," a P.A. production, was in the Billboard chart last year, making

it one of the very few Italian albums to achieve commercial success in the US over recent years.

Casetta is also the president of Stone Castle Studios, the joint-stock company he set up to plan, build and run the recording facilities. Work at the Carimate castle began more than a year ago.

Says Casetta: "Six huge trucks brought more than 120 tons of soundproof material, coming from Canada, California and the UK. It was an unusual and ambitious project by Italian standards, but our aim was not only to establish studios at international level.

"We also wanted to create the right environment for a creative approach to music, an attractive meeting place for musicians, record industry people, journalists, critics and so on. But it was an enormous task. There were tremendous problems in creating a central heating system for a 23,000 cubic-metre building, for creating sanitary fittings and lifts and phones in an ancient castle with massively-thick walls.

Last summer, because of the problems, it was decided to concentrate first on Studio 1, so that sessions could start taking place, while work went on.

There were no problems with the national monument preservation organizations. Says Casetta: "We had all the regular permits. We did not modify the building at all, except for a few rooms used for recording facilities.

"Produttori Associati moved its headquarters to the castle from Milan. There are six employees, so only a few rooms out of more than 50 are occupied as label offices."

West Germany Holland

(courtesy Musikmarkt)

SINGLES

- 1 SORRY I'M A LADY — Baccara, RCA
- 2 QUEEN OF CHINA TOWN — Amanda Lear, Ariola
- 3 MAGIC FLY — Space, Hansa Int/Ariola
- 4 MUSST DU JETZT GRADE GEHEN LUCILLE — Michael Holm, Ariola
- 5 BELFAST — Boney M. Hansa Int/Ariola
- 6 SO YOU WIN AGAIN — Hot Chocolate, Rak/EMI Electrola
- 7 A FAR L'AMORE COMINCIA TU — Raffaella Carrà, CBS
- 8 STANDING IN THE RAIN — John Paul Young, Ariola
- 9 I FEEL LOVE — Donna Summer, GMG/Atlantic
- 10 DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda, Philips/Phonogram

LPs

- 1 DISCO FEVER — Various Artists, K-Tel
- 2 ELVIS FOREVER — Elvis Presley, RCA
- 3 20 GREATEST HITS — Beach Boys, Capitol/Arcade
- 4 HIT TORNADO — Various Artists, Arcade
- 5 SEINE 40 GROSSTEN ERFOLGE — Elvis Presley, Arcade
- 6 RUMOURS — Fleetwood Mac, Warners/WEA
- 7 MAGIC FLY — Space, Hansa Int/Ariola
- 8 OXYGENE — Jean-Michel Jarre, Polydor/DGG
- 9 A PORTRAIT IN MUSIC — Elvis Presley, RCA
- 10 HOTEL CALIFORNIA — Eagles, Asylum/WEA

(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 'T SMURFENLIED — Vader Abraham, Elf Porvincien
- 6 DEEP DOWN INSIDE — Donna Summer, Casablanca
- 7 STANDING IN THE RAIN — John Paul Young, Ariola
- 8 BLACK IS BLACK — Belle Epoque, Carrere
- 9 THE NAME OF THE GAME — Abba, Polydor
- 10 NEEDLES AND PINS — Smokie, RAK

LPs

- 1 DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda, Philips
- 2 FOREVER — Elvis Presley, RCA
- 3 EVEN IN THE QUIETEST MOMENTS — Supertramp, A&M
- 4 INTROSPECTION3 — Thijs van Leer, CBS
- 5 ROMANTIEK EN MUZIEK — Various Artists, Omega
- 6 LOVE YOU LIVE — Rolling Stones, Rolling Stones
- 7 ANDRE ANDRE — Andre van Duin, CNR
- 8 VIVE LA FRANCE — Various Artists, Circle
- 9 LITTLE CRIMINALS — Randy Newman, Elektra
- 10 IN CARRE — Paul van Vliet, Philips



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Alan Price UK Tour

November	24th	BASILDON Town Gate Theatre
12th	25th	CANTERBURY Odeon
13th	26th	BIRMINGHAM Town Hall
15th	27th	NEWCASTLE City Hall
16th	29th	MANCHESTER Free Trade Hall
17th	30th	PRESTON Guildhall
19th	December	
20th	1st	LEEDS Grand Theatre
22nd	2nd	LONDON Rainbow

Trickster with Smokie

October	November	
28th	1st	COVENTRY Theatre
29th	2nd	SHEFFIELD City Hall
30th	3rd	EASTBOURNE Congress Theatre
	4th	WOLVERHAMPTON Civic Hall
	5th	IPSWICH Gaumont
	6th	HANLEY Victoria Hall



Marketed by UA Records Ltd

EUROPE

Dutch gold discs for Low and Heroes LPs

AMSTERDAM — David Bowie's popularity in Holland is at a new peak these days. During a four-day promotional visit, he received two local gold discs, one for the album *Low*, which has sold more than 30,000 copies here, and one for the latest album *Heroes*, which went gold inside a week.

The awards were made by Ad Visser, presenter of *Top Pop*, on which weekly tv programme Bowie sang the single *Heroes*. While in Holland he undertook newspaper, tv and radio interviews. While here he met the press from Scandinavia, Belgium and Austria.

WEA publishing, Filipacchi split

PARIS — Warner Brothers' music publishing in Paris has now split from WEA Filipacchi Music and is running as a separate unit, under the title Warner Brothers' Production, Editions, Cinema, France.

Jean Davoust, who produced a record of the Warner Tweety Pie-Sylvester cartoon series under the title *Tweety Gros Minou*, which was released by WEA and has sold 3.2 million units since 1973, is heading the new set-up.

Babette Jones, formerly with Johnny Hallyday's Tandy Music, is named professional manager. The new division will handle 50 Warner catalogues and is free to sign new artists and writers. The aim is to push Warner publishing in France and already Neil Sedaka's *A Song*, from the Kirshner catalogue, has been recorded here by Dave.

ICM calls for action

BRATISLAVA — The International Music Council held its 17th general assembly here in Czechoslovakia and one of the key topics was the worldwide fight against piracy.

The ICM is a non-governmental organisation associated with UNESCO and carries out most of that group's projects in the field of music. Its membership is made up of national Music Councils from various countries plus 18 international music organisations.

One of the ICM projects includes release of gramophone records in a UNESCO-sponsored series of documents of ethnic and traditional music from different parts of the world, often undertaken in co-operation with leading record companies.

But piracy shared the headlines in this assembly with general views of the need for better protection of the rights of performing artists. The ICM executive committee is to approach UNESCO with a request that it should ask all member states to ratify the Rome Convention for the protection of the rights of performing artists and producers of phonograms.

But it was stressed that this was merely a first step and that a wider protection is needed overall than that afforded by the Rome Convention.

The need to study the changing perspectives of musical life in all continents was also stressed, and this is supported by annual reports entitled *Music And Tomorrow's Public*, which IMC prepares with a grant from the International Federation of Phonographic Industry.

The general assembly also voted in new officers of the ICM, with John Roberts, of Canada, being elected president, replacing for a two-year period the Indian scholar Narayana

Menon. The position of general secretary remains in the hands of Bulgarian composer Dimitry Christoff, and the Paris-based secretariat is headed by executive secretary Jack Bornoff.

Five Honour Prizes from the ICM went to Soviet composer Tichon Chrennikov, U.S. jazzman Benny Goodman, Brazilian music ethnologist Corea-di Azevedo and to composers E. Abbu (Ghana) and R. Sonbatti (Egypt).

Following the Bratislava meeting, many delegates moved on to Prague where there was a congress on the role of the performing artist in today's music world. There were five roundtable panels with themes ranging from education and sponsoring young talent to relations between the performers and the recording industry and the social problems of performing musicians.

Dr Leutzinger, of Switzerland, representing the International Federation of Musicians, said forcibly that for performing musicians, the record industry constitutes a grave social danger, and he asked for a better participation for musicians in the industry profits.

Main cause of concern is not the production and sale of records, but that records are used in so many other ways without the musicians gaining benefit. It was suggested that radio and television should give more attention to live transmissions of concerts and personal appearances and concentrate on recordings not available through normal commercial channels.

However, a view opposing this was expressed — musicians and the industry should not be put into antagonistic positions because music in general, and that included the musicians, gained in many ways from the development of mass media and the industry itself.

Another local cover, from CBS artist Jo Dassin, is *Southern Nights*, which comes from the Warner Tamerlane catalogue. In preparation is Pet Clark's version of *Solitaire*, also from the Kirshner catalogue. Pet Clark is also a CBS artist.

Babette Jones says: "We shall also push *Cold As Ice*, by the group *Foreigner*, produced by Mike Jones for WEA. It is pure coincidence, but Mike Jones is my ex-husband."



NEMS RECORDS limited has signed licensing agreements for Holland, Belgium and Luxembourg with Dureco BV of Weesp, Holland. The deals span three years and Dureco will commence with the release of *The Boys* album followed with the issue of the first four albums of *Black Sabbath*. Also being prepared for release are albums by *Marianne Faithfull*, *Small Faces*, *PP Arnold*, *Humble Pie*, *Chris Farlowe*, *Amen Corner*, and *The Nice*. Picture shows (left to right) Cees Jansen, International Manager, Dureco Records; Eve Kliffen, contract manager, Dureco Records; Peter Knight, Jr, MD, Nems Records; Robert Aardse, Managing Director, Dureco Records.

Callas commemorated

MILAN — Just one month after her untimely death, Maria Callas has been commemorated at the world-famous Teatro alla Scala in Milan, with a special concert (Oct. 16).

Attending were Paolo Grassi, president of RAI-TV, (the State-controlled national radio and television network); singer Giulietta Simionato; and conductor Claudio Abbado.

Fonit-Cetra, the record company owned by RAI-TV, introduced the audience to 19 albums in its "Opera Live" series, all featuring the late singer.

Thirteen of these albums are new releases, seven recorded at La Scala: "Trovatore," (1953), with singers Penno, Tagliabue and Stignani,

Cloak and dagger Brel

PARIS — It is now known that Jacques Brel gave the strictest instructions that no word was to leak out about his arrival in Paris to make an album for Barclay Records.

Reportedly his trip was hinted at by one of his own acquaintances and the news spread fast, much to the discomfort of Eddie Barclay, but it was too late to hush the event up.

The next instruction was that no word should get out about the songs themselves, but this bid failed, too. Though it is not certain whether the new single LP will include only new songs and no Brel oldies, it is known that one is titled *Voir Un Ami Pleurer*.

Brel, for years out of the French recording world, argues that he went off to live in the South Pacific area to escape publicity, not to provoke it. But in the last event, the cloak-and-dagger atmosphere of the recording sessions helped stimulate dramatically high advance orders for the album, of nearly two million.

Vogue goes creative

PARIS — Michel Robic has been put in charge of a new "creative bureau" set up here by Vogue Records, one major aim being to simplify the work of record producers.

In future they will not have to research for themselves the information required for projected new product. The bureau will do the work for them, leaving them free to tackle the production itself.

Through the bureau, Vogue hopes to draw closer to the broadcasting media. Discs for review will go out by special messengers. Requirements or suggestions from radio executives will be dealt with immediately. Jean-Pierre Bommel will carry out similar work on behalf of television.

Antonino Votto conducting; "Medea" (1953), with singers Barbieri, Penno and Modesti, Leonard Bernstein conducting; "La Vestale," (1954), with singers Corelli, Stignani, Rossi Lemeni and Zaccaria, with Antonino Votto conducting. "Norma," (1955), with singers Del Monaco, Simionato and Zaccaria, with Antonino Votto conducting; "Sonnambula," (1955), with singers Valletti and Modesti, Leonard Bernstein conducting; "Andrea Chenier," (1955), with singers Del Monaco and Protti, Antonino Votto conducting; and "Barbiere di Siviglia," (1956), with singers Gobbi, Alva and Rossi Lemeni, Carlo Maria Giulini conducting.

Four operas in the issue were taped live in Mexico City: "Rigoletto," (1952), with Di Stefano and Campolongo; "Aida," (1951), with Del Monaco, Dominguez and Taddei; "Tosca," (1952), with Di Stefano and Campolongo; and "Puritani," (1952) with Di Stefano and Campolongo.

Three more "Opera Live" albums featuring Callas will be released by Fonit-Cetra in January next year. All recorded at La Scala in 1957, they are: "Anna Bolena," with Callas, Simionato, Raimondi, Rossi Lemeni, conducted by Gianandrea Gavazzeni; "Ifigenia In Tauride," with Callas, Dondi, Albanese, Cossoto, and Colzani, conducted by Nino Sanzogno; and "Ballo In Maschera," Callas, Di Stefano, Bastianini, Ratti and Simionato, conducted by Gavazzeni.

EMI pushes Berwald box-set for export

STOCKHOLM — Two current productions feature Swedish classical music aimed directly at the export market.

First is an EMI recording and one of the biggest productions made

Soviet acts tour America

MOSCOW — A package of some of the top Soviet contemporary and pop talent is currently in the middle of a long tour of the US.

The party includes rock-folk group *Pesnyary*, which made its US debut a year ago; Orera, a Georgian male vocal ensemble, featuring Nanni Bregvadze; and other artists, some semi-professional.

The itinerary includes New York, Boston, Memphis, and Louisville. In Los Angeles the artists perform at the Soviet national exhibition entitled *The USSR Today*. Leader of the touring party in Nioli Kazantseva.

Koran recording in Athens

ATHENS — The EMI studios in Athens is undertaking one of its most unusual projects, a bi-lingual recording of the Holy Koran.

The project is on behalf of the Islamic Centre in Sharjah, United Arab Emirates, under the sponsorship of its ruler, Sheikh Sultan Bin Mohammad Al-Qassimi.

As the recording is being made primarily for those Moslems whose native language is not Arabic, the text is recited in sections and after each a translation of the meaning of that part is read in English. The English translation used is that of Marmaduke Pickthall.

The reciter in Arabic is Sheikh Abdul Bari Mohammad, supervised by Sheikh Rizk Khalil Habba of Al-Azhar University. The English translation is read by Idris Mears, under the supervision of actor Duncan Carse.

The venture has been put together by Saad Emara and Saad Ghazal, two Emirates broadcasting experts. Textual supervision is under Dr. Ezzeddin Ibrahim and Denys Johnson.

All recordings will be available in cassette form.

CISAC moves on satellite programmes

PARIS — A second meeting between CISAC, the International Confederation of Authors and Composers' Copyright Societies, and the Radio European Union will be held in the next few months to draw up a copyright plan in readiness for the transmission of programmes by satellite.

The European satellite programme starts in just over two years and it will be used to transmit television programmes. The upcoming meeting will try to find common areas on which negotiations can start. Built in will be articles aimed at protecting the rights of the public as consumers of programmes transmitted by satellite and also the rights of composers and authors.

featuring the works of a Swedish composer. Under the title *Berwald's Orchestral Music*, it includes all major works by Franz Berwald, the late 18th century composer. He has been described as "the most individual and commanding musical personality Sweden has yet produced."

The four-album boxed-set now out through EMI includes his four symphonies, of which the *Symphony in G Minor*, otherwise known as *Sinfonie Serieuse*, is probably the best-known. Also included is his *Piano Concerto in D Major* and *Violin Concerto in C Sharp Minor*.

The recordings were made in London's Abbey Road studio, with the London Royal Philharmonic Orchestra, conductor by Ulf Bjorlin, of Sweden. Soloists were pianist Marian Migdal and violinist Arve Tellefsen.

The set, with a production cost of around £50,000 is already on release in the UK, and other territories, including Germany, France and the US, follow.

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"His songs are simple but none the less emotive and his Silver Bullet Band is a model of tightly knit energy."

Daily Telegraph

"A rock 'n roll giant at last. And a rare one."

Evening News

"He performs onstage with a driving intensity, nobly assisted by his slick and exuberant Silver Bullet Band."

Melody Maker

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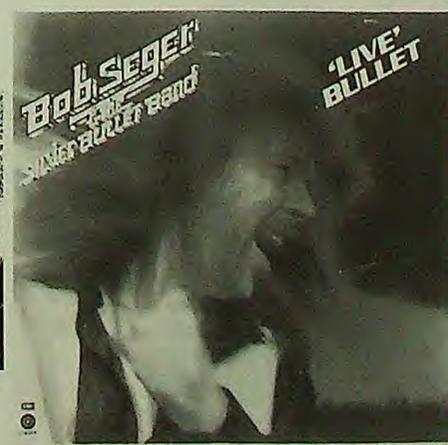
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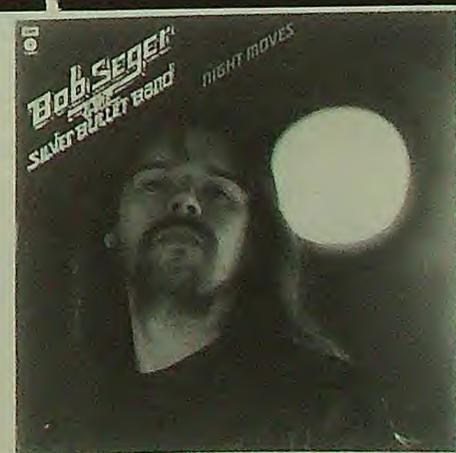


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AUDIO

Rogue dealers sought by Sony, Panasonic

SONY AND National Panasonic are trying to track down "rogue" dealers that they reckon are supplying stores like Tesco with unauthorised hi-fi equipment.

Both companies are concerned that customers may get a raw deal if the equipment needs servicing or repair. "Our warranty applies only to appointed dealers," said a Sony spokesman. It's null and void as far as anyone else is concerned.

"A customer still has his legal buying rights of course but how can somewhere like Tesco service and get spare parts when they don't have an account with us.

"We reckon they're getting the equipment from rogue dealers who buy stock from us then do a spot of back-door selling. There'll always be dealers like that — but why are Tesco supporting them?"

National Panasonic said it was also concerned at Tesco selling its hi-fi. "It's not a big problem as far as we're concerned — the amounts of

equipment involved are small. But we're doing our best to find out where Tesco is getting it from."

Not surprisingly Tesco wasn't telling. "We've asked both companies to supply us and they won't," said a head office spokesman. "We've had to go elsewhere for their equipment. As far as servicing and repairs are concerned we have 50 agents that we've carefully vetted to do them.

"Some already have service accounts with Sony and National Panasonic because they stock their lines through retail outlets. We're also negotiating with a national service company with 80 nationwide branches.

"We want to move more in to hi-fi selling. At present it's only available at two or three of our big stores but we've just taken on the Sharp agency and we're planning on opening a new branch at Pitsea in Essex which will have a soundproof hi-fi listening area."

Demo-double from Capitol and JBL

JBL — THE American company best known for its studio monitor speakers — has linked up with Capitol Records to produce a demonstration double-album which aims to help people appreciate the critical function of speakers in the studio-recording process.

The idea is that the owner takes the record along to the hi-fi shop when he's choosing speakers and asks the dealer to demonstrate his wares using it. Side one features three pieces of music which JBL claims will help to test a speaker's ability to reproduce sound with definition and detail of each instrument within a group.

Side two features individual instruments to aid speaker-characteristic comparison. The other two sides concentrate on speaker colouration and definition and how they can affect the music heard on records. The demonstration album's called Sessions, costs £3.75 and is available from JBL stockists.



THE BOSE Bus with back-up Range Rover and crew. From left: Tony Cowell, Service Manager; Sheila Sullivan, Sales Administration; Sue Pierce, wife of Managing Director Nick Pierce; Doreen Leonard, Accounts; Sally Mills, Dispatch and Promotion; Managing Director, Nick Pierce and Martin Kelly, Southern Area Manager.

Bose counters criticism with 'super-dealers' plan

LOUDSPEAKER MANUFACTURER Bose is setting up a nationwide network of "super-dealers" in a bid to counter customer criticism that its products aren't being properly displayed and demonstrated.

These carefully-selected Bose Centres — eight are already established, another 12 are in the pipeline — will receive extra promotional backing from the company and special staff training via a bus which doubles as a mobile "classroom" and eye-catching advert.

Painted in Bose's blue and white livery, the bus is rather special. It is fitted throughout with gas central heating and equipped with a mains

or generator power system. The upper deck houses a ten-seat lecture theatre with full audio-visual facilities where dealers can be told how Bose speakers work and how best they can be demonstrated.

The lower deck is divided into two separate areas — a "typical" living room complete with fireplace where speakers can be demonstrated and compared and an area devoted to a display of Bose's range of Studiocrraft professional equipment.

Bose claims enough building material has gone into the double-decker to refurbish a three-bedroom house. "We felt it was time for a more professional/educational approach to selling Bose hi-fi."

Tannoy opens factory near Coatbridge plant

THE SECRETARY of State for Scotland has opened a new 30,000-square foot loudspeaker factory for Tannoy at Bellshill, near Glasgow — just a stone's throw from the firm's existing assembly plant at Coatbridge.

The new plant will increase Tannoy's manufacturing capacity by 60 per cent and will initially concentrate on assembling the new JBL L40 bookshelf speaker and new Bolivar speaker range for European markets.

Coatbridge is also expanding its

production. It's now manufacturing Tannoy's Windsor and Buckingham speakers and the new Tannoy 8000 Series of simultaneous-interpretation equipment. The series, designed for multi-lingual conference communications, includes advanced features like cordless headphones and digital microphone management.

Full details from: Harman (Audio) UK Ltd., St John's Rd, Tylers Green, High Wycombe, Bucks MP10 8HR (Tel: 049 481 5221).

Bensonic all-in-one centre opened

THE GROWING popularity of music centres as compact and convenient home sound systems is reflected by a new London shop which specialises solely in all-in-one units. It's called Bensonic and it's situated in Shepherd's Bush Shopping Centre.

The shop stocks more than 25 music centres ranging in price from £120 to £500 made by top manufacturers like National Panasonic, Toshiba, Sony, Ferguson, Pye, Aiwa, Sony, Skantic, JVC and Sharp. Delivery is free for customers living within a 15-mile radius.

"People who are thinking of buying a music centre need the opportunity to judge the merits and performance of as many systems as possible under one roof," said Bensonic boss Robin Benson.

Full details from: Bensonic, 122 Shepherd's Bush Centre, London W12 8PP (Tel: 01-749 3265).

Exhibition for Hammersmith

ORGANISER EMBERWORTH Limited has announced initial plans for its next major hi-fi show — the Spring High Fidelity Exhibition. It will be staged at the Cunard International Hotel, in Hammersmith, London, on May 2-6.

Opening hours are from 10am to 8pm with the first three days trade-only. Among 40 hi-fi firms scheduled to appear are Amstrad, Celestion, Chartwell, Goldring, KEF, Marantz, Pioneer, Rank, Sanyo, Technics and Trio.

Vintage radio show at V&A

RADIO DATING from 1922 to 1956 — including one disguised as cartoon character Felix the Cat — featured in a vintage wireless exhibition which is being staged at London's Victoria and Albert Museum until December 11.

The exhibition, jointly organised by the Museum and the British Vintage Wireless Society, is open every day except Fridays and admission is free.

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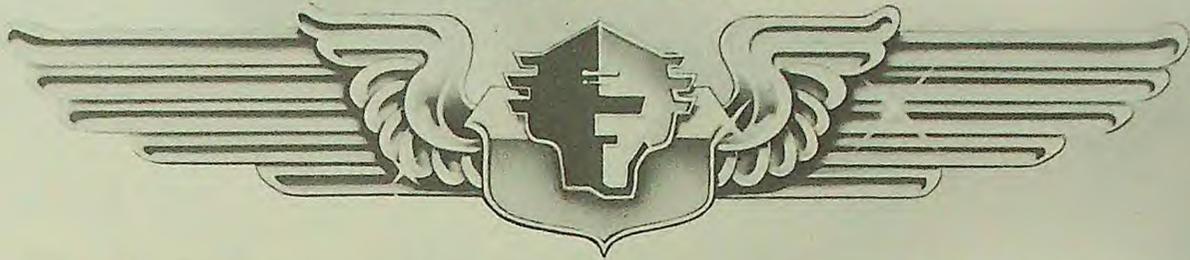
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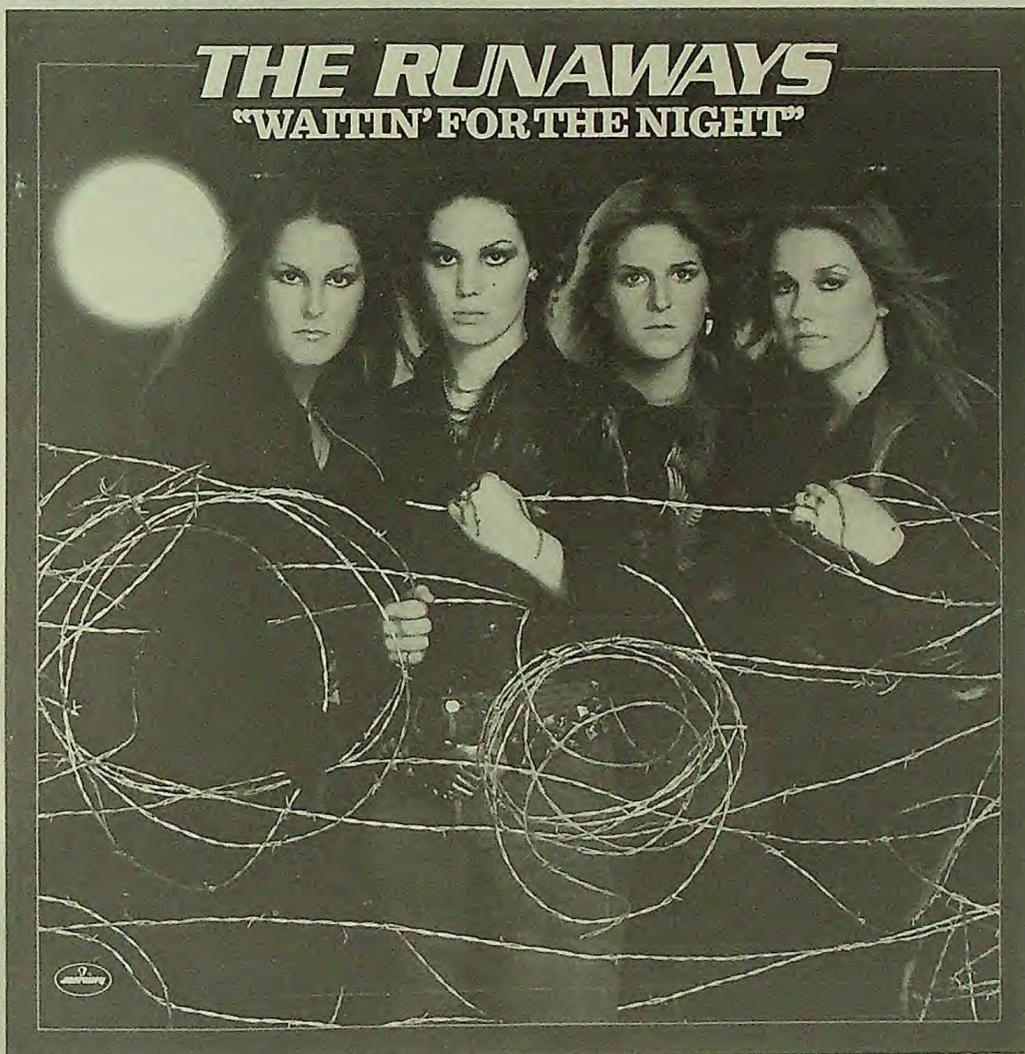
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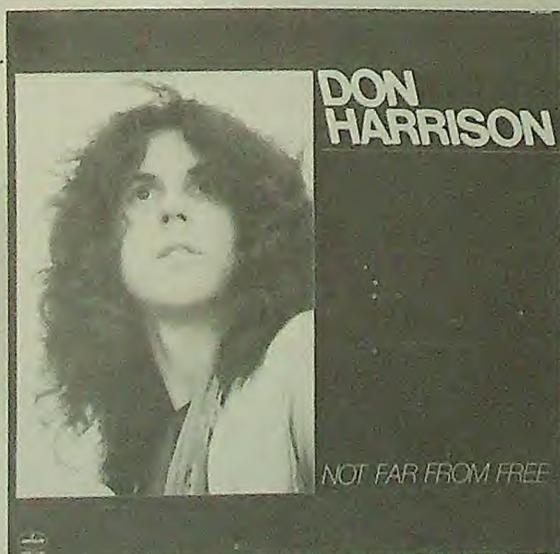
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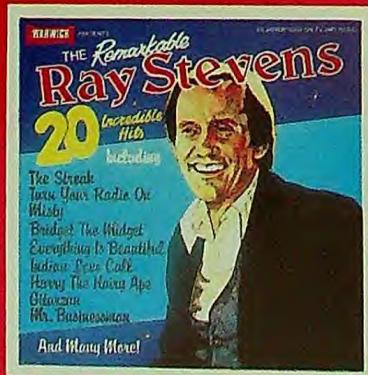


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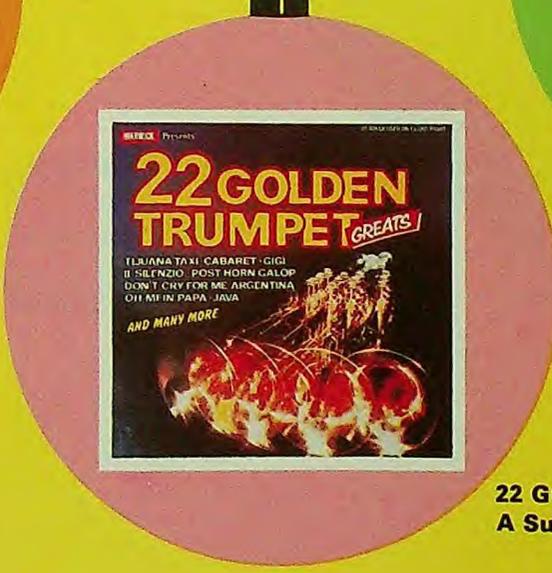


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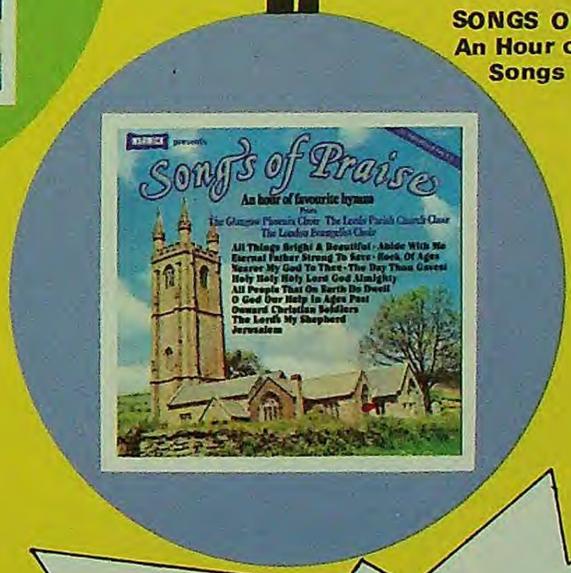


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PUBLISHING

Chandler proves patience pays

ACCORDING TO the proverb, patience is a virtue. But in some music-publishing situations, patience is a positive necessity. While the fast plugging campaign and the quick chart return is the target, some records take months to break.

While most publishers have one special example of the sleeper to quote, chapter and verse, Ivan Chandler, of Famous Chappell, can recall three in his career, with one currently in the chart.

This is Happy Days, by Pratt and McClain, on the Reprise label, and a Famous Chappell copyright through the company link with Paramount TV in the US. Linked with the tv series of the same name, the UK progress of this single has been a singularly slow process.

Chandler says: "I joined Famous Chappell in January this year. About a month later, the record was a star breaker and we assumed it was a natural hit. But it didn't actually enter the chart. At the same time, the television show was top rated, and the single was a hit in Australia, France and some other important territories.

"I couldn't see any reason why it wasn't charting in Britain. All I could do was keep checking and at least one daily sales figure suggested it should be showing through.

"But the television series wasn't nationally networked. What was evident was that when it was taken by a new regional tv area, the local radio stations picked up the single and stimulated sales. When Harlech, for instance, took the show, then there was radio action in support — and when Grampian took it, Radio Forth came in on the number."

So, painstakingly, Chandler, working in conjunction with Warner

Brothers, put in concentrated efforts in each new region picking up the single. Just three months ago, the show was on every region except Granada, Southern and Yorkshire. He checked with Paramount TV sales division and found that Yorkshire at last was taking it. First showing was Saturday, October 8.

There was more Famous Chappell-Warner Brothers action in that area and finally the record charted.

Chandler says: "It added up to one way to break a record, doing it region by region as exposure became available. Now the whole thing has taken off. There are another 100 episodes of Happy Days being recorded, so the single is likely to have a very long run. Add in licensing and merchandising of the Fonz T-shirts and badges and so on, and it is big business. It is just that it took a lot of time and patience to make it."

At April Music, Chandler had an even longer battle to break a hit single. This was Jig-A-Jig, a violin-featured number from East of Eden on Decca. Chandler believed it to have chart potential and felt he was on the way to the Top 50 when he persuaded Johnny Beerling, producers of Radio One Club then, to use it as a news filler on the show.

But after a year, and with Christmas of 1970 approaching, Beerling looked for a change. It looked like a long, patient run in to an eventual flop. But people had started talking about the number, even if they weren't buying it in disc form. East of Eden went out on tour and were asked to play "that violin thing", sales of 1,000 a week were noted, and eventually it made the Top 50.

This took 18 months to break and

EDITED
by
PETER JONES

there were times when Chandler was convinced it would never make it. As he says now: "You just have to believe, and you have to stick with it."

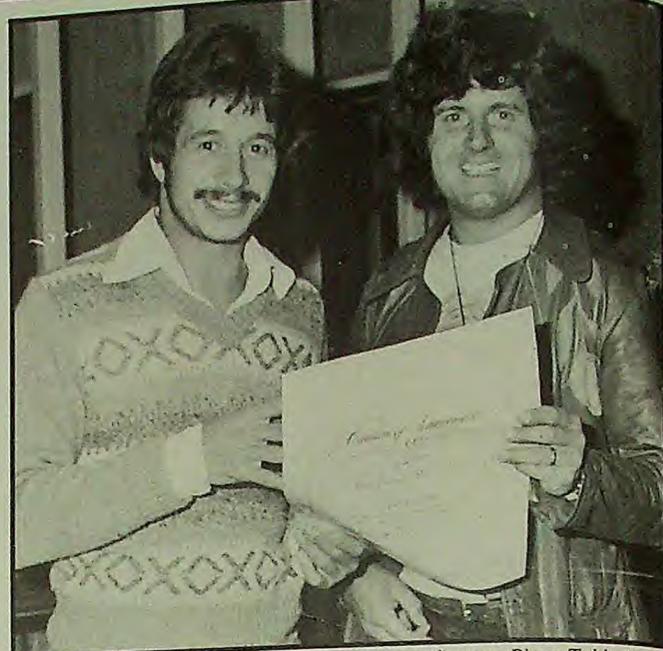
So regional television back-up promotion made one record, and radio fillers plus personal appearances made another. A third featured another kind of publisher campaign.

This was Sultana, an instrumental single by Titanic. Chandler says: "This was an international hit but when it came out in Britain, CBS decided to put it out as a 'B' side, with a vocal number on the top deck. But I was sure about Sultana, so I got it featured as a background music on Top Of The Pops, played over the credits.

"As the 'A' side didn't get any plays, CBS eventually agreed to switch the two numbers. Eight months after the single was released, I had the satisfaction of seeing Sultana, one-time throwaway 'B' side, get in the charts in Britain."

Which is another way of showing patience to get behind a record which a publisher believes in.

It could be that Chandler is in at the start of a fourth "Sleeper" in the 7-inch form of the trumpet instrumental Say You Will, by Eddie Henderson. It is a Capitol release and has been out since August with no chart action. But now Famous Chappell and Chandler are in the middle of a big leaflet campaign to back the record. It may take months yet, but the early signs of success are there.



IVAN CHANDLER (left) presenting a BMI certificate to Pierre Tubbs for the song Right Back Where We Started From. Tubbs, writer and producer, recently signed his Universal Songs Ltd. catalogue to Famous Chappell for representation. The song, featured in the new Paul Newman movie, is included in the deal.

Martin Coulter Chappell deal

CHAPPELL'S PUBLISHING Division has concluded an exclusive deal with Martin Coulter Music for the UK and Ireland for printing publishing and distribution.

First title under the new agreement is Isn't It A Shame, recorded by Billy Connolly.

Robin Wood, Chappell Publishing Division GM said "we are delighted to have joined forces with such a talented team.

Eade plans Rocket push

CHANGES ARE on the way at Rock Music, the publishing outlet which has Elton John, John Reid and David Croker as directors, now that Kevin Eade has been made managing director.

Formerly at Rondor, Eade had three years there as professional manager and then general manager. His new job, effective immediately, includes responsibility for the Big Pig Music catalogue, which is made up solely of Elton John and Bernie Taupin songs.

Working closely with Jackie Warner, head of administration, Eade says he is determined to give Rocket Music increased viability as an independent publishing company.

Until recently the company published predominantly in-house acts such as Kiki Dee, Blue and the Foster Brothers, plus a catalogue of songwriters spearheaded by Bias Boshell. Now, with the acquisition of artists such as Kevin Lambe, whose debut album is out soon through Arista, Rocket aims to increase the artist roster as well as exploit more fully existing copyrights.

UK finalists for Tokyo named

WITH A final tally of 40 songs from 24 countries for the 8th. World Popular Song Festival, held in Tokyo (November 11-13), three come from the UK, along with European entries from Belgium, Denmark, Italy, Czechoslovakia, Finland, France, West Germany, Spain, Switzerland and Turkey.

The British finalists: Can't Hide My Love, by Richard Gillinson and David Hayes, performed by the group Rags; Sentimental Kisses, by Peter Yellowstone and Mike Tinsley, sung by Kelly Marie; and We've Got

ATV's Anthony signs artist deal with EMI

MIKI ANTHONY, ATV Music contract writer, has signed a three-year artist's deal with EMI's m-o-r division but there will be no slowing down in his songwriting career.

Currently he is writing and producing, mainly for Mary Mason and ex-Bay City Roller Pat McGlynn and also wrote and produced the television Dentyne jingle. As a writer he has sold more than two million singles during the past four years. Prior to forming, with ATV Music, his own publishing company Cuckoo Music, Anthony had sold in excess of 500,000 singles as a performer.

Of his new deal, he says: "We produced the tracks at ATV Music and took them to EMI where Vic Lanza liked the whole package, songs and production. The aim is for an album and two singles each year, the bulk of the material being self-penned."



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

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PUBLISHING



UK SONGWRITERS turned out to honour Perry Como when RCA Records hosted a reception at London's Cafe Royal to launch his Best Of British album. Pictured with Como are three of the writers who have tracks on the album: (left to right), Hugh Charles, who wrote We'll Meet Again; Tony Hatch, who contributes The Other Man's Grass Is Always Greener; and Lionel Bart, who has Where Is Love. Geoff Stephens, whose There's A Kind Of Hush is on the album, also attended, and his co-writer Les Reed sent Como a greetings telegram.

Gill re-activates Riva

RIVA MUSIC, with Rod Stewart signed to the recently formed company, is re-activating its publishing activities. Dennis Collopy, formerly with RCA, has moved in as general manager, and the company is in the throes of a spate of deals.

Mike Gill, chairman and managing director of Riva and GH Music, says: "In no way is it our intention to be purely a collecting house and I'm confident that Riva is building fast enough to be a real force in the industry within a few years."

Signing of Rod Stewart was followed by deals with two members of his band, Gary Grainger and Phil Chen, both on exclusive worldwide contracts. Riva also has the publishing rights to new-wave band the Clash for the world excluding the

US, Canada and Japan.

Robin Le Mesurier, currently working on a project, The Snow Goose, with Ed Welch and producer Stuart Taylor, for a major label, has also signed. First signing to the company was the group Window.

Gill says the company has acquired a site next to the Chelsea offices in the New Kings Road, and building starts there in February to provide the eventual home for the group publishing activities.

Sub-publishing agreements for Riva and GH have been made with Editions Panache SARL (France); Schmolzoi-Slezak (Germany, Scandinavia, Benelux, Austria, Switzerland); Rondor (Australia and New Zealand); and Heath Levy Music for South Africa, Japan, Spain and Italy.

Carlin labels a talent source

CARLIN MUSIC's own labels, Solid Gold Records and Feelgood Records, are to be successful launching pads for deals with major labels, claims Mike Collier, managing director of the labels. Dave Watson, label manager, discovered the group the Pleasers and its first release went through Solid Gold. Reaction was so strong that the company received approaches from most majors.

As a result of talks between Collier and Robert White, of Arista, the group's next release is out shortly on Urgent Records, new label signing through Arista, with a Thamesbeat EP, a concept originated by Watson. Another Watson discovery, Ghana's Willie Cheetham, is signed to Feelgood and will have his first release on GTO.

Major reggae artist Desmond Dekker had a reggae hit first time out on Feelgood with Roots Rock, which has been picked up by Jupiter Records for Germany and Dureco for Holland. ~~Now Collier is in the middle of negotiations with several UK majors who want to release Dekker product.~~

Meanwhile the new company formed by Collier to feature the combined writing and producing work of Ian Levine, Mister Mellow Music, has also found success. With two-in-a-row disco hits in the US with Barbara Pennington on United Artists, and a recent breakthrough in the US with Doris Jones' No Way Out, also from Levine and also on UA, Collier has finalised a deal with Casablanca for a worldwide deal for Evelyn Thomas.

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 - 9 WONDEROUS STORIES, Topiographic/Warner Bros
 - 11 BEST OF MY LOVE, Carlin
 - 12 I REMEMBER ELVIS PRESLEY, Olofsong/Louvigny/Marquee
 - 13 MAGIC FLY, Heath Levy
 - 14 DOWN DEEP INSIDE, Screen Gems/EMI
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RADIO

Luxembourg breaks away from 'provincial image'

by GODFREY RUST

RADIO LUXEMBOURG is this week advertising for staff to almost treble the size of its sales and research team.

The massive expansion plan comes at a time when, sales director Tony Logie reports, advertising revenue is running at four times its 1976 level and when independent audience research has confirmed the station's belief that its weekly audience is rising steadily towards, or even above, the four million mark.

Logie last week announced the promotion of sales executives Nigel Milan and Guy Jackson to positions as sales managers. He intends to have ten sales executives and two assistants working under them. At present the total force is six.

Luxembourg also plans to appoint a top media research man and assistant, said Logie.

The latest research, carried out in the course of the National Readership Survey, gives Luxembourg an average weekly audience of 3.1 millions between July 1976 and June 1977.

But that figure disguises the steady upward trend of Luxembourg's ratings, which at present probably stand much higher than the 12-month average — itself a 25 percent increase on NRS' figures for Jan-Dec 1977.

A Gallup dipstick carried out in July, after Luxembourg's major programme changes, showed a weekly reach of over four millions. The station hopes that to be confirmed by the full Gallup survey later this month.

Logie explained the rationale behind the staff increases: "Recently it's been hell trying to keep up with the work. We've been working overtime but still only doing maybe 60 percent of what I want."

"There are a lot of areas we should be looking at. We need to take a long, hard look at the record industry, which we haven't considered properly before."

"We're too provincial. If it isn't in London then it seems not to get on Luxembourg, but in fact a lot of business can come from

Birmingham and Manchester.

"We should also be stronger on client contact. At the moment we call on agencies a lot but we simply don't have time to look after clients as we'd like."

"There are some markets we've hardly touched. Cars, holidays, motoring, clothing, food and hi fi for example. Some of our recent new clients show the sort of advertising we could be carrying: Opel cars, the Midland Bank, Hotpoint Fridges, Harry Fenton the clothing chain, Wimpy, Boots and Beechams."

"We also have to get senior people — potential clients and agencies — to listen to the station, and get over the image of being 'Little old Luxembourg'."

"We've come up with some promotional ideas that we're sure will help us with those problems."

"Very few people realise that Luxembourg is the largest commercial broadcasting station in the world, even if we are just a part of that whole."

LAND LINES

Everett bids for World's Worst LP by Christmas

CAPITAL'S Kenny Everett, with a Captain Kremmen record already on the market, has been talking to a record company about the possibility of putting the World's Worst Records on LP. Another World's Worst list, made up from terrible records sent in after last summer's planned fiasco, is planned for Christmas.

Meanwhile the London ILR station is countering the problem of what to do with the wee small hours when you're running out of needletime by adopting the tv standby: when in doubt, repeat. The 2am-6am show Night Flight now includes repeats of specially recorded concerts, Captain Kremmen, excerpts from the London Today magazine programme, Brian Rust's Mardi Gras show, Lord George-Brown's Capital Commentary and so on.

Metro teams up with heavyweight falsetto star Demis Roussos this Saturday (5) for the fifth major concert to be staged by the Newcastle station, with promises of "really exciting big name acts" in the North East in the next nine months.

Among big names there at present is David Hamilton, whose week on the road with Radio 1 prolongs the

will-he-won't-he saga of his future with or without Radio 2. Hamilton, however, is not the only one holding up the promised reshuffle announcement, and informed observers have linked a big commercial radio name with the new-look network.

Former BBC Derby presenter Stuart White fills the advertised dj vacancy at BRMB next Monday (7), and programme director John Russell's eventual plan is to put him on the morning "housewife" show, freeing the outspoken Ed Doolan for other duties.

Another BBC local man would like to correct a possibly misleading reference to himself in *Music Week's* recent Radio 1 anniversary supplement. Former Radio 1 dj Peter York is alive and well and at BBC Manchester, where he has been since 1971. He currently presents the daily On The Move programme and his own weekend slot, the Peter York Show.

Ever-sporting Radio 210, the Thames Valley station, holds its Christmas Celebration at Wimbledon Speedway on November 26 (after all, why have a celebration if it's only going to get in the way of Christmas?). With a series of banger and stock car races, inviting record

companies and/or their artists to take part. Proceeds go to NABs, the Advertising Industry's Charity. Details from Neil French Blake at 210.

Another good month for the 19 ILR stations means that they have earned more up to the end of September — £15.5 millions — than they did in the whole of 1976, with the winter boom to come. The rep house Air Services also reports its northern operation, run by John Aumonier from Manchester, taking £250,000 for the 11 Air Stations in its first six months selling.

A hefty 68 pages up the transcript of the 'alternative' conference on the *Annan Report*, held at the British Academy of Film and TV last June. It is an interesting if rather academic document, consisting mostly of viewpoints of individuals disenchanted with the Report, public reaction to it or the state of broadcasting itself. Each has a professional stake in tv or radio. Interest is academic because it is about as likely at this stage to influence the course of events as Tony Blackburn is to start a punk record label. Available from *Broadcast* magazine, £1.



IF YOU can't beat them... X-Ray Spex singer Poly Styrene joined Radio 1's John Peel, Kink Ray Davies, Jimmy Savile and network head Derek Chinnery to discuss the new wave of rock music on a Savile Speakeasy programme recently. X-Ray Spex debut single, *Oh Bondage Up Yours!*, is thought unlikely to make the front page of Radio 1's playlist.

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RADIO

The obvious stepping stone to division one

by GODFREY RUST

IN THESE uncertain days it is comforting to know that some things go on unchanged. Every year, as regular as the collapse of the Italian Government, a Radio Luxembourg disc jockey joins Radio 1. Or at least it seems like that.

This year's transfer is 26-year-old Peter Powell, 208's liveliest and most photogenic presenter, who follows in the footsteps of Noel Edmonds, Kid Jensen and the man whom he replaced at Luxembourg over three years ago, Paul Burnett.

The move happened because of the BBC decision to split Radios 1 and 2 in the afternoons, creating a dj vacancy and triggering off the kind of transfer-market activity that makes the radio industry look more like the Football League.

Last week Rob Jones (Radio City) and Mike Read (210) were signed to Luxembourg. The ILR stations are now themselves seeking replacements.

A separate move next Monday (7) takes BBC Derby presenter Stuart White to BRMB Radio in Birmingham.

In fact, in any week there are hundreds of audition tapes going in and out of stations as djs try to catch someone's ear in the industry, or, having already broken in, bid to find a more lucrative or prestigious corner.

What is it then that makes Luxembourg such an obvious stepping stone for future BBC radio stars?

For the average young dj, Radio 1 is the top of the tree, what the England team is to a footballer — but paying much better.

How much a dj earns varies widely. What a Radio 1 dj gets in his salary is only a fraction of what he can expect in spin-offs by way of personal appearances fees, commercials, tv contracts, gigs and so on. £30,000 a year is quite realisable if the face and voice is right.

Next in the pay League is Luxembourg, where a dj can expect a salary approaching £12,000 and then go on to double that from commercials and European appearances.

At local level pay depends on the size of the station, but outside London the basic is surprisingly low. The average mid-sized commercial station will probably pay its regular djs between £3,500 and £4,000.

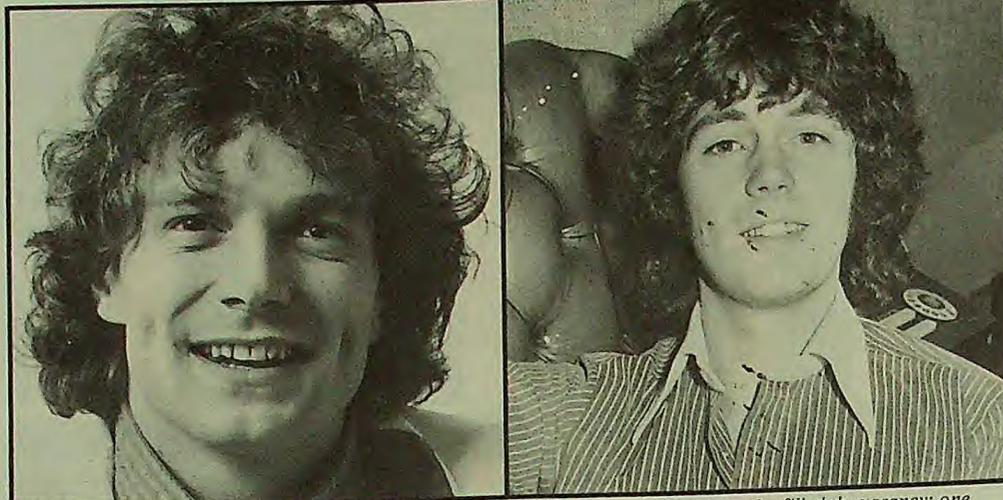
Certainly the bigger stations, notably Capital, will go way above that, and more money will come from the usual self-promotion; but equally, there are full-time djs earning less than that. It is a buyer's market.

BBC local radio stations pay between £2,000 and £6,000, by and large, but they rarely employ people simply to present programmes but to produce as well. Despite the popular supposition, a presenter moving from an average BBC local station to a small or medium ILR station would not be much better off, if at all.

For the dj the other important figure is the size of his audience. Moving from a small ILR station reaching say 30,000 people with his programme every day, a dj could multiply his audience by ten at Luxembourg and then by ten again if he went on Radio 1.

(Before *Music Week* receives angry letters from maligned managing directors and djs, it is obvious that many commercial stations have audiences that are much bigger than that, and such is the growth of the network that both audiences and salaries are still quite steadily on the increase — within the limits of the IBA and the pay code, of course.)

This is all very well for the lucky



Peter Powell (left), who moved to Radio 1 from Luxembourg, and Mike Read (right), who filled the vacancy; one division upwards for them both.

ones, but the really hard part is getting into the industry at all. Since the pirates were sunk there has been no real training ground for hopeful djs outside of the clubs, and as all beleaguered programme controllers will tell you, disco training is not much good for radio if their audition tapes are anything to go by.

Apart from that there are a handful of university radio stations, numerous hospital radios and the old industrial networks like UBN or Radio Chrysler.

Few, however, offer much in the way of professionalism although UBN has supplied a good number of djs to ILR, and the occasionally advertised "dj schools" offer no qualifications that mean anything within the industry.

The BBC, of course, offers what amounts to a good training programme once you are in it, but again you have to get in in the first place. It is a chicken-and-egg problem a bit like the old joke about actors: you can't act until you're in Equity and you can't join Equity until you act. It is a wonder anyone ever gets into radio at all.

Nevertheless they do. Stuart White is 30 and comes to commercial radio after nearly six years with the BBC, where he started as a studio manager sound balancing and so on. He worked in Broadcasting House, Bush House and Radio Brighton before going to Radio Derby on April Fools' Day, 1974.

He is moving to BRMB because of the challenge of a new, bigger audience, more money and because he was getting frustrated at Derby.

"I've gone everything here: arts magazines, breakfast shows, documentaries, magazine programmes, in-depth programmes, programmes from the football ground — it's local radio at its most basic.

"BBC local radio is very frustrating in some ways, because it is going heavily on speech content just now. Derby doesn't have a very large catchment area and after a time you run out of people to talk to or things to talk about, and you're having to stretch interviews from a minute and a half to six minutes. I think the BBC is becoming more parochial.

"I'm a presenter rather than a dj, and one of the appeals of BRMB was that they advertised for a presenter.

"I thought when I applied there would be within commercial radio a kind of stepping stone progression. I was pleasantly surprised.

"I don't think I would have gone to a small ILR station. It would have been a retrograde step. The challenge of going somewhere to do a different programme with a bigger audience is tremendously appealing.

That is the deciding factor: but then challenges don't pay the gas bill."

Would he like to work for Radio 1? "Well, I'm no spring chicken and I don't like just playing record back to back, but if Radio 1 came along and said: 'You're the guy for us' I'd leap at it.

"But I'm very happy to be at BRMB. There weren't many ILR stations I would have gone to. I think some employed bright young things and found that for local radio just being able to spin records was not enough. Personally I don't see how people cope without the kind of training I've had, but then they do I suppose."

Moving up the pecking order, Luxembourg's two new boys have broadcasting careers that are enough to send the average club dj into black despair.

Rob Jones is just 22 and when he joined City three years ago had never worked on radio. The first disco he ever did was six months after he had joined the Liverpool station.

"I was an article clerk and I used to send tape-letters to a friend in London. When the commercial stations began opening he suggested I should apply for a job.

"So I did and I got three offers, so that was the end of accountancy.

"I got through on my naivety. My audition tape was unbelievably contrived because I didn't know what an audition tape should sound like. Graham Dene (then at City) took the tape to Gillian Reynolds (then City programme controller) and said 'This guy's so bad he's got to be good.'"

Jones took on a weekend spot and then the breakfast show when Dene himself got the call from Capital.

"I don't think I'd have made it if I'd started out as a club dj. Listening to audition tapes now I'd say they're too accustomed to clubs. It must be very difficult to adapt to radio.

"There are only two, maybe three, stations I would leave City for: Radio 1, Luxembourg and Capital. From the dj's point of view they have to be the tops.

"But if I thought about Luxembourg as a route to Radio 1 I'd probably have joined at the worst time. So many have gone on there it's embarrassing.

"At the moment I'm probably one of the best-paid jocks outside London. I make a fair amount from voice-overs and so on, but it's not in the same league as Luxembourg. I am sorry to leave City though. I haven't heard a better station in the network."

Mike Read, 26, had also never worked on radio before joining his ILR benefactor, 210 in Reading, 18 months ago.

"I had been doing a commentary for a cricket match involving Tim

Rice's team when Tony Salisbury — who was then involved in Capital — suggested I got an audition tape together.

"Six months later I did, and when Tony re-appeared in Reading he got in touch with me again. I joined the station a week before going on air.

"The day before they told me I was to do all the live interviews from the town centre for the launching of station. That was my introduction to broadcasting."

Read had been hovering around in the songwriting fraternity for a few years but had failed to make a breakthrough. He has also been working with Paul Gambaccini and songwriter Tim Rice on the Guinness Book of Hit Singles since before he joined 210 (it is published this year), so he likes to keep his interests — and options — open.

Characteristically he would not be drawn on the subject of Radio 1 or Capital. "You never know what's going to happen in the future.

"I must admit that although it's great to have a bigger audience I don't think it makes the job any different. When you're in the studio it's still talking one to one."

Like Jones, Read has always been a pop-orientated dj, even when he worked on what is the UK's most m-o-r commercial station. The audience notices it. When Jones was anxiously waiting the call from Luxembourg last Monday he was being interviewed by some Liverpool schoolkids who told him they listened to him in the mornings and Luxembourg at night. "They said I'd be much better on Luxembourg."

At Luxembourg itself, chief spokesman Rodney Collins is candid about how the station fits into the scheme of things (he has also worked for a period at the BBC).

"Luxembourg has always been a good way for a national dj to emerge, because it has a large and loyal audience, and a dj can build up a following very quickly.

"Personally I think it is a better way of creating a big name than Radio 1. You can build up night after night here; but let's face it, you really need a daily show and what newcomer is going to get that on Radio 1?"

"I think Radio 1 is reluctant to take someone without national experience. It tends not to create its own stars — Tom Browne and Simon Bates are the only real BBC creations on Radio 1, and even they aren't too well known.

"Another thing is that in London you can hear Luxembourg djs every night if you want and there's no better audition tape than to hear someone on air."

The growth of the local networks has helped Luxembourg, if not Radio 1, directly with the

development of new talent. Of around 200 applicants for the vacant jobs, around 85 percent were from local radio.

"Not all commercial, though," says Collins. "There's an incredible amount of talent in BBC local radio. After hearing one tape I called Radio 2 because he wasn't a dj, but he was a really good presenter.

"We have to be realistic with our djs. If a dj wants to move on, then what is a contract worth? When Kid Jensen got an offer from Trent (where he was for a year before joining Radio 1, his stated ambition), we felt it was the wrong move for him but we didn't stand in his way."

It is quite well known, though, that there are Luxembourg djs who would not care for working on Radio 1, as well as a couple (Barry Alldis and Luxembourg's most popular dj, Stuart Henry) who have made the trip in reverse.

The fact is that there is a great deal of money to be made out of the European platform that Luxembourg offers its djs, especially in Germany and in Scandinavia, where in the absence of any home-grown pop station, Luxembourg djs are stars. On top of the 400,000 or so a Luxembourg dj will get in peak time in Britain, he can expect the same number again in European listeners to the English language service.

What does Radio 1 think about it all? Executive producer Johnny Beering noted:

"Luxembourg is a national daily pop station — albeit from the continent — and it probably has more of a tradition of doing our type of broadcasting.

"Its djs have developed personalities because of the type of broadcasting Luxembourg does, and there is a need on Radio 1 as a national station to have experienced broadcasters. I suppose it's quality you need. When you've been on national radio you should have learned your craft.

"Local radio is a different thing. It's serving the community.

"But I don't want to be reliant on Luxembourg. I had hoped when commercial radio started that there would be some new personalities emerging. Ten years ago the pirates were the training school, and that's how it should be now with the commercial stations and the hipper BBC local stations.

"It's a sad reflection on something that the next Tony Blackburns or Noel Edmonds' haven't emerged.

"I suppose it's because the requirements of local radio are different from those of Luxembourg and the BBC that personalities haven't emerged.

"Another thing is that for Radio 1 they not only have to sound the part but look it as well. Sadly ILR doesn't seem to have made many personalities who have moved into independent tv."

Is he Luxembourg-biased because he lives in London?

"No. I do an awful lot of travelling and I don't think there are many commercial djs with ambitions to get on Radio 1 who haven't sent me tapes.

"I think the pirates took more chances than modern ILR managers. After all the only real training is broadcasting five days a week. Another way that the pirates were like Luxembourg was in the community spirit they had.

"But then the ILR stations have to get the advertising so they can't afford to take too many chances.

"Incidentally," he remarked questioning, "I hear Luxembourg have taken on two new djs this time. Are they expecting us to take another one?"

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IRELAND

Dublin Edison exhibition opened

by IAN McFADDEN

THE IRISH committee of the IFPI gave a reception in the Kilkenny Design Shop in Nassau Street, Dublin, to mark the opening of an exhibition and record fair to commemorate the centenary of recorded sound.

Riobard MacGorain, of IFPI (Ireland) has researched the background of recorded sound in this country and found that the invention was introduced to Ireland within two years of its discovery in 1877 by Charles Cros in France and Thomas Edison in the US.

A conference of the British Association was held in Dublin in 1879 and one of the items of scientific interest on display when it was in session was phonographic equipment. In 1889 there was a demonstration of the phonograph in the Leinster Hall in Dublin, on the site later occupied by the Theatre Royal. During the demonstration, well known Dublin citizens were invited to come on stage and record themselves on cylinder records, some of which may still be extant. IFPI (Ireland) realises that its material is incomplete and would welcome information about the background of recording in Ireland.

In 1900, the Gramophone

Company began to record Irish artists and the recording sessions were arranged with the help of Pigott's Music Shop, which had been in business since 1823, and held in the old Jury's Hotel in Dame Street, Dublin.

They were issued on seven-inch single-side discs. The Gramophone Company published the first Irish supplement to its catalogue in June 1900. Among the artists recorded at that time was Pat Kinsella, a notable Dublin comedian of the period. Another was B.W. Pigott, a member of the Pigott family.

The Gramophone Company recorded a number of solo vocal items by Joseph O'Mara, who had a very famous opera at the time, in 1901 or 1902. They included Oehone When I Was Young, from Stanford's Irish opera, Shamus O'Brien, based on a novel by Le Fanu.

In 1904 the French company, Pathe, decided to add an Irish dimension to the catalogue and included singers in the Irish language.

In 1905 the Gramophone Company issued the first recordings of John McCormack on ten-inch discs, which had been in use since about 1901. Harry Plunkett, the

Dublin baritone, was also recorded around that time. In due course the Edison Bell Company also added Irish material to its catalogue.

The first Irish recording company appears to have been Harris's of Dublin — the "talking machine company" — later to become the Hibernia Record Company. In conjunction with a German company, Homophon, Hibernia released its records with a distinctive green label, the design of which included a shamrock motif.

The Vocalion label came into circulation after the first World War and Jean Nolan, a Dublin soprano, was one of the artists recorded. Vocalion also produced what was perhaps the first recorded Irish language course.

It was at this juncture that the Columbia Company became involved in Ireland, promoting its popular-priced Regal label, artists included Gerald Crofts and Walter McNally, who recorded in the United States. Columbia was taken over by the Gramophone Company in the early-Thirties.

Then two labels of German origin appeared, Scala and Parlophone.

And it was Parlophone which had the honour of producing the first really successful recordings of comedian Jimmy O'Dea, who had previously been issued on the Imperial and Hennessy labels.

Jimmy O'Dea's Parlophone records were made about 1929 in the AOH Hall, Parnell Square, Dublin, and Sixpence Each Way became the label's third best seller in Ireland and Great Britain for several years. Denis Cox recorded songs in Irish for Parlophone and these were later reissued by HMV.

Another label which was operational for a period after 1928 was Dominion, whose catalogue included Teresa Owens, a Dublin soprano.

In the 1927-1931 period HMV issued some recordings by Margaret Burke Sheridan on the company's red "celebrity" label.

Richard MacGorain says that the year 1931 saw a great flurry of activity on the recording scene in Ireland in anticipation of the huge demand for Irish records which was expected during the International Eucharistic Congress the following year. It was with this in view that Columbia recorded the Pro-Cathedral Choir under the direction of Dr. Vincent O'Brien in 1931.

The Gramophone Company established a separate Irish subsidiary in the mid-Thirties. This step seems to have been followed by an energetic drive to record Irish artists, including traditional musicians and singers. Leo Rowsome was among those recorded. Many of the sessions were held in the old Jury's Hotel in Dublin. Dublin baritones Robert Irwin and Michael O'Higgins also had records released.

In 1938 the first of the Delia Murphy records was issued and the series of her recordings which continued to appear during the Forties was one of the factors which led eventually to a renewal of interest in ballads and the ballad style of singing. Maire Ni Scolaí's records, also issued by HMV, drew attention to the quality and beauty of traditional songs in Irish.

In the Fifties new currents began to stir. Glenside Records was established in 1952. Gael-Linn commenced its record publication of traditional material in 1956. Claddagh Records began to make its contribution in 1963.

In the early Sixties the creative stimulus of Sean O'Riada, the impetus given by the Clancy Brothers and Tommy Makem to the ballad scene, and the impact of the Irish showbands set the Irish record industry on the road to growth and expansion.

SCOTLAND

Revolutionary retailing changes

SCOTTISH TRADE NEWS from ROBIN WALKER

THERE HAVE been revolutionary changes in retailing attitudes in Scotland these past few weeks, changes which must affect record selling as much as they will hit other sections of tradings.

The first is general Sunday opening, the second the advent of the hypermarket. The two are combined at the new 75,000 sq. ft. CWS hypermarket at Morrison Street in Glasgow, a seven-day opening and a successful one. Launched on September 29 in the former SCWS headquarters five minutes from the centre of Glasgow the store has never had fewer than 1000 shoppers in operation at any one time; it attracted over a quarter-million customers in its first two weeks — from as far away as the Western Isles. It is located in an island of demolished dockland, warehousing and slum homes and so there is ample space for car parking. It is opening on Sundays from 11 am and is mobbed by midday as families struggle to operate trolleys through a packed area each floor the size of a football pitch. More important is the fact that the CWS plan two more hypermarkets in Glasgow, one north of the river the other south. Five more hypermarkets are pending and at the planning stages for in-centre and in-suburb locations in Glasgow, where Sunday trading is another major change now apparent. So what is so new about that, the specialists will ask. Most record shops open on Sundays and do useful business on that day.

True, because there was nothing else to do on Sundays making the record specialists the one open haven for spending money. But pubs are opening now in Scotland on Sundays, as well as hypermarkets and all of a sudden there is the fact of plenty of places to spend money, plenty of shops where records are on offer and where there is massive exposure to families, doing shopping for a month ahead and spending plenty. How far that may hit the specialists remains to be seen, since impact will depend on how many stores open and how fast. General attitude in the Glasgow store trade

is that stores will open on Sundays if the customers want that to happen; more likely is that managements will open because they have to keep up with the new pacemaker the CWS Hypermarket. How far will the specialist shops be hit? That is, again, anybody's guess since it all depends on whether teenagers go to the pub, the club, the hyper or the specialist shop.

Other innovation in retailing in Glasgow — where most of these things start — is the advent of an Argos Catalogue while, in the new Sauchiehall Street Centre Amos is handling a massive range of trade lines and plans further openings in Scotland to supplement 60 in England. Catalogue trading is relatively new in this part of the country and again it is a new element hitting at the established outlets.

Other trade changes of the month include a new massive store for John Menzies within the Sauchiehall Street Centre in Glasgow planned for opening in early November; Boots is also moving into a very big new store on what was at one time a House of Fraser store, Muirhead and Sons, opposite the new Centre.

Also within the Centre are two new House of Fraser stores, an Arnotts and a Dalys store, both moved into this one location from bigger sites on Sauchiehall Street. These vacated sites are now to be redeveloped and among the name indicated for one of them is W. H. Smith. They already have booked a site on Princes Street in Edinburgh and so there is every prospect ahead that a battle of the giants is on the way. All of this activity is interesting in that Sauchiehall Street was the Great White Way, the music, dancing, singing and theatre centre of Scotland for more years than can be remembered. It all went sour with the virtual collapse of the street, but it is on its way back as THE entertainment and action centre of the city and trade firms will be very much involved.

Other retail changes of the month include a Boots application for a new store in High Street, Dunfermline.



The Clancy Brothers and Tommy Makem in the early sixties; they gave impetus to the Irish ballad scene.

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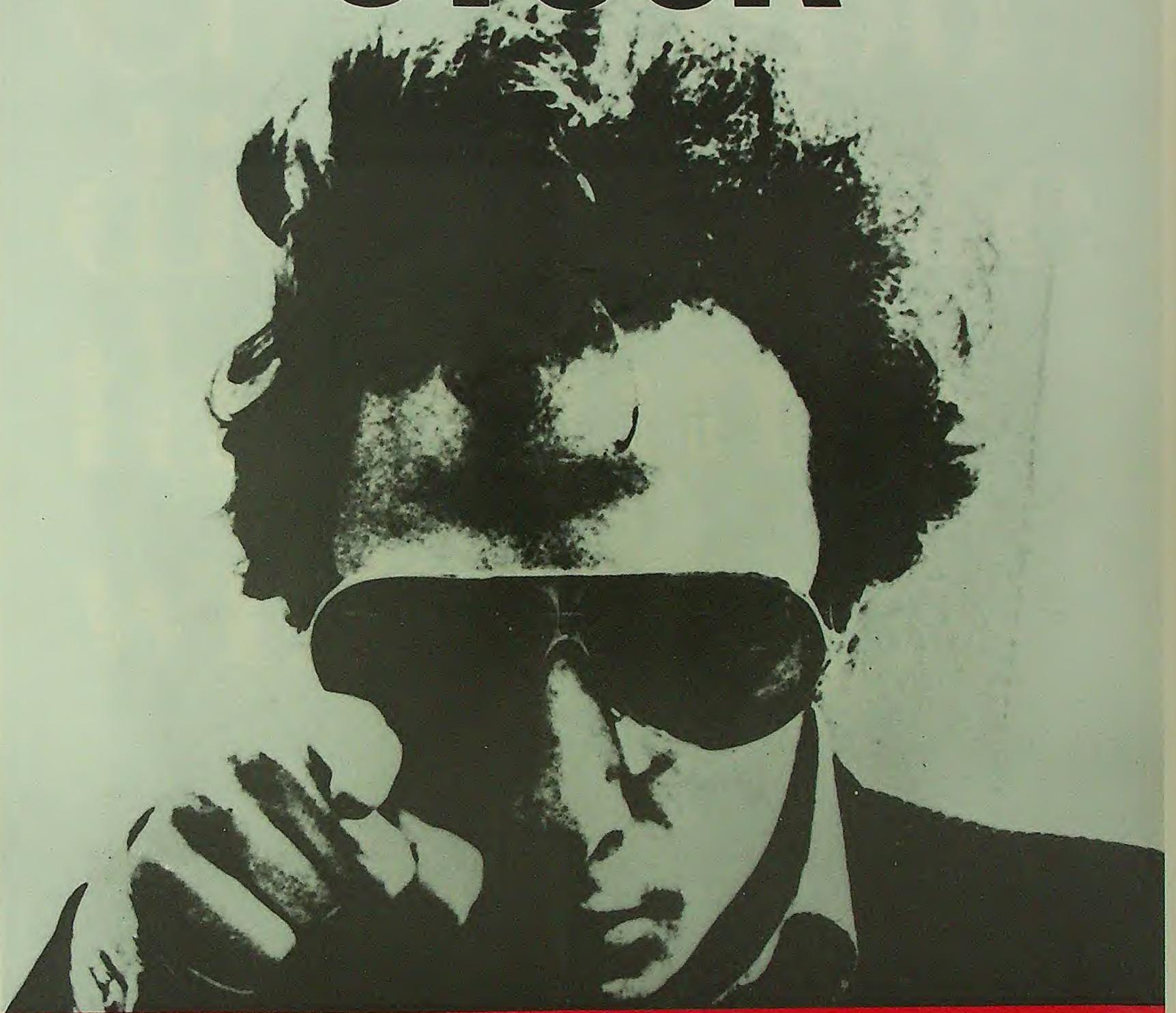
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14th	MANCHESTER, Palace Theatre	26th	LONDON, Rainbow
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17th	NEWCASTLE, City Hall	29th	BRIGHTON, Dome

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FEATURE

"MY IMMEDIATE past is that I started at Arista in Summer 1975 as assist to Clive Davis for five months, then went to Los Angeles as director of West Coast operations — with the job of establishing an a&r presence, and expanding and promoting the careers of artists. We developed quite a large roster. I had joined Arista in its early days when we only had 20 artists, but in the year I was at LA we built it up to a point where half the roster was in California and the other half split between New York and Europe. Davis kept in close contact, spending one week out of every five at LA.

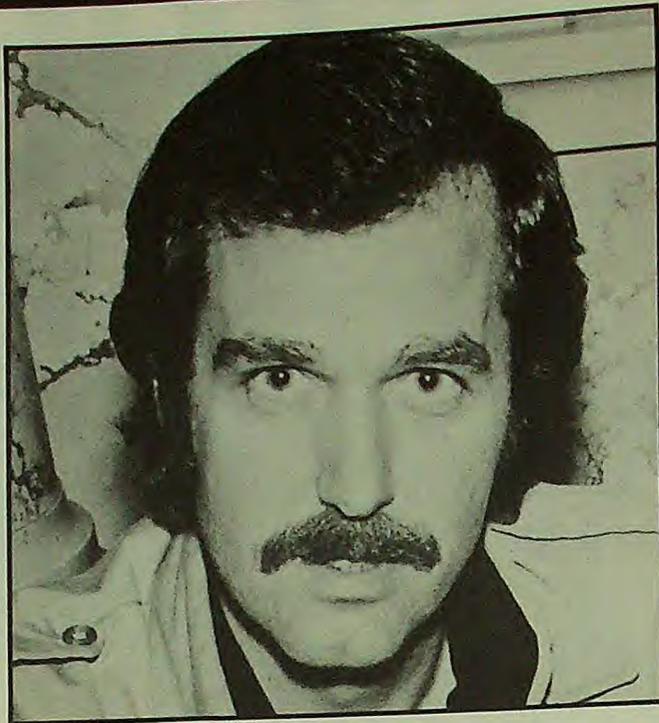
"In Arista there are none of the usual voids between New York and offices elsewhere in the States, nor between the US and UK offices. Because of Clive's presence we have probably signed more artists than any major." When talking of Arista Buziak will more usually speak of the company as a whole than automatically refer only to the British arm; he agreed that not only he but the other Arista executives thought of the company as a unit, albeit one which was spreading itself across the world. It was the company's total growth which he quoted when attempting to place Arista in the record industry hierarchy. "Arista grossed 42 million dollars this year; next year it will probably be 60 million, and in the following year I believe we will be equal to all but the biggest majors."

Predictably, Arista's long-term planning takes a corporate view. "We have no really specific long term plan for Arista UK. All we executives understand the growth pattern of the whole company. We brought the Arista name forward and dropped the Bell name in the UK because we were becoming known worldwide as Arista, and it only makes sense to have continuity." The importance of the UK company to its parent in America he firmly stated to be as a talent source. "We are really an artist-oriented company; we pride ourselves on making careers as opposed to just hit records, and we have put a lot of care and time into launching some artists. Barry Manilow and Melissa Manchester were the only two artists kept by Clive when he took over, and we had to work hard on Manilow to make him one of the biggest male artists in America."

For all the importance of the UK as a talent source, Buziak agreed that the British roster might not appear to be given the importance — as separate and different from the company's complete roll of acts — that other UK subsidiaries of US companies award their home-grown artists. However, his attitude to a&r was very clear. "My intention is not just to sign artists, break them in the UK and then try to break them in America, but to sign them here for America. An example of what happens can be seen with the new Kevin Lamb album. This is an English artist, who has made a sensational first LP — primed for the US market and to be released there first. We have another album by Roy Hill — with Gus Dudgeon producing — which I am personally taking to America to play to each of the executives there individually. We do of course sign artists for Great Britain. For instance, our new wave signing, The Secret. Here we had 20,000 advance orders from one-stop and dealers; in America there is really no new wave although I personally have been a fan since seeing Status Quo in Glasgow five years ago. In fact, as a promoter, before I ever joined a record company, I booked the MC5 in Detroit.

"There will be expansion in UK a&r. I think the people we have now are incredible. My work in a&r since I came here has been based on my strong belief in dealing with professionals. One of the things I felt we did not have at first was the

NUMBER ONE son to Clive Davis when he took over at Arista, then sent as foster father to rear the company's West Coast operation rapidly from healthy infancy to strapping adolescence, Bob Buziak is currently tackling his third family assignment, as head of Arista UK. Although he moved in around June last year Buziak officially took the title of UK managing director in the September, and so has been steering the British activities for just over a year. In that time there have been marked changes in the internal organisation and in personnel, and as an md whose interests clearly lie in the a&r direction Buziak has also helped personally to shape the UK roster. Throughout the developments of the last 13 months Buziak has, as far as the industry at large is aware, worked in silence. Now that his first anniversary is past and the first major task that he came here to do is, he feels, satisfactorily close to completion, Buziak has discussed himself, his aims and achievements, and particularly his role as the American head of a UK subsidiary.



by TERRI ANDERSON

Buziak's first year: how is Arista's UK branch shaping up?

right association with exactly the right managers, producers and agencies. It is something I have attempted to put right — to work with people who can build the careers of artists. Also, my associations are far and wide in the States; I know the important people in that field personally because they are my peer group. We were friends when they were young agents and I was just an a&r man, and now we have all moved up the tree but are still friends."

'My intention is to sign artists here for America'

For all the closeness of the UK company's ties with the American operation, Buziak stressed, he and his executives here make their own decisions. "I would not say that I have less leeway than my counterparts in other subsidiaries, like CBS or RCA. I seldom call Clive; I have autonomy to sign anyone or make any decision.

"It was my decision to set up the sales force, and I had talked to Terry Ellis about it before I came here. He is a friend and gave me a lot of insight about the UK market. We saw that both our UK companies had similar development and were similarly suffering from lack of one-to-one contact with the retailers, so the idea of a joint sales force was formed then.

"After I had settled in here I looked at our loss of market penetration and at our relationship

with EMI. Then we joined with Chrysalis, which has a personality style and product which meshes well with our own. At around the same time we did a new pressing and distribution deal with Phonodisc which we are very pleased with."

The setting up of a sales force was one of the specific moves Buziak had in mind when he took the UK post but there was another of immediate and possibly greater importance. "I spent my early months here reorganising company structure. The situation which existed, where eight different directors were reporting directly to one managing director, did not seem to make any sense. I was having to co-ordinate eight people's work on a day-to-day basis. So, to do what would in America be done by the marketing head, I appointed a general manager to take over that daily co-ordination of all departments — except a&r and finance which still come direct to me. The changes leave me free to move about more, on behalf of the company as a whole. Our international deal with EMI runs for about another 18 months, and then we will re-evaluate. We will eventually take steps to build up Arista internationally ourselves."

Buziak agreed that for most of his first year here he may have appeared to be taking a back seat; not making a point of being seen to be involved in image building for himself or the company. "I could not be as active as I wanted to be during this time. I had anticipated spending my first 18 months restructuring and rebuilding, but I was fortunate enough to be able to escalate our involvement with Chrysalis and to find and employ some very talented

people in a short time — so the main part of the plan has been accomplished in only about a year. Doing all this certainly took a lot of my time.

"I am now coming out of that kind of seclusion and getting involved in a&r as I want to — with such projects as Gary Lyons producing Lamb, with Dudgeon producing Hill, (an album that the

'In six months the sales force will have become a major factor in breaking out artists'

US company wants to release simultaneously) and with the Urgent production deal which has brought the Pleasers to the label. As you see the US company is taking a major interest in promoting some of our artists. Then there have been deals where I have been involved in getting artists for the US company although we have not signed them here. Many other things are on the move — the George Benson single, Patti Smith, our new signing Micky Jupp, and we have great hopes of the Secret single. All this has started coming together through the contribution of the people here, and the sales force."

Assessing the effectiveness of that sales force after only a short period in operation Buziak was able to quote a success rate 20 per cent in excess of projected target in only its second month. He added: "I know that in six months it will have

become a major factor in breaking out artists."

Asked to describe the way US executives of the company see the UK operation he replied that, financially, the view must be that a UK company of Arista's size could not really be expected to be a major profit-maker in UK sales. "We are into some profit, but mainly this is a beachhead for Europe, and a company for acquiring talent." The differences between working in a UK market after experience of the American one were, he agreed distinct, but he felt that the British market would move in the same direction as the American before too long. "A few years ago you had a market place in the US where, say an Allman Brothers LP would stay in the chart for a few weeks and eventually go platinum. Chicago had nine one-million sellers, a great achievement for a record company.

"Then there was a sudden change. Chicago's 10th album sold four million. Others sold more. Manilow in the last fiscal year sold six million in current and catalogue product. The top end of the market place in America has exploded, and is now huge. Primarily it is due to the availability of records through penetration of the market place by rack jobbers; records are now on sale in the most unorthodox places — in chemists, supermarkets, garages, everywhere — making the disc so available that it is almost impossible to pass it up. Also there was a huge expansion of ownership of hardware in my age group, and the children of that age group are now of record buying age. Then there is FM radio which has educated and broadened people's musical tastes in America to an enormous degree. America also has large areas where there can be regional breakout.

"I feel that if the UK continues to stabilise its economy, if wholesalers and rackers continue to expand as they are doing, and if the vitality of new wave continues to push the market as a whole, the same could happen here as in the US; we could start to sell records in very big numbers. Don't forget the relative sizes of the markets — for an artist to sell one million here would be the equivalent of selling four million in America. So we know the market place is here, it is a question of what we can do to use it."

Experience in the American record industry has, Buziak felt, been of great help to him here. "It gives me great insight into the UK market. After starting as a car designer at Fords I moved into running discos, then did promotion, then worked as a pluggler and later went to work for a Detroit record distributor. I went to Mercury as a promotion man then I set up CTI's West Coast operation, and then went to Capitol where I became executive assistant to Al Coury who was in charge of the company's creative side, before moving to Arista. Working in all branches of the industry there has been a great help to me here."

However, he admitted that experience of the sophisticated marketing and promotion methods in the US in contrast with the relative lack of aggression in British marketing — in a much smaller market — made for a certain amount of frustration. "Yes, it is sometimes frustrating. For instance I am not a great luncher, and that seems to be an institution in business here. It seems a great waste of the working day — and my day starts and ends when it needs to, often going on very late because calls to and from America start around 3 p.m. and just go on.

"As regards aggression I think the British industry should take note of the aggressiveness in the new pop music and apply it to business. I have been able to find people with the right kind of aggression to work

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FEATURE

'We know the market place is here. It's a question of what we can do to use it'



PICTURED AT the time the Tandem sales force was announced are (left to right, seated) Chris Wright, chairman of the Chrysalis group of companies and Elliot Gouldman, executive vice president of Arista Inc. US; and (standing) Buziac Doug D'Arcy, Chrysalis managing director.

FROM PAGE 30
here at Arista, "Where radio promotion is concerned there is of course no comparison with the opportunities in the States. But I am a very adaptable person — this is the seventh city I have lived in and the energy I have been putting into restructuring Arista has kept me occupied.

"There is, however, one thing which above all I find difficult here. My pet grouse, and it is something which could drive me from this country, is the chart system. We in the record companies know what we are selling and know pretty well what our counterparts are selling, and there is an absurdity about records going into the Top 30 on 7,000 sales (then sometimes dropping out the next week) while something which has sold 30,000 can just touch the bottom and bounce. I should gladly pay my portion if the

BPI would employ 20 girls to do nothing but ring record shops and get information that could be used to get an accurate computer print-out per day. And the portion I or anyone — according to size of company — would have to pay would not be that large."

'Our reputation for building artists will attract others to us'

Buziak may or may not be driven from Britain in sheer irritation but he revealed that he was not a man to stay in one place once he felt the job he came to do was accomplished. "I like to go in and do things, and when they are finished I like to move on. I would hope that by the time it is

decided that my job here is done Arista UK will have achieved the image it has in the US, of a very concerned company, which works hard on artists' careers. Also it will have a smooth and effective method of selling records through the sales force. Some of the new artists we have signed will have become big names, and our reputation for building artists — not for growing to the size of a CBS with our own factory and distribution — will be attracting artists to come to us, and to use the almost unique chance of having a UK company which is backed all the way by its US company in promoting artists internationally. The fact that Mike Hudson, an Englishman, is now Clive's assistant, and that US executives visit us here for several days at a time shows the strength of the co-operation between the two arms of the company."



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CLASSICAL

Abbado replaces Previn

THE REPLACEMENT for André Previn as principal conductor of the London Symphony Orchestra is to be Claudio Abbado, who at 44 holds the influential post of musical director of La Scala opera house. Confirming the appointment in London Jeffrey Long, the orchestra's public relations manager, told *Music Week*: "We are all delighted." And a telegram of welcome was received from Karl Böhm, the LSO's president.

Abbado, who will take up his duties in September 1979, first appeared with the orchestra 11 years ago and has conducted it an average

of six times a year since then in the Festival Hall. Under the terms of the new arrangement he will probably keep to much the same routine at first, but it is anticipated that he will eventually undertake a number of tours.

The stated reason for Previn's resignation at the expiry of his contract was that he wished to spend more time on his freelance projects (see *Music Week*, September 17). From time to time, however, discordant elements in the LSO's rank-and-file have publicly voiced misgivings concerning Previn's whole approach to projecting a

suitable image for the orchestra. In addition Previn has of late shown physical signs of stress.

As yet Previn has not been offered any honorific title (such as principal guest conductor) and indeed it is understood that any such move would be resented by a significant number of LSO musicians. On the other hand, Previn has guided the orchestra through a difficult transitional stage in its history during his 11 years' association with it, whilst also bringing classical music before many people who might otherwise never have listened to the repertoire.



LAURENCE MYERS (right), director of GTO Films, presents a gold disc to London Philharmonic Choir conductor John Alldis for the Arcade Records album *Sounds Of Glory*.

Abbey concert for Howell 85th

THE CLIMAX of celebrations marking the 85th birthday of the English composer Herbert Howells will take place next Tuesday (8) at a concert in Westminster Abbey, 25 minutes of the schedule being given over to a performance of the Partita For Organ by the young recitalist Stephen Ridgley-Whitehouse.

Howells, who was born in Gloucestershire in 1892, has long

been regarded as the doyen of English cathedral composers and was appointed to the staff of the Royal College of Music in the 1920s. His music is not well represented on record; but EMI has issued his *Hymnus Paradisi* and *Concerto For String Orchestra*. Decca has included some of his larger choral music, and Vista is occupied with the complete organ works.

Best-seller claim from EMI

A CONFIDENT pronouncement by EMI that its November release of the Rodrigo Guitar Concerto could become the best-selling classical record of the year is likely to cause a few raised eyebrows amongst rival companies. At least a dozen versions of the *Concierto de Aranjuez* are already in circulation — most notable being a John Williams release by CBS which entered the *Music Week* Top 50 charts last year.

Undeterred, EMI's classical division claims: "This is a classical album that will appeal to all tastes and, with our promotions team taking a special interest, we have a real winner on our hands. Musically and technically this recording is absolutely first-class and has all the makings of a genuine classical 'hit'." The concerto is played by the young guitarist Angel Romero, with the LSO conducted by Previn.

Gurney LP from Pearl

NEW RELEASES from Pearl Records, of Pembury, Kent, are headed by the first LP to be devoted wholly to the work of Ivor Gurney and include both songs and poems (Pearl SHE 543).

The career of Gurney (born 1890) was both meteoric and tragic. After winning a scholarship to the Royal College of Music he enlisted in the Army for the 1914-18 war, but was badly wounded and then seriously affected by poison gas. For a short while he returned to his studies, making several public appearances as a composer of songs, pianoforte music and orchestral works. But his wartime experience proved too much for him and he was eventually

committed to a mental asylum, where he died in 1937.

Vocalists on the record — which retails at £3.59 — are David Johnston and Christopher Keyte, accompanied respectively by Daphne Ibbott and Geoffrey Pratley. The Gurney authority Leonard Clark is the narrator. Songs included are the *Lights Out* cycle, *Desire In Spring*, *Snow*, *In Flanders*, *Black Stichel*, and *Severn Meadows* (19 in all), while Poems include *Up There*, *February Dawn*, *Strange Service*, *I Would Not Rest*, *The Songs I Had* (10 in all).

Pearl Records are currently distributed by Pavilion, CRD, and H R Taylor of Birmingham.

LP profits to cancer fund

PART OF the profits from a new mid-price album released by Deutsche Grammophon will go towards the Cancer Research Fund, it has been announced by Polydor International. Many of the customary fees for the re-released material have been waived by the musicians concerned.

The record, which retails at £3.25,

is a selection of operatic extracts by Verdi, Bellini, Mozart, Bizet, Wagner, and Handel. Orchestras involved are the Berlin Philharmonic/von Karajan; London Symphony/Abbado; Vienna Symphony/Abbado and Röhm; Bavarian Radio Symphony/Kubelik; London Philharmonic/Dutoit; and Munich Bach/Richter.

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CLASSICAL

WEA revives Nonesuch

THE RELAUNCHING of an old label and the promotion of a new one by established companies are among the classical record news likely to make November 1977 a memorable month for record dealers.

At a reception in London WEA Records announced that it has acquired the UK marketing and distribution rights to the Nonesuch catalogue, launched in 1963 as a sister company to Elektra. Over its nearly 15 years Nonesuch has gained a reputation for out-of-the-ordinary repertoire with an emphasis on early classical music and 20th-century American and European works.

An initial release of 50 albums will be released in the UK on Monday (7) in a major campaign given the title of "The Rare, The Unusual, The Unexplored". This first selection is to be taken from the existing Nonesuch catalogue — some of it dating from as far back as 1970 — and will include a small number of new releases.

What is described by the company as "a considerable marketing and sales campaign" will mark the

EDITED by
NICHOLAS WEBBER

releases, which will be supported by national press advertising, and the main emphasis will be on the general public rather than the specialist buyer. Albums will retail at £2.49 rather than £2.99 — the retail price set by Nonesuch's previous distributors, Transatlantic.

Under the new agreement the first 50 records will include the piano rags of Scott Joplin; the Baroque Beatles; the Explorer series containing "ethnic" music from a number of countries; and the more orthodox classical repertoire generally associated with Nonesuch.

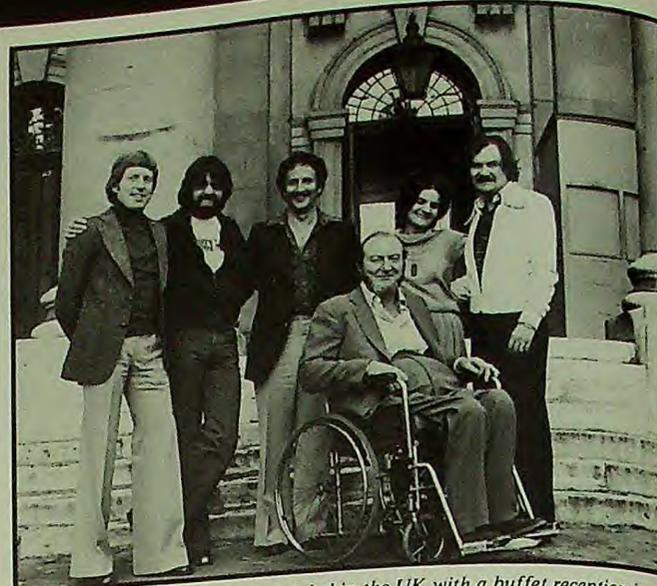
It is anticipated that a further 50 albums will be shipped to the UK in February — 40 Nonesuch and 10 Explorer — and that 14 of these will not previously have been released in this country. Further Nonesuch releases, a company spokesman told *Music Week*, will be due at quarterly intervals.

News of the new label comes from Rediffusion, who have announced the launch of Symphonica — "devoted to recording of major artists made with the Symphonica of London, a hand-picked orchestra of international calibre" — with a six-figure funding by Norton Warburg investments, a City bank.

The first two records — released last Tuesday (1) — are Beethoven's Eroica Symphony (SYM 5) and Debussy's La Demoiselle Elue (SYM 6), both conducted by Wyn Morris. They were produced by Isabella Wallich, engineered by EMI and pressed in West Germany; the retail price is £3.79.

Future releases — which Rediffusion claims, will "balance superlative performances of the standard repertory with recordings of lesser-known works by major composers" — will include: a cycle of Beethoven's pianoforte concerti with Charles Rosen, the first disc to be issued in January; the world première recordings of works by Bruckner and Wagner, to be recorded this month with the Ambrosian Singers for issue next February or March; Mahler's Second Symphony conducted by Morris (December release); and the reissue of Morris's recordings of Mahler's Fifth and Eighth Symphonies which, with the Second, will form the basis of a complete Mahler cycle.

Symphonica Music Ltd was formed by Friedelind Wagner. Isabella Wallich and Wyn Morris to record, develop and promote the Symphonica of London. Projects during 1978 will include concert performances by the orchestra in Holland, Germany and Britain.



WEA re-launched the Nonesuch label in the UK with a buffet reception in the crypt of St. John's, Smith Square, Westminster. Pictured left to right are: Stuart Hornall, Elektra/Asylum director of marketing; David Cliphsham, WEA director of marketing; Mel Posner, president, Elektra/Asylum, general manager; Richard Robinson, WEA deputy managing director; Tracy Stern, director of Nonesuch US; Ian Walker, WEA special projects manager.

New Abbey releases feature Harpsichord continuo playing

TWO FRESH releases from Abbey Records feature harpsichord continuo playing from David Lumsden, director of music at New College, Oxford. He uses an Italian single-manual instrument with two eight-foot sets of strings — a reproduction of a 16th-century instrument built by Schütze of Heidelberg in 1970.

The first (Abbey LPB 712) is a programme of 16th and 17th-century English songs sung by the

noted tenor Gerlad English, with Jane Ryan providing viola da gamba obligato. The rather more unusual second (Abbey LPB 762) is entitled Music For Treble And Consort and is comprised of music written at around the same period, but performed by the Dolmetsch Consort with Michael Criswell, boy treble.

Both records were produced by Lumsden in New College Chapel with Harry Mudd overseeing recording and editing.



Wyn Morris: one of the founders of Symphonica.



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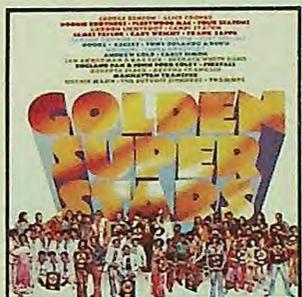
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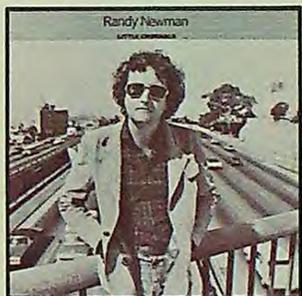
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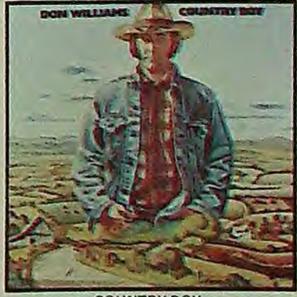
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INTERNATIONAL		
Miles Davis		
A CHRISTMAS ALBUM	CBS 82100	
Barbra Streisand	CBS 63158	
MERRY CHRISTMAS		
Johnny Mathis		CBS 69217
CHRISTMAS PRESENT		CBS 80495
Andy Williams		CBS 62092
WE WISH YOU A MERRY CHRISTMAS		CBS 31546
Ray Conniff		CBS 31600
GOT THE FEELING		CBS 31568
Jeff Beck		CBS 31610
DON'T LEAVE ME THIS WAY		CBS 31705
Harold Melvin		CBS 31522
YOU ARE SO BEAUTIFUL		CBS 31606
Tanya Tucker		CAS 1133
LOVE ME TENDER		SIS 2
Alan Tew Orchestra		
COUNTRY CHRISTMAS		
Various		
THE SECRET OF CHRISTMAS		
Julie Andrews		
SEASONS BEST		
Various		
11 CHARISMA		
PACIFIC EARDRUM		
Pacific Eardrum		
SECONDS OUT		
Genesis		
12 CONTEMPO		
MEAT HEAT		
Ultrafunk		
CLOUDY		
Tamiko Jones		
RICE & BEANS ORCHESTRA		
Rice & Beans Orchestra		
SARA SMILE		
J.J. Barnes		
13 CONTOUR (PICKWICK)		
THE SPINNERS VOL. 2		
The Spinners		
THE SYD LAWRENCE ORCHESTRA		
Syd Lawrence Orchestra		
I'VE GOTTA GET A MESSAGE TO YOU		
Bee Gees		
14 CTI (POLYDOR)		
DUNE		
Dave Matthews		
15 DECCA		
FAERIE SYMPHONY		
Tom Newman	TXS 123 (KTXC 123)	
TIME WILL PASS		
Spriguns	SKL 5286 (KSKC 5286)	
THE DE DANANN		
De Danann	SKL R 5287 (KSKC R 5287)	
THE MAN WHO HATED MORNINGS		
Michael Chapman	SKL R 5290 (KSKC R 5290)	
WINTER IN AMERICA		
Doug Ashdown	TXSR 125 (KTXCR 125)	
SOUNDS PARAGUAYAN		
Los Buenos Paraguayos		
MOR-R 14 (KMORC-R 14)		
SOUNDS HARP		
David Snell Quintet	MOR 15 (KMORC 15)	
SOUNDS SILKY		
Various	MOR 17 (KMORC 17)	
SOUNDS FOR CHRISTMAS		
Various	MOR 18 (KMORC 18)	
THE TED HEATH BAND IN CONCERT		
Ted Heath Band	PFS 4408 (KPFC 4408)	
STAY		
Alma Thibou	PFS 4414	
TODAY - IN THE OLD FASHIONED WAY		
Ronnie Aldrich & The New Big Band	PFS 4417 (KPFC 4417)	
JOURNEY TO THE CENTRE OF THE EARTH		
Tom Baker	ZSW 565/6 (KZSWC 565/6)	
THE SLY CORMORANT		
Brian Patten & Cleo Laine	ZSW 607 (KZSWC 607)	
A CHRISTMAS CAROL		
Dotrice	ZSW 584/5 (KZSW2 8076)	
WOR GEORGIE SONGS		
Various	ECS 2178 (KECC 2178)	
DREAMS & SCHEMES		
George C. Smith	MOR 505	
JACK SINCLAIR'S HIGHLAND WELCOME		
Jack Sinclair	SBE 191 (KSCB 191)	
16 DJM		
LADYKILLER		
Jenny Darren	DJF 20523	
ALIENS		
Horslips	DJF 20519	
17 EMI		
NEWS OF THE WORLD		
Queen	EMA 784 (TC-EMA 784)	
PART OF ME		
Julie Anthony	EMC 3190	
NO DICE		
No Dice	EMC 3198 (TC-EMC 3198)	
SHE'S A LADY		
Tom Jones	EMC 3205 (TC-EMC 3205)	
VERA LYNN IN NASHVILLE		
Vera Lynn	EMC 3203 (TC-EMC 3203)	
ANOTHER TIME, ANOTHER PLACE		
Englebert Humperdinck	EMC 3206 (TC-EMC 3206)	
ZEITGEIST		
Tony Coe	EMC 3207	
ALFALPHA		
Alfalfa	EMC 3213 (TC-EMC 3213)	
FOLK SONGS OF OUR ISLANDS - VOL. 1		
Roger Whittaker	EMC 3214 (TC-EMC 3214)	
THE HANK MARVIN GUITAR SYNDICATE		
The Hank Marvin Guitar Syndicate	EMC 3215 (TC-EMC 3215)	
THE BLACK AND WHITE MINSTRELS		
With The Joe Loss Orchestra	EMTV 7 (TC-EMTV 7)	
20 GOLDEN LOVE SONGS		
Shirley Bassey	NTS 133 (TC-NTS 133)	
CHRISTMAS WITH BRASS		
Helen McArthur/The Whitburn Band & Killermont Young Singers	NUT 6 (TC-NUT 6)	

**STRETCH/LIFEBLOOD**

End Up Crying/Knives In Their Backs/Rock 'N' Roll Hoochie-Coo/Showbiz Blues/Can't Beat Your Brain For Entertainment/Jonah And The Whale/Living On The Highway/Take You Down/Let's Spend The Night Together

Album: **ANCL 2023**



abc Records

**THE FOUR TOPS/THE SHOW MUST GO ON**

The Show Must Go On/Can't Live With Out You/Save It For A Rainy Day/Running From Your Love/See The Real Me/Love Is A Joy/You'll Never Find A Better Man/Candy

Album: **ABCL 5223**

Chiswick

SKREWDRIVER/ALL SKREWED UP (45 rpm)

Wheres It Gonna End/Government Action/Back Street Kids/Gotta Be Young/I Don't Like You/Antisocial/(Too Much) Confusion/Nine Til Five/Jailbait/We Don't Pose/The Only One/Won't Get Fooled Again

Album: **WIK 3**

**THE RADIATORS FROM SPACE/TV TUBE HEART**

Television Screen/Prison Bars/Great Expectations/Roxy Girl/Press Gang/Contact/Sunday World/Electric Shares/Enemies/Ripped And Torn/Not Too Late/Blitzin At The Ritz/Party Line

Album: **WIK 4**

LITTLE BOB STORY/OFF THE RAILS

When The Night Comes/Baby/Little Big Boff/You Make Me Crazy/Dress In Black/Riot In Toulouse/Mister Pap/Nothin Else/Can Give It To Me/'Round The Corner

Album: **WIK 6**

12" E.P.s.**CADO BELLE/THE CADO BELLE EP**

It's Over/September/Play It Once For Me/Gimme A Little Sign **AN 1**

abc Records

**POCO**

Rose Of Cimmaron/Keep On Trying/Indian Summer/Staring At The Sky **ABE 12011**

**THE POINTER SISTERS**

How Long/Going Down Slowly/Yes We Can Can/You've Gotta Believe **ABE 12012**

**THE CRUSADERS**

Put It Where You Want It/Stomp And Buck Dance/Keep That Same Old Feeling/Chain Reaction **ABE 12013**

SINGLES

Cat. No. Artist Title
ANC 1047 THE ADVERTS/Safety In Numbers/We Who Wait

Chiswick

NS 18 SKREWDRIVER, Antisocial, 19th (Nervous) Breakdown

NS 19 RADIATORS FROM SPACE/Enemies/Psychotic Reaction

NS 20 THE AMAZORBLADES/Common Truth/Mess around

NS 21 STUKAS, Klean Living Kids/Oh Little Girl

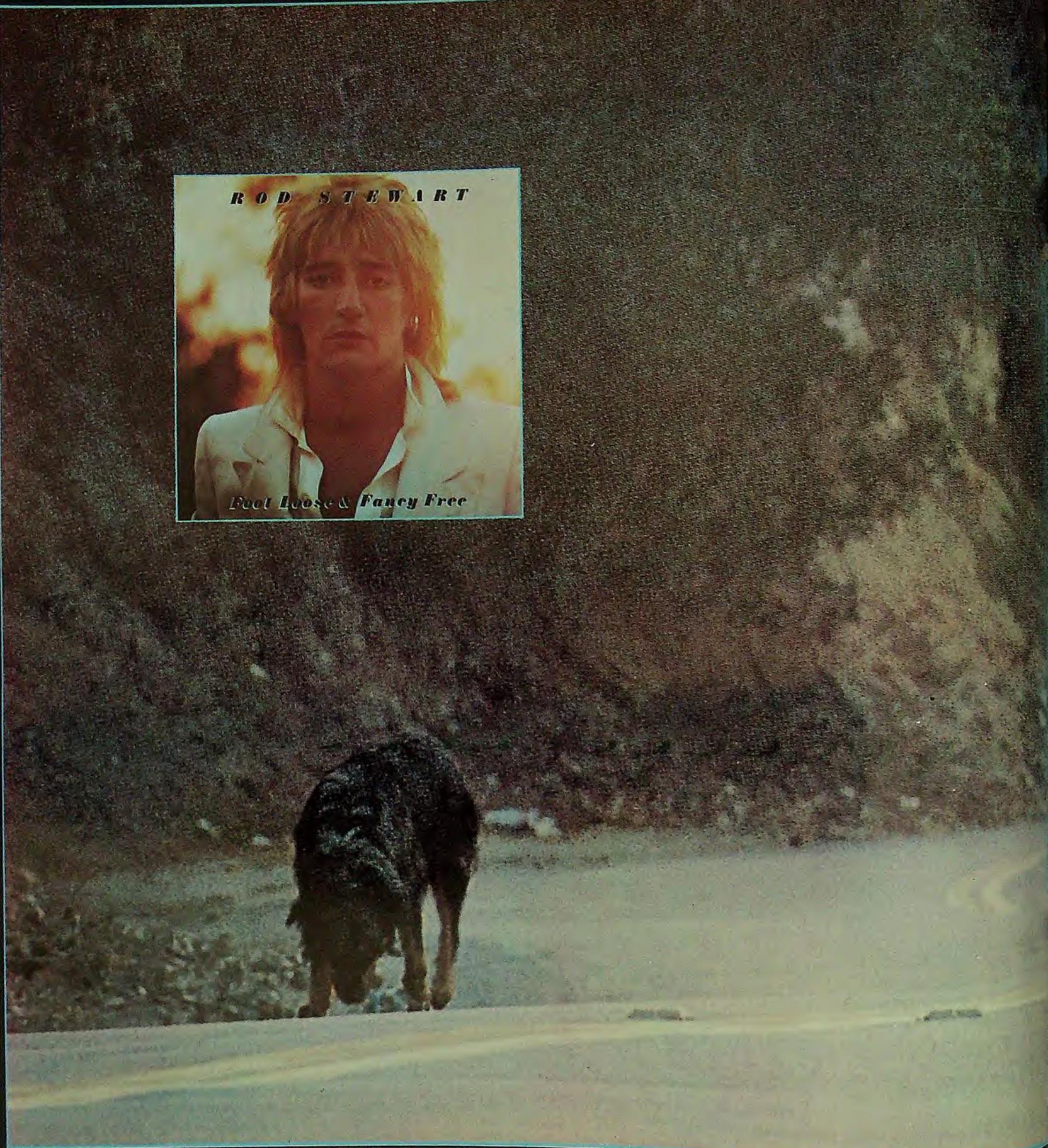
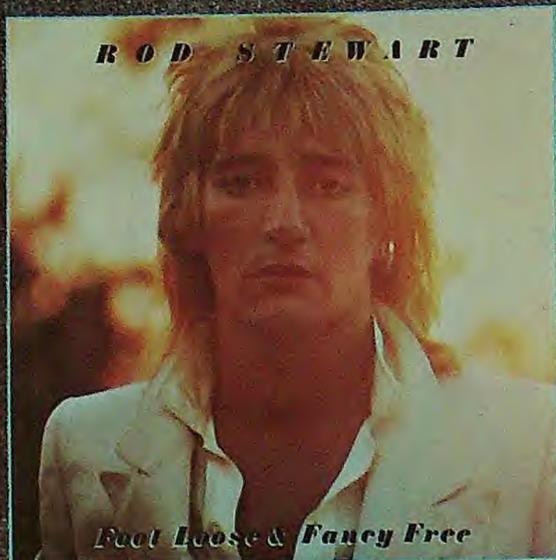
NS 22 JOHNNY AND THE SELFABUSERS/Saint And Sinners/Dead Vandals

NS 23 RADIO STARS, Nervous Wreck/Horrible Breath



ICE 1 KEVIN KITCHEN Silver Dream pt 1 Silver Dream pt 2

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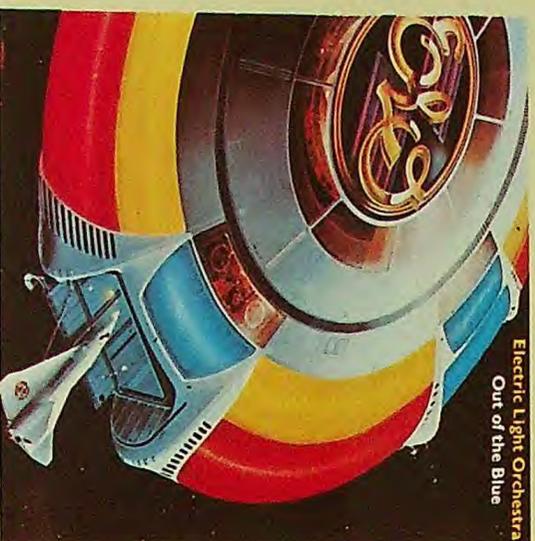
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MUSIC WEEK

WEEK ENDING NOVEMBER 5, 1977

1	2	40 GOLDEN GREATS	Giff Richard	•	EMI EMTVS 6
2	1	20 GOLDEN GREATS	Diana Ross & The Supremes	⊕	Motown EMTV 5
3	17	HEROES	David Bowie		RCA PL 12522
4	8	SECONDS OUT	Genesis		Charisma GE 2001
5	4	NO MORE HEROES	Stranglers	□	United Artists UAG 30200
6	3	HOME ON THE RANGE	Slim Whitman	•	United Artists UATV 30102
7	5	RUMOURS	Fleetwood Mac	□	Warner Brothers K 56344
8	10	THUNDER IN MY HEART	Leo Sayer	•	Chrysalis CDL 1154
9	NEW	LIVE AT THE LONDON PALLADIUM	Bing Crosby		K-TEL NE 951
10	7	OXYGENE	Jean Michel Jarre	•	Polydor 2310 555
11	14	A STAR IS BORN	Soundtrack	•	CBS 86021
12	9	GREATEST HITS	Abba	⊕	Epic EPC 69218
13	6	GOING FOR THE ONE	Yes	•	Atlantic K 50379
14	NEW	THE SOUND OF BREAD	Bread		Elektra K 52062
15	12	PLAYING TO AN AUDIENCE OF ONE	David Soul	•	Private Stock PVL P 1026
16	20	I REMEMBER YESTERDAY	Donna Summer	•	GTO GTLP 025
17	16	LOVE YOU LIVE	Rolling Stones		Rolling Stones COG 89101
18	43	SOUL CITY	Various		K-TEL NE 1003
19	21	PASSAGE	Carpenters		A&M AMLK 64703
20	24	SHOW SOME EMOTION	Jean Armatrading	□	A&M AMLH 68433
21	23	BEST OF ROD STEWART	Rod Stewart	□	Mercury 6643 030
22	45	ENDLESS FLIGHT	Leo Sayer	⊕	Chrysalis CHR 1125
23	15	GREATEST HITS VOL. 2	Eton John	•	DJM DJH 20520
24	11	MOODY BLUE	Elvis Presley		RCA PL 12428
25	39	ARRIVAL	Abba	⊕	Epic EPC 86018
26	13	AJA	Steely Dan		ABC ABCL 5225
27	18	TWO DAYS AWAY	Elkie Brooks		A&M AMLH 68409
28	28	THE JOHNNY MATHEIS COLLECTION	Johnny Mathis	•	CBS 10003
29	NEW	MOONFLOWER	Santana		CBS 88272 (C)
30	26	EXODUS	Bob Marley & The Wailers		Island ILPS 9498
31	25	RATTUS NORVEGICUS	The Stranglers	•	United Artists UAG 30045
32	19	BAD REPUTATION	Thin Lizzy	•	Vertigo 9102 016
33	42	ECHOES OF THE 60S	Phil Spector		Phil Spector 2307 013
34	33	FRONT PAGE NEWS	Wishbone Ash		MCA MCG 3524
35	NEW	MOTOWN GOLD VOL. 2	Various		Motown STML 12070

'OUT OF THE BLUE'



Electric Light Orchestra
Out of the Blue

ELECTRIC LIGHT ORCHESTRA'S NEW DOUBLE ALBUM

ALBUM UAR 100 - CASSETTE 21CK 100
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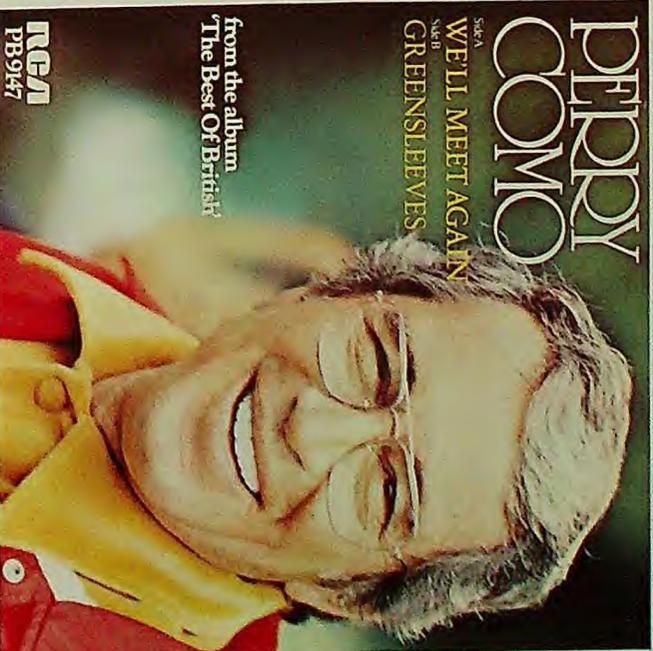
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from the album
'The Best of British'

The single from the album

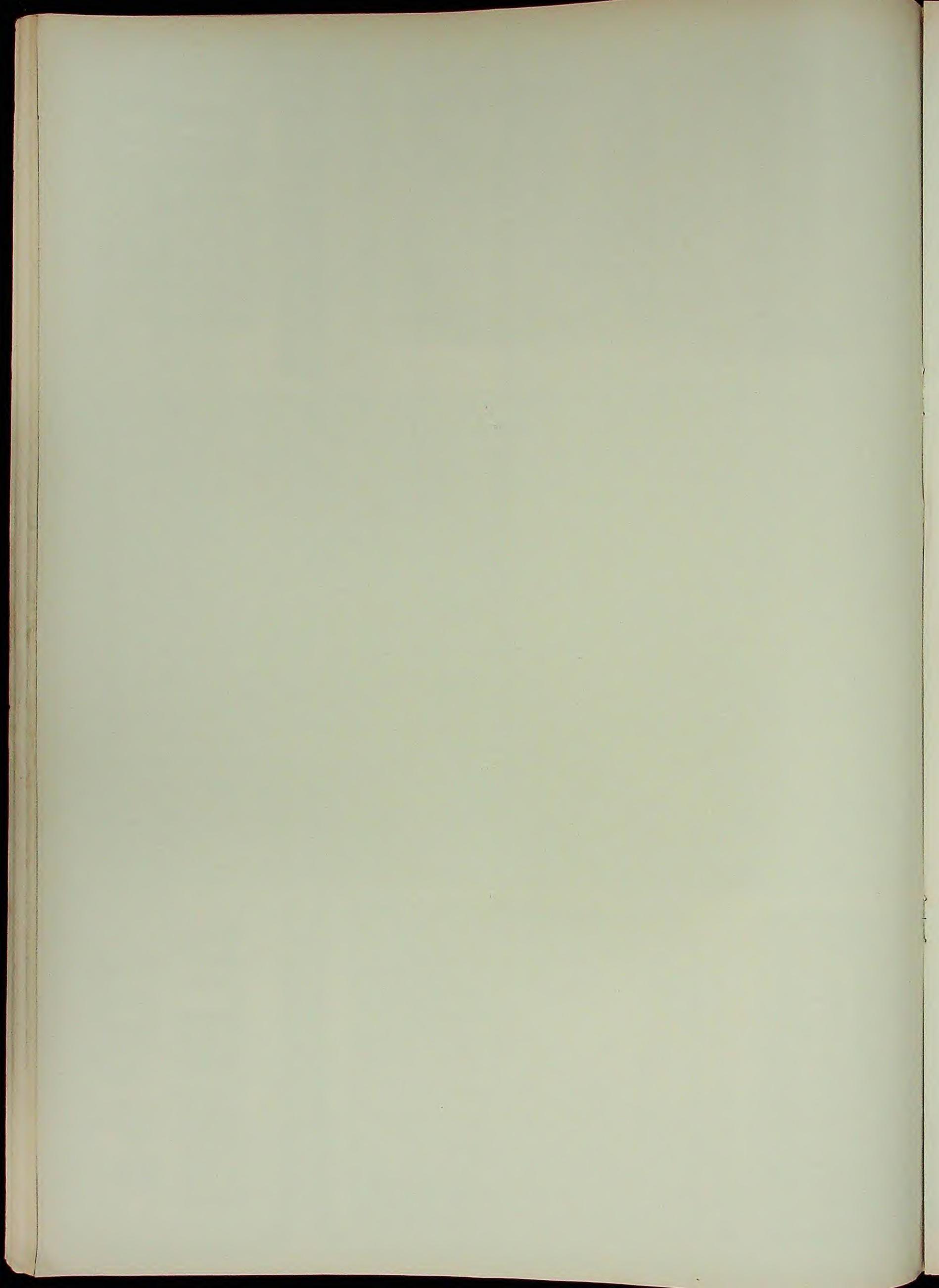
Perry Como's new single: 'We'll meet again.'
From his new album, 'The Best of British.'

RGV1
PB 9147

Simon & Garfunkel Britannia Award Winners



Simon
and
Garfunkel
Bridge
Over



DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: YOU'RE FABULOUS BABE — Kenny Williams (Decca FR 13731)
Tony Blackburn: GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)
Paul Burnett: WITCHFIRE — Bardot (RCA PB 5055)
David Hamilton: DANCIN' PARTY — Showaddywaddy (Arista 149)

Radio 2

ALBUM OF THE WEEK

20 GOLDEN GREATS — Diana Ross & The Supremes (Motown EMTV 5)

Luxembourg

HOT SHOTS

Barry Alldis: HARBOUR LIGHT — Wind Jammer (Elektra K 12264)
Stuart Henry: NASTY NASTY — 999 (United Artists UP 36299)
Tony Prince: CRYING IN MY SLEEP — Art Garfunkel (CBS 5683)
Mark Wesley: THE LA RUN — Carvells (Creole CR 143)
Bob Stewart: I'VE BEEN HURT — Alan Price (Jet UP 36315)

POWER PLAY

SHE'LL BREAK YOUR HEART — Lee Fardon (Arista 141)

ADD ONS

MAGAZINE MADONNA — Sherbet (Epic EPC 5782)
FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
FREE ME — Uriah Heep (Bronze BRO 47)
WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
THE MODERN WORLD — Jam (Polydor 2058 945)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

COME ON OVER — Rubettes (Polydor 2058 943)
I WILL — Ruby Winters (Creole CR 141)
VIRGINIA PLAIN — Roxy Music (Polydor 2001 739)
HIGHWAYMAN — Brotherhood Of Man (7N 46014)
DIDN'T I (BLOW YOUR MIND THIS TIME) — Maxine Nightingale (United Artists UP 36320)
FROM GRACELAND TO THE PROMISED LAND — Merle Haggard (MCA 330)
WITCHFIRE — Bardot (RCA PB 5055)
THE WAY I FEEL NOW — Bay City Rollers (Arista 144)
MERCADÉS — Bob James (Polydor 2058 854)
DANCIN' PARTY — Showaddywaddy (Arista 149)
HELP ME BABY — Rory Block (Chrysalis CHS 2176)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)

BRMB

BIRMINGHAM

ADD ONS

I WILL — Ruby Winters (Creole CR 141)
FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
DAYBREAK — Barry Manilow (Arista 146)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
SHORT PEOPLE — Randy Newman (Warner Brothers K 11034)
RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
WITCHFIRE — Bardot (RCA PB 5055)
MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Brothers K 17029)
THE LA RUN — Carvells (Creole CR 143)
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)

Capital Radio

LONDON

CLIMBERS

MY BABY LEFT ME — Slade (Barn 2014 114)
KEEP DOING IT — Showdown (State STAT 63)
GEORGIA BAILEY — Noosha Fox (GTO GT 106)
DEIRDRE — Bruce Johnston (CBS 5703)
DANCIN' PARTY — Showaddywaddy (Arista 149)

PEOPLE'S CHOICE

IT'S A HEARTACHE — Bonnie Tyler (RCA PB 2057)

TOP ADD ONS

- 1 DANCIN' PARTY — Showaddywaddy (Arista 149) R1, CR, PR, C, BR, D, N, T, TV, RT, P, V, Hb.
- 2 SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325) R1, CR, PR, C, BR, RC, F, SS, TV, V, Md, B.
- 3 YOU'RE FABULOUS BABE — Kenny Williams (Decca F 13731) R1, M, H, SS, P, Md.
- 4 WITCHFIRE — Bardot (RCA PB 5055) R1, C, BR, F, B.
- * 5 = ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699) CR, B, M, PS, V.
- 5 = THE WAY I FEEL NOW — Bay City Rollers (Arista 144) PR, T, SS, TV, RT.
- * 5 = LOVE OF MY LIFE — Dooleys (GTO GT 110) RC, T, F, Md, Bb.
- 5 = THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948) RC, F, P, V, B.
- 5 = IT'S SO EASY — Linda Ronstadt (Asylum K 13100) B, M, F, PS, V.
- 5 = BROKEN WINGS — Chris de Burgh (A&M AMS 7320) B, RC, PS, P, Md.
- * 5 = SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025) C, RC, SS, RS, P.
- 5 = GOODBYE BABY HELLO — Wishbone Ash (MCA 327) PR, C, B, M, T.

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

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: BROKEN WINGS — Chris de Burgh (A&M AMS 7320)
Dave Lincoln: THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
Phil Easton: FREE HAND — Gentle Giant (Chrysalis CHS 2181)
Mark Jonez: GOODBYE BABY, HELLO — Wishbone Ash (MCA 327)
Chris Jones: IT'S SO EASY — Linda Ronstadt (Asylum K 13100)
Brian Cullen: GET CRAZY WITH ME — Ray Stevens (Warner Brothers K 16929)
Norman Thomas: ONE THIRD LOVE, TWO THIRDS PAIN — Al Sharp (GTO GT 108)

ADD ONS

WE JUST DISAGREE — Dave Mason (CBS 5722)
WILLOW — Joan Armatrading (A&M AMS 7316)
ROCKCOLLECTION — Laurent Voulzy (RCA PB 8067)
PLANTATION BOY — Boney M (Atlantic K 11020)
ANYTHING FOR YOU — Flintlock (Pinnacle P8 849)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
Steve Jones: SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
Richard Park: RUN BACK — Carl Douglas (Pye 7N 46018)
Tom Ferrie: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
Brian Ford: HALFWAY TO PARADISE — Nick Love (Stiff BUY 21)
Bill Smith: BACK IN LOVE — L.T.D. (A&M AMS 7319)
Doug Donnelly: WITCHFIRE — Bardot (RCA PB 5055)

CURRENT CHOICE

I WILL — Ruby Winters (Creole CR 141)

ADD ONS

DISCO BEATLEMANIA — D.B.M. (Atlantic K SAM 82)
DANCIN' PARTY — Showaddywaddy (Arista 149)
GOODBYE BABY HELLO — Wishbone Ash (MCA 327)
WHITER SHADE OF PALE — Procul Harum (CUBE BUG 77)

Downtown Radio

BELFAST

HIT PICKS

John Paul: THE LA RUN — Carvells (Creole CR 143)
Trevor Campbell: ONE THIRD LOVE, TWO THIRDS PAIN — Al Sharp (GTO GT 108)
Candy Devine: LOVE OF MY LIFE — Dooleys (GTO GT 110)
Cherry McIlwaine: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
Hendi: CINDERELLA — Billy Brown (CBS 5079)
Eddie West: DANCIN' PARTY — Showaddywaddy (Arista 149)
Lawrence John: THE LONELIEST OF CREATURES — Klaatu (Capitol CL 15947)

DOWNTOWN ADD ONS

WITH YOU — Demis Roussos (Philips 6042 333)
BROKEN WINGS — Chris de Burgh (A&M AMS 7320)
MY BABY LEFT ME — Slade (Barn 2014 114)
LIGHTNING STRIKES — Real Thing (Pye 7N 46025)
THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
WHITER SHADE OF PALE — Procul Harum (Cube LBUG 77)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
FROM GRACELAND TO THE PROMISED LAND — Merle Haggard (MCA 330)

Radio Forth

EDINBURGH

ADD ONS

HERO'S REWARD — Bardot (RCA PB 5055)
COME SOFTLY TO ME — Lynne Jones (Ariola ARO 104)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
WITH YOU — Demis Roussos (Philips 6042 333)
ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2741)
THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
READY TO RUN — Wales O'Reagan (Mountain TOP 33)
LOVE OF MY LIFE — Dooleys (GTO GT 110)
DISCO BEATLEMANIA — DBM (Atlantic SAM 82)
TANGO IN SPACE — Space (Pye 7N 25756)
I NEVER BELIEVED IN LOVE — Annie Haslam & Roy Wood (Warner Bros. K 17028)
IT'S SO EASY — Linda Ronstadt (Asylum K 13100)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: I HATE HATE — Danny Williams (Ensign ENY 7)
Roger Moffat: WITH YOU — Demis Roussos (Philips 6042 333)
Johnny Moran: ALL FOR A REASON — Alessi Brothers (A&M AMS 7322)
Colin Slade: GOODBYE BABY HELLO — Wishbone Ash (MCA 327)
Ray Stewart: BABY COME BACK — Player (RSO 2090 254)
Brenda Ellison:
Bill Crozier: I'M HERE AGAIN — Thelma Houston (Motown TMG 1088)
Cindy Kent: MUSIC SPEAKS LOUDER THAN WORDS — Thelma Houston (Motown TMG 1088)

ADD ONS

TWO WEEKS IN SPAIN — Gentle Giant (Chrysalis CHS 2181)

Metro Radio

NEWCASTLE

ADD ONS

GOIN' PLACES — Jacksons (Epic EPC 5732)
ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714)
I HATE HATE — Danny Williams (Ensign ENY 7)
WITH YOU — Demis Roussos (Philips 6042 333)
GOODBYE BABY HELLO — Wishbone Ash (MCA 327)
IT'S SO EASY — Linda Ronstadt (Asylum K 13100)
DANCIN' PARTY — Showaddywaddy (Arista 149)
RAILWAY HOTEL — Mike Batt (Epic EPC 5740)

Radio Orwell

IPSWICH

ADD ONS

BONFIRE — Linda Lewis (Arista 143)
GOODNIGHT AND GOODMORNING — Graham Bonnet (Ring 0 2017 110)
FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
IT'S SO EASY — Linda Ronstadt (Asylum K 13100)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING NOVEMBER 5 1977

ONES TO WATCH

Carole Bayer Sager
"I'd Rather Leave
While I'm In Love"



K112274

Alan O'Day
"Soldier Of Fortune"

PACIFIC
K11025

Suburban Studs
"No Faith"

Pogo
POG-001

Randy Newman
"Short People"



K17034



THE IMPERIALS

ARE BACK WITH A
SENSATIONAL
NEW SINGLE

"WHO'S GONNA LOVE ME"

1	5	NAME OF THE GAME Abba	Epic EPC 5750
2	1	YES SIR I CAN BOOGIE Baccara	RCA PB 5526
3	3	YOU'RE IN MY HEART Rod Stewart	Riva 11
4	2	BLACK IS BLACK La Belle Epoque	Harvest HAR 5133
5	6	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 6059 184
6	13	WE ARE THE CHAMPIONS Queen	EMI 2708
7	4	SILVER LADY David Soul	Private Stock PVT 115
8	15	2.4.6.8. MOTORWAY Tom Robinson Band	EMI 2715
9	8	HOLIDAY IN THE SUN Sex Pistols	Virgin VS 191
10	11	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters	A&M AMS 7318
11	7	BLACK BETTY Ram Jam	Epic EPC 5492
12	10	STAR WARS THEME Meco	RCA XB 1028
13	17	NEEDLES & PINS Smokie	RAK 263
14	12	NO MORE HEROES Stranglers	United Artists UP 36300
15	20	VIRGINIA PLAIN Roxy Music	Polydor 2001 739
16	9	I REMEMBER ELVIS PRESLEY Danny Mirror	Sonet STONE 2121
17	24	FROM HERE TO ETERNITY Giorgio	Oasis 1
18	18	WONDROUS STORIES Yes	Atlantic K 10999
19	16	I REMEMBER YESTERDAY Donna Summer	GTO GT 107
20	21	LOVE HURTS ETC. Nazareth	Mountain NAZ 1
21	26	I BELIEVE YOU Dorothy Moore	Epic EPC 5573
22	36	HOW DEEP IS YOUR LOVE Bee Gees	RSO 2090 259
23	42	LIVE IN TROUBLE Barron Knights	Epic EPC 5752
24	25	HEROES David Bowie	RCA PB 1121
25	29	SHE'S NOT THERE Santana	CBS 5671
26	14	BEST OF MY LOVE Emotions	CBS 5555

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ELTON JOHN'S GREATEST HITS VOLUME II

Out now with ten truly great tracks.
DJH 20520.

27	43	TURN TO STONE Electric Light Orchestra	Jet UP 36212
28	27	ANGEL OF THE MORNING/ANYWAY YOU WANT ME Mary Mason	Epic EPC 5552
29	34	LOVE BUG Tina Charles	CBS 5680
30	19	WAY DOWN Elvis Presley	RCA PB 0998
31	23	FROM NEW YORK TO LA Patsy Gallant	EMI 2620
32	38	BRICKHOUSE/SWEET LOVE Commodores	Motown TMG 1086
33	NEW	WATCHIN' THE DETECTIVE Elvis Costello	Stiff BUY 20
34	47	BELFAST Boney M	Atlantic K 11020
35	44	THE DANGER OF A STRANGER Stella Parton	Elektra K 12272
36	32	HAPPY DAYS Pratt & McLain	Reprise K 14435
37	NEW	DADDY COOL Darts	Magnet MAG 100
38	NEW	MODERN WORLD Jam	Polydor 2058 945
39	30	GREATEST LOVE OF ALL George Benson	Arista 133
40	41	BOOGIE ON UP Rokotto	State STAT 62
41	NEW	DANCIN' PARTY Showaddywaddy	Arista 149
42	49	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	Beserkley BZZ 2
43	50	MY BABY LEFT ME Slade	Barn 2014 114
44	NEW	SHOO DOO FU FU OOH Lennie Williams	ABC 4194
45	NEW	I WILL Ruby Winters	Creole CR 141
46	22	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman	RSO 2090 251
47	37	WATER MARGIN Pete Mac Junior/Godiego	BBC RESL 50
48	NEW	BABY WHAT A BIG SURPRISE Chicago	CBS 5672
49	31	NEW LIVE AND RARE Deep Purple	Purple PUR 135
50	NEW	GOIN' PLACES Jacksons	Epic EPC 5732

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Phyllis Hyman
Her great single
'Loving you, losing you'
BDS 457
A CAPITAL CLIMBER
from her fantastic new
album 'Phyllis Hyman'
BDLP 4046

Creame
SINGLE
UNLIMITED CITATIONS
HAR 5143

'Baby What A Big Surprise'

NEW SINGLE

5672

AIRPLAY ACTION

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: I HATE HATE — Danny Williams (Ensign ENY 7)
Paul Needle: BROKEN WINGS — Chris De Burgh (A&M AMS 7320)
Stewart Francis: MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Bros K 17029)
Mike Hurley: CAPTAIN KREMMEN — Kenny Everett (DJM DIS 10810)
Peter Levy: GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)

PENNINE RADIO

DANCIN' PARTY — Showaddywaddy (Arista 149)

ADD ONS

IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
WHITER SHADE OF PALE — Procol Harum (Cube 77)
DISCO BEATLEMANIA — D.B.M. (Atlantic SAM 82)
ANYTHING FOR YOU — Flintlock (Pinnacle P8 449)

Piccadilly Radio

MANCHESTER

ADD ONS

DANCIN' PARTY — Showaddywaddy (Arista 149)
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
WE JUST DISAGREE — Dave Mason (CBS 5722)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144)
FRONT PAGE NEWS — Wishbone Ash (MCA 326)
GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: Broken Wings — Chris de Burgh (A&M AMS 7320)
Peter Greig: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
MAKE IT WITH YOU — Whispers (Soultrain FC 0996)
Carmella McKenzie: TILL ALL THE RIVERS RUN DRY — Jon Derek (Decca F 13733)
Brian Day: YOU'RE FABULOUS BABE — Kenny Williams (Decca F 13731)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: WE JUST DISAGREE — Dave Mason (CBS 5722)
Colin Mason: ALL FOR A REASON — Alessi (A&M AMS 7322)
Jon Hawkins: COME SOFTLY TO ME — Lynne Jones (Ariola ARO 104)
Stuart Freeman: I HATE HATE — Danny Williams (Ensign ENY 7)
Phil Fothergill: IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)

ADD ONS

2.4.6.8 MOTORWAY — Tom Robinson Band (EMI 2715)
DON'T LET ME BE MISUNDERSTOOD — Santa Esmeralda (Philips 6042 325)
JESSIE — Vikki Payton (Ariola AHA 504)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
DISCO BEATLEMANIA — DBM (Atlantic K 11027)
THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144)
FRONT PAGE NEWS — Wishbone Ash (MCA 326)
FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
BACK IN LOVE — LTD (A&M AMS 7319)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: DOIN' THE BEST I CAN — Phil Cordell (Prodigal PRD 6)
David Hoare: THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144)

Dave Gregory: DANCIN' PARTY — Showaddywaddy (Arista 149)
Alastair Pirrie: ONE WAY WIND — Cats (Smack)
Ian Fisher: RAILWAY HOTEL — Mike Batt (Epic EPC 5740)
Brian Anderson: HARBOUR LIGHT — Wind Jammer (Elektra K 12264)

ADD ONS

SOFT FALLS THE RAIN: Peter Skellern (Mercury 6008 600)
LIVE IN TROUBLE — Barron Knights (Epic EPC 5781)
LOVE OF MY LIFE — Dooleys (GTO GT 110)
ONLY THE STRONG SURVIVE Billy Paul (Philadelphia PIR 5699)
TURN TO STONE — Electric Light Orchestra (Jet UP36313)

Radio 210

THAMES VALLEY

ADD ONS

SLIP SLIDIN' AWAY — Paul Simons (CBS 5770)
I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)
THE WAY I FEEL TONIGHT — Bay City Rollers (Arista 144)
SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
WE'LL MEET AGAIN — Perry Como (RCA PB 9147)
ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714)
DANCIN' PARTY — Showaddywaddy (Arista 149)
ONLY WHEN I'M LONELY — Jigsaw (Splash CP 16)
IT WAS ALMOST LIKE A SONG — Ronnie Milsap (RCA PB 0976)
DEIRDRE — Bruce Johnston (CBS 5703)

Radio Trent

NOTTINGHAM

ADD ONS

MAGAZINE MADONNA — Sherbet (Epic EPC 5782)
AFTER ALL THIS TIME — Paul Kendrick (Private Stock PVT 121)
DANCIN' PARTY — Showaddywaddy (Arista 149)
RAILWAY HOTEL — Mike Batt (Epic EPC 5781)

Radio Victory

PORTSMOUTH

Radio Victory — HIT PICKS

Chris Pollard: THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
Nicky Jackson: THUNDER ISLAND — Jay Ferguson (Asylum K 13099)
Dave Christian: WE JUST DISAGREE — Dave Mason (CBS 5722)
Andy Ferriss: FAIR GAME — Crosby Stills & Nash (Atlantic K 11024)
Chris Rider: MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Bros. K 17029)
Anton Darby: IT'S SO EASY — Linda Ronstadt (Asylum K 13100)
Howard Pearce: ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
Jack McLaughlin: SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
Dave Carson: DANCIN' PARTY — Showaddywaddy (Arista 149)
Station Special: SHORT PEOPLE — Randy Newman (Warner Bros. K 17034)

BBC Blackburn

HIT PICKS

Jude Bunker: DIDN'T I (BLOW YOUR MIND THIS TIME) — Maxine Nightingale (United Artists UP 36320)
Wendy Howard: DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
Kath Dutton: WHITER SHADE OF PALE — Procol Harum (Cube LUG 77)
Gerald Jackson: LOVE OF MY LIFE — Dooleys (GTO GT 110)
Phil Scott: FALLING IN LOVE AGAIN — Mike Norton Congregation (Pye 7N 46024)
Nigel Dyson: ARE YOU READY FOR LOVE — Patsy Gallant (EMI 2714)
Pat Gibson: SEASONS — Bing Crosby (Polydor 2058 952)
Trevor Hall: YOU'VE LOST THAT FEELING — Righteous Brothers (Phil Spector 2010 022)

BBC Humberside

Records Of The Week

Barry Stockdale: DANCIN' PARTY — Showaddywaddy (Arista 149)
John Howden: SWEET MUSIC MAN — Kenny Rogers (United Artists UP 36325)
Pam Gillard: YOU'VE LOST THAT LOVIN' FEELING — Righteous Brothers (Phil Spector 2010 022)
Dave Sanders: COME SOFTLY TO ME — Lynne Jones (Ariola ARO 104)
Robin Pullford: I NEVER BELIEVED IN LOVE — Annie Haslam & Roy Wood (Warner Bros K 17028)

BBC London

Presenter Picks

Paul Owens: HAPPY DAYS — Pratt & McLain (Reprise K 14435)
Tony Fish: YOUR SMILING FACE — James Taylor (CBS 5737)
Jan Chester: DIDN'T I (BLOW YOUR MIND THIS TIME) — Maxine Nightingale (United Artists UP 36320)
Jenny Thompson: LYIN' EYES — Eagles (Asylum K 13025)
David Kremer: DAY BREAK — Barry Manilow (Arista 146)

BBC Medway

PRESENTER PICKS

Jimmy Mack: MUSIC SPEAKS LOUDER THAN WORDS — Candi Staton (Warner Bros K 17029)
Bernard Mulhern: LOVE OF MY LIFE — Dooleys (GTO GT 110)
John Thurston: LOVE IS BEAUTIFUL — Kamahl (Philips 6037 107)
Mark Seaman: WITH YOU — Demis Roussos (Philips 6042 333)
Toy Valence: I HATE HATE — Danny Williams (Ensign ENY 7)
Rod Lucas: BROKEN WINGS — Chris de Burgh (A&M AMS 7320)
Mike Brill: MAGAZINE MADONNA — Sherbet (Epic EPC 5782)

BBC Merseyside

PERSONAL PICKS

Billy Butler: I'VE BEEN HURT — Alan Price (Jer UP 36315)
Terry Lennaine: I HATE HATE — Danny Williams (Ensign ENY 7)
Bob Azurdia: THE HAPPY GIRLS — Helen Reddy (Capitol CL 15948)
Phil Ross: TWO WEEKS IN SPAIN — Gentle Giant (Chrysalis CHS 2181)

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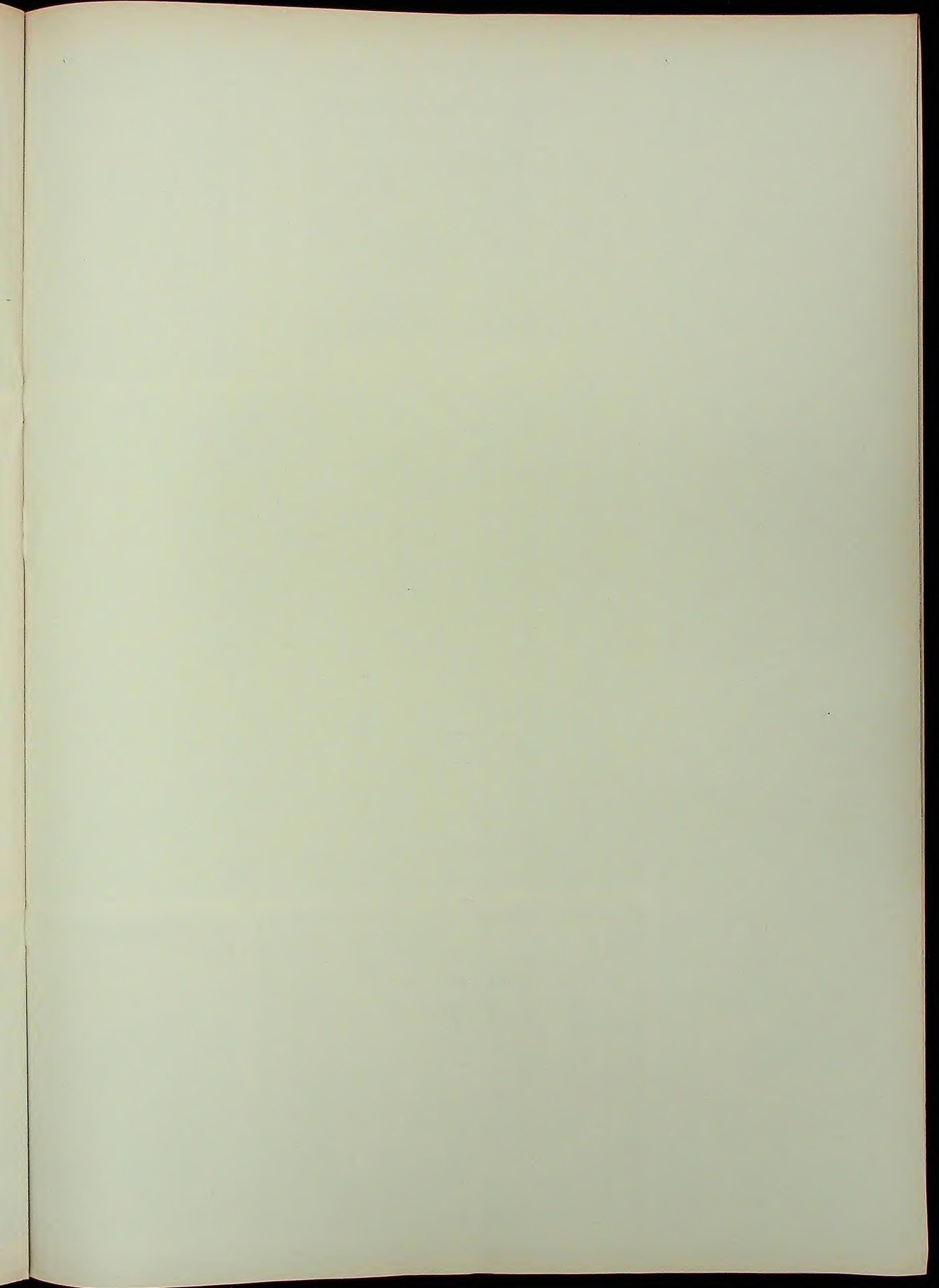
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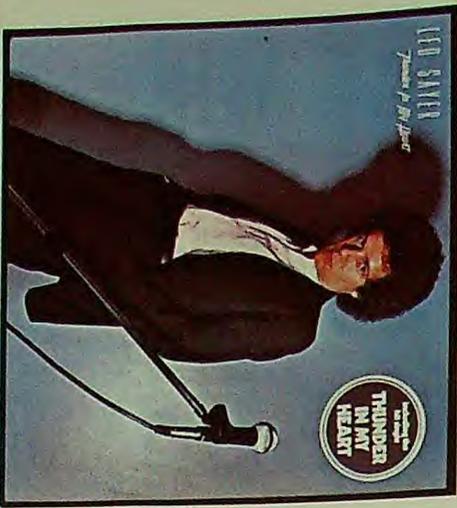


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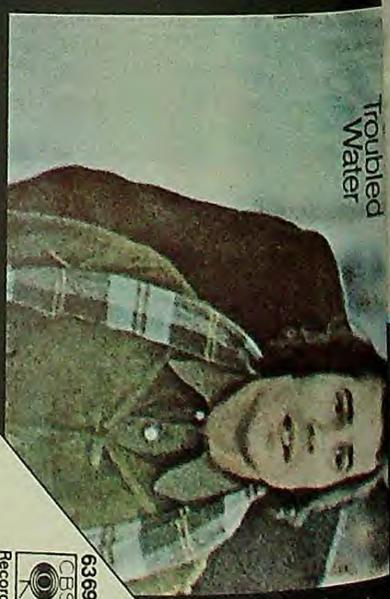


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LEO SAYER

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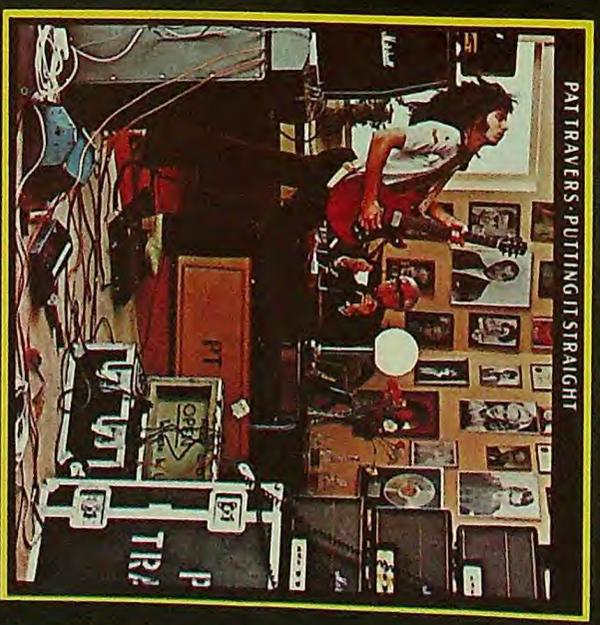
37	36	HOTEL CALIFORNIA	Eagles	Asylum K 53051
38	NEW	NIGHT AFTER NIGHT	Nils Lofgren	A&M AMMLM 80439
39	40	MAKING LOVE AND MUSIC	Dr Hook	Capitol EST 116932
40	30	COUNTRY BOY	Don Williams	ABC ABCL 5233
41	27	BOOMTOWN RATS	Boomtwn Rats	Ensign ENNV 1
42	NEW	LET THERE BE ROCK	AC/DC	Atlantic K 50366
43	31	MAGIC FLY	Space	Pye NSPL 28232
44	52	NEW BOOTS AND PANTIES	Ian Drury	Stiff SEEZ 4
45	38	GONE TO EARTH	Barclay James Harvest	Polydor 2442 148
46	NEW	THE BEST OF BING	Bing Crosby	MCA MCF 2540 (E)
47	50	MOTIVATION	Radio Steve Hillage	Virgin V 2777
48	34	20 ALL TIME GREATS	Comie Francis	Polydor 2391 290
49	NEW	GET STONED	Rolling Stones	Arcade ADEP 32
50	48	THE MOTORS	The Motors	Virgin V 2089
51	22	CAUGHT IN THE ACT	Steve Gibbons Band	Polydor 2478 112
52	59	THE MUPPET SHOW	The Muppets	Pye NSPH 19
53	60	IN FULL BLOOM	Rose Royce	Warner Bros. K 56394
54	51	10 YEARS OF HITS - RADIO ONE	Various	BBC BEDP 002
55	NEW	THE HEARTBREAKERS	L.A.M.F. Heartbreakers	Track 2409 218
56	-	A NEW WORLD RECORD	Electric Light Orchestra	Jet UAG 30017
57	-	DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
58	35	RAIN DANCES	Camel	Decca TXS 124
59	-	SIMON AND GARRUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
60	-	ATLANTIC CROSSING	Rod Stewart	Warner Brothers RVL P 4

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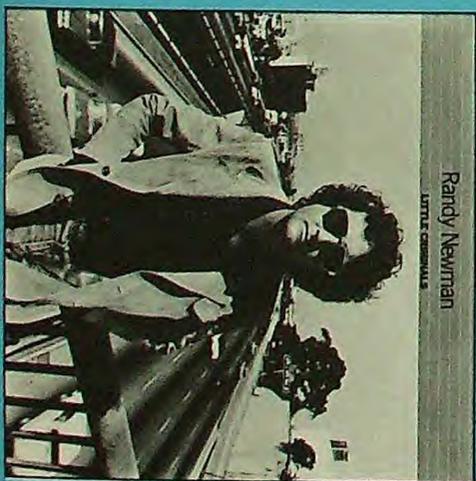
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 RANDY NEWMAN
 HITS BELOW
 THE BELT
 NEW ALBUM
 'LITTLE CRIMINALS'
 K56404



Randy Newman
 LITTLE CRIMINALS



Foot
Loose

& Fancy Free

37 26 HOTEL CALIFORNIA Earles

Asylum K 52051

Troubled
Motor

POP LISTING

FROM PAGE 38

- 20 GOLDEN NUMBER ONES
Various NUT 6 (TC-NUT 6)
- 18 EMI INTERNATIONAL
THREE TIMES A DAY
Meal Ticket INS 3010
- AERIE FAERIE NONSENSE
The Enid INS 3012
- PRIME TIME
Don McLean INS 3011
- 19 ENID BLYTON (PHONOGRAM)
THE FAMOUS FIVE ON A TREASURE ISLAND
Enid Blyton EBLP 1
- SECRET SEVEN
Enid Blyton EBLP 2
- NODDY - FOUR STORIES
Enid Blyton EBLP 3
- THE TWINS AT ST. CLAIR'S
Enid Blyton EBLP 8
- THE NAUGHTIEST GIRL IN THE SCHOOL
Enid Blyton EBLP 12
- 20 EPIC (CBS)
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Rick Nelson EPC 81812
- POINT OF NO RETURN
Kansas EPC 82234
- IN COLOUR
Cheap Trick EPC 82214
- ROUND THE BACK
Cafe Jacques EPC 82315
- ROLLIN' WITH THE FLOW
Charlie Rich EPC 82229
- 20 GREATEST HITS
Johnny Nash EPC 86048
- CHRISTMAS WITH TAMMY
Tammy Wynette EPC 69214
- 21 FANTASY (EMI)
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- ACTION
Blackbyrds FT 534
- 22 GALAXY (PRESIDENT)
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- THE WAG FROM WIDECOMBE
Tony Beard GAL 6013
- 23 GTO
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- 24 HALLMARK (PICKWICK)
SONGS FROM THE OPERA 'EVITA'
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- 24 SYCAMORE
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- ROCK REVOLUTION VOLUME 1
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- THE RESCUERS
Original Walt Disney Soundtrack SHM 936
- 25 HARMONIC (PRESIDENT)
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Thurnscoe Harmonic Male Voice Choir MVC 100
- 26 HARVEST (EMI)
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Babe Ruth SHSM 2019 (TC-SHSM 2019)
- HARVEST HERITAGE 20 GREATS
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- BOULDERS
Roy Wood SHSM 2021 (TC-SHSM 2121)
- SINGLES A'S AND B'S
The Pretty Things SHSM 2022 (TC-SHSM 2022)
- MISS BROADWAY
La Belle Epoque SHSP 4074 (TC-SHSP 4074)
- 27 JET (UNITED ARTISTS)
ALAN PRICE
Alan Price UAS 30133 (TCK 30133)
- FIND THE LADY
Trickster UAS 30132 (TCK 30132)
- 28 MAM (EMI)
SOUTHPAW
Gilbert O'Sullivan MAMS 1004
- NEWS SONGS FROM THE BRIAR PATCH
Tom Paxton MAMS 1005
- 29 MCA (EMI)
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Lynyrd Skynyrd MCG 3525
- BEST OF THE ANDREW SISTERS VOL. 2
Andrew Sisters MCDW 429
- ALL'S WELL THAT ENDS WELL
Man MCF 2815
- THAT CHRISTMAS FEELING
Bing Crosby CDL 8057
- WESTERN AND POP
Buddy Holly & Bob Montgomery CD2M 8055
- I REMEMBER PATSY
Lyretta Lynn TCMCF 2807
- 30 MERCURY (PHONOGRAM)
LIVE AND LET LIVE
10cc 6641 698
- SECRETS
Con Funk Shun 9100 043
- WAITING FOR THE NIGHT
The Runaways 9100 047
- DON HARRISON
Don Harrison 9100 044
- KISSING IN THE CACTUS
Peter Skellern 9109 700
- DISCO DELIVERY
D.D. Sound 9109 606
- 31 MOTOWN (EMI)
BABY IT'S ME
Diana Ross STMA 8031
- RICH LOVE POOR LOVE
Syreets & G. C. Cameron STML 12073
- SLICK
Eddie Kendricks STML 12071
- MOTOWN CHRISTMAS ALBUM
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- 32 MOUNTAIN (PHONOGRAM)
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- 33 ONE-UP (EMI)
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- IN A PARTY MOOD
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- 34 PABLO LIVE (POLYDOR)
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- MONTREUX '77
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- MONTREUX '77
Joe Pass 2308 212 (3108 212)
- MONTREUX '77
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- THE ART OF THE JAM SESSIONS
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- MONTREUX '77
Various 2620 107
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- WURLITZER COMING UP
Lawrence James & Vic Hammett DT 019
- BIT OF BOTH
Harold Smart DT 020
- MARCHES REGIMENTAL VOLUME 2
Various Bands DT 021
- YESTERDAY ONCE MORE
Various DT 011
- TRADITIONAL JAZZ
Alan Elsdon, Johnny Barnes & Roy Williams DT 014
- GAVIOLI MUSICAL CIRCUS
Various DT 015
- MELODIC MANDOLINS
Various DT 017
- 36 PHILIPS (PHONOGRAM)
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- SMILE
Peters & Lee 9109 219
- CHRISTMAS WITH NANA
Mouskouri 6444 575
- GOLDEN HITS VOLUME 1 & 2
Webb Pierce 6625 034
- 37 POLYDOR
ROXY MUSIC GREATEST HITS
Roxy Music 2302 073 (3100 407)
- LIVE
Crosby & Nash 2310 565 (3100 418)
- NON STOP 19
James Last 2371 786 (3150 786)
- BILL FREDERICKS
Bill Fredericks 2383 470 (3170 470)
- SAVE ME
Clodagh Rogers 2383 473 (3170 473)
- THIS IS THE MODERN WORLD
The Jam 2383 475 (3170 475)
- BEST OF JOE SIMON
Joe Simon 2391 311 (3177 311)
- BEST OF GLORIA GAYNOR
Gloria Gaynor 2391 312 (3177 312)
- TREASURY OF FAIRY TALES - VOL. 4
Nerys Hughes 2384 098 (3192 431)
- TREASURY OF FAIRY TALES - VOL. 5
Jenny Hanley 2384 099 (3192 432)
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Robert Gordon PVLP 1027
- GOOD BOY
Dolphin PVLP 1028
- SECOND THOUGHTS
Frankie Valli PVLP 1019
- CISSY HOUSTON
Cissy Houston PVLP 1030
- 39 PVK (PRESIDENT)
SWEET RIVER
Herb Reed & Sweet River SPVK
- 40 RCA
EUROPEAN BRASS
Black Dyke Mills Band PL 25117
- IT WAS ALMOST LIKE A SONG
Ronnie Milsap PL 12439
- THE NATIONAL BRASS BAND FESTIVAL
Various PL 25118
- ME AND MY GUITAR
Chet Atkins PL 12405
- SPIRAL
Vangelis PL 25116
- ELVIS IN CONCERT
Elvis Presley PL 22587
- OPEN UP YOUR HEART
The Whispers PL 12270
- MUSIC INSPIRED BY 'STAR WARS'
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- 41 ROCKET (EMI)
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- SUPERSONIC LOVER
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- 42 RSO (POLYDOR)
SLOWHAND
Eric Clapton 2479 201 (3216 312)
- 43 RUBBER (SELECTA)
OUT OF THE BROWN
Mike Elliott RUB 025
- 43A SATRIL (WEA)
STARDUST
Stardust SATL 4008
- 44 SONET
SMOKING ON THE BOG
Spud SNTF 742
- VERSUS THE INCREDIBLE LA TIME
MACHINE SNTF 743
- The Dillards
SLIDING BY SNTF 734
- Joe Venuti
MEAN WHAT YOU SAY SNTF 735
- Philly Joe Jones
SONGS OF THE GAMBIA SNTF 729
- Various
RAGTIME GUITAR SNTF 133
- Rev. Gary Davis
NEVER TOO OLD TO SWING SNTF 736
- Tiny Grimes & Roy Eldridge
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Buddy Spicher & Buddy Emmons SNTF 741
- SWEDISH FIDDLE MUSIC
Various SNTF 740
- BLUEGRASS BANJO INVENTIONS
Fred Sokolow SNKF 131
- YAZOO BASIN BOOGIE
Stefan Grossman SNKF 134
- 45 SRT
JUST LIKE THAT
Just Like That SRTZ CUS 77070
- CRYSTAL REMEDY
Crystal Remedy SRTZ CUS 77072
- JAGER OOMPAAH BAND
Jager Oompah Band SRTX CUS 77073
- THE BIG WIDE LIVE WORLD OF BIG MIKE NICKLAS
Big Mike Nicklas SRTZ CUS 77075
- THERE BUT FOR FORTUNE
Chevette SRTZ CUS 77078
- THE SONICS
The Sonics SRTX CUS 77079
- MAGIC OF LONDON
Bob Anthony SRTZ CUS 77080
- MAYBE THIS TIME
Lynn Rogers SRTX CUS 77086
- TWO SIDES OF MARK ADAM
Mark Adam SRTX CUS 77087
- MITCHELL & MARTELL
Mitchell & Martell SRTZ CUS 77088
- NORMA CHIPPERFIELD
Norma Chipperfield SRTZ CUS 77089
- LIVE VAUDEVILLE
New Vaudeville Band SRTXNV CUS 77092
- ANN BRISTOL
Ann Bristol SRTZ CUS 77093
- CLAUDE POWELL SINGS FOR YOU
Claude Powell SRTZ 77378
- COUNTRY STYLE
The Maxwells SRTZ 77379
- SHILOH
Shiloh SRTZ 77385
- SMILEY
Smiley SRTZ 77386
- FRANK TEREZI
Frank Terenzi SRTZ 77387
- 46 STARLINE (EMI)
BERT WEEDON'S HONKY TONK 'GUITAR' PARTY
Bert Weedon SRS 5198 (TC-SRS 5198)
- GEORGE - DON'T DO THAT
Joyce Grenfell SRS 5199 (TC-SRS 5199)
- 47 STUDIO TWO (EMI)
KOTO/VIVALDI - THE FOUR SEASONS
Koto New Ensemble TWOX 1062 (TC-TWOX 1062)
- THE VERY BEST OF THE BAND OF H.M. ROYAL MARINES
H.M. Royal Marines Band TWOX 1063 (TC-TWOX 1063)
- CHANSON D'AMOUR
Franck Pourcel & His Orchestra TWOX 1065 (TC-TWOX 1065)
- 48 SUNSET (UNITED ARTISTS)
THE VIKKI CARR COLLECTION
Vikki Carr SLD 503/4 (2TCT 503)
- THE BUDDY RICH COLLECTION
Buddy Rich Collection SLD 505/6 (2TCT 505)
- THE ENGLISH CONCERT
Duke Ellington SLD 507/8 (2TCT 507)
- 49 TANGENT (POLYDOR)
MONGOLIAN MUSIC - VOLUME ONE
Various TGS 126
- MONGOLIAN MUSIC - VOLUME TWO
Various TGS 127
- 50 VERTIGO (PHONOGRAM)
SUPERTRACKS
Various SPORT 1
- LOVE ON THE WIRE
Clover 6360 155
- STREETWALKERS LIVE
Streetwalkers 6641 703
- 51 VIRGIN
NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
Sex Pistols V 2086 (TCV 2086)
- COME AGAIN
Derek & Clive V 2094 (TCV 2094)
- RASTA AMBASSADOR
U'Roy V 2092 (TCV 2092)
- 52 UNITED ARTISTS
POWER AND LOVE
Manchild UAS 30134
- LONESOME ROAD
Doc And Merle Watson UAS 30135
- BRASS CONSTRUCTION III
Brass Construction III UAG 30124 (TCK 30124)
- EQUUS
Original Motion Picture Soundtrack UAS 30136

CLASSICAL LISTING

- 1 FONTANA (PHONOGRAM)
J.S. BACH: VIOLIN CONCERTO'S & HAYDN: VIOLIN CONCERTO
Grumiaux/Leppard 6530 004
- J. STRAUSS: A NIGHT IN VENICE
Heinz Rogner 6530 047
- 2 H.M.V. (EMI)
BEETHOVEN: ROMANCES NO. 1 & No. 2
Wieniawski: LEGENDE
Chausson: POEME
Berlioz: ROMANCE, REVERIE ET CAPRICE
John Pritchard/Yehudi Menuhin/Philharmonia Orchestra SXP 30249 (TC-SXP 30249)
- BERLIOZ: HAROLD IN ITALY
Leonard Bernstein/Donald McInnes/Orchestra National de France ASD 3389 (TC-ASD 3389)
- BERLIOZ: HAROLD IN ITALY
FROM THE FILM 'THINGS TO COME'
Sir Charles Groves/Royal Philharmonic Orchestra ASD 3416 (TC-ASD 3416)
- BRUCKNER: SYMPHONY NO. 9
Carlo Maria Giulini/Chicago Symphony Orchestra ASD 3382 (TC-ASD 3382)
- CELLO SONATAS
Paul Tortelier/Robert Weisz HQS 1398 (TC-HQS 1398)
- CHRISTMAS MUSIC FROM KING'S
Sir David Willcocks/Choir of King's College, Cambridge ESD 7050 (TC-ESD 7050)
- GILBERT & SULLIVAN: THE YEOMAN OF THE GUARD
Sir Malcolm Sargent/Geraint Evans/Owen Brannigan/Elsie Morison/Marjorie Thomas/Monica Sinclair/Pro Arte Orchestra SXDW 3033 (TC2-SXDW 3033)
- HANDEL: MUSIC FOR THE ROYAL FIREWORKS
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Itzhak Perlman/Samuel Sanders ASD 3346
- MONTEVERDI'S CONTEMPORARIES
David Munrow/The Early Music Consort Of London ASD 3393 (TC-ASD 3393)
- PUCCINI: MADAMA BUTTERFLY
Herbert Von Karajan/Maria Callas/Nicolai Gedda/Mario Borriello/Lucia Danieli/Orchestra & Chorus of La Scala, Milan TC-SLS 5015 (SLS 5015)
- RIMSKY-KORSAKOV: THE SNOW MAIDEN
Vladimir Fedoseyev/Irina Arkhipova/Alexander Arkipov SLS 5102
- RODRIGO: CONCIERTO d'ARANJUEZ
Fantasia Para Un Gentilhombre
Andre Previn/Angel Romero/London Symphony Orchestra ASD 3415 (TC-ASD 3415)
- SAINT-Saens
SAINT-SAENS: VIOLIN CONCERTO'S NOS. 1, 2 & 3
Ysaye: CAPRICE AFTER THE STUDY IN THE FORM OF A WALTZ BY SAINT-SAENS
Pierre Dervaux/Saint-Saens/Ulf Hoelscher/New Philharmonia Orchestra ALS 5103 (TC-SLS 5103)
- 5 RCA
BEETHOVEN SONATAS
Harrell/Levine RL 02241
- BRUCKNER: SYMPHONY NO. 4
Gewandhaus Orchestra/Masur RL 25106
- Elgar
ELGAR: SYMPHONY NO. 2
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Tullio Serafin/Victoria de los Angeles/Carol del Monte/Mario Sereni/Orchestra & Chorus Of The Opera House, Rome SLS 5097 (TC-SLS 5097)
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GRISON: TOCCATA
JONGEN: SONATA EROICA
Jane Parker-Smith HQS 1406 (TC-HQS 1406)
- 4 PHILIPS (PHONOGRAM)
BEETHOVEN: SYMPHONY NO. 3/EROICA
L.P.O./Haitink 6500 986
- BEETHOVEN: SYMPHONY NO. 6 "PASTORAL"
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- CHOPIN: WALTZES
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TALENTSCENE

Hoping for an English Renaissance

by VAL FALLOON

RENAISSANCE IS one of the small clique of British bands that has not enjoyed half the success in its home country that it has in the US. In Renaissance's case, this is particularly strange, as the band's brand of music is peculiarly English. Ten years ago, when the outfit was formed by Keith Relf of the Yardbirds, the style was baroque folk. Since then, through various personnel changes, it has, in the past five years or so stabilised the line-up and is now playing a quite different but still very British type of music.

No longer Baroque, the music is what is termed by Americans as symphonic rock. This term is being replaced by art rock, but, as Renaissance's short UK tour indicated, symphonic rock is perhaps the best tag — the band was accompanied by the Royal Philharmonic Orchestra, in an event that was saved from accusations of pretension by the fact that the audience was undoubtedly made up of fans, weaned on the US best-seller *Live At Carnegie Hall*, which also featured symphony orchestra accompaniment.

The members of Renaissance are at a loss for reasons why their US success has not been reflected at home. One could be staggered releases — LPs have in the past been issued here about six months after the American release, which could mean devout fans snap them up on import, so affecting chart status. However, the new worldwide deal with Warner Brothers which distributes and markets the Sire label, should mean an end to gaps in release dates, and, hopefully, a more dramatic indication of album sales.

Renaissance guitarist Michael Dunford is puzzled to discover that most people think the band lives in the US.

"On the contrary," he said. "We are all English, we all live here and we have no intention of leaving." He and bassist Jon Camp have searched long and hard for the reasons behind the disappointing British album sales. "The audiences on this tour were fantastic," said Camp, "though perhaps they were all fans and had already bought the albums in advance. The new one, *Novella*, the first through WEA here was released five months ago in the States and the titles we played from that LP were all recognised by the crowd."

There is also the fact that the band's tour dates here have often been colleges, and that non-college dates have not always been promoted as a tour, rather as a series of one-off concerts.

Added Dunford: "It was the US East Coast radio stations that broke us, mainly WNEW New York. As there are so many specialised stations there, we do have a better chance of airplay. Here the choice is limited to singles, and though we have had singles released, we are looked on as album artists."

He continued, "We were grouped as 'progressive' in the US, along with bands like Genesis. Even *Carpet Of The Sun*, one of our shorter, more accessible songs had little airplay here."

Renaissance has also recorded the theme and incidental music for a tv series, *The Paper Lads*, the title single of which failed to take off here.

Perhaps their British tag of "classical rock" has put rock stations off their product. Both Dunford and Camp dislike that label. "From *Turn Of The Cards* onwards we have been much more of a rock band," said Camp "And *Novella* is a bit more rocky. And the next LP will be tighter and more pushy, though still not necessarily rock."

One of the difficulties that faces a band like Renaissance is the length of the titles performed, as each song is developed to its fullest, with changes of tempo and style, all based on poetic lyrics and with plenty of scope for musical inventiveness, but not exactly something that will get disco audiences up and on their feet.

Dunford and Camp agree. "We have tried to pare down our newer material," sighed Camp. None of the band likes to compromise, but "we are governed by the rules of the machine", Camp added ruefully. "We are not deliberately changing our style — we just happen to be writing shorter songs," countered Dunford.

None of the players is happy with the status quo, nor is singer Annie Haslam, who is now pursuing a solo recording career alongside her work with Renaissance. All of them would, naturally enough, like to be more successful in England. "We

It's always hard to push a hard-to-categorise band, and Renaissance, now firmly established in its niche, cannot categorise itself.

"The trouble is, we all like such varied types of music," said Dunford, who used to play with the Nashville Teens, so has an interest in r&b. But he also shares the other members' tastes for classical, jazz, jazz/rock — such as Weather Report, "which used to be called the New Wave bands", interjects Camp, and West Coast music. And they both love Barbra Streisand. "We've been to see *A Star Is Born* twice," said Camp.

Pianist/keyboards man John Tout listens to a lot of classics as does drummer Terry Sullivan. As a result of this, he is now styling himself as a percussionist, as well as using various effects on the standard rock drum kit, such as playing with his hands. Jon Camp plays his bass like a lead instrument, and is always trying to find bass sounds different



Renaissance: "let's face it, we would like to be successful everywhere"

live here," repeated Camp. "Let's face it, we would like to be successful everywhere."

Next year the band will depart on its first world tour, taking in Europe, the Far East, the States, and perhaps Australia. Success to them means getting the music across to as many people as possible, which has to be reflected in album sales because Renaissance is a very expensive band to run.

"We are continually improving our equipment, and our visuals, and we plough a lot of money back into the band," said Dunford. "We have our own sound engineer — Terry Price — and this recent UK tour was extremely expensive, as we took the orchestra around with us."

Fortunately, the players enjoy work on the road as much as work in the studio. They say they will never become a studio band, which, with their style of complex music, would be an easy way out. But now that they have the symphonic rock tag, they will continue with orchestral backing, though they also enjoy playing as a five-piece. The US dates help, as Renaissance receives invitations to play with established classical orchestras and has a reputation for being the first rock band to play at various classics-only halls. The band has also been invited to supply material for a US radio show and will use tapes from the recent Albert Hall concert. The forthcoming US tour, the third this year will be 11 dates. The first one was three months. Overall, the band plays in the US for about five months of the year, and has only in the past year or so been billed as headliners.

"This has a lot to do with our new manager, John Scher, who is based in the US," said Camp. "He has broken us on the West coast, where before, say, *Ashes Are Burning*, we were very much an East Coast/New York band."

As far as musical influences go, as expected, all the members chip in with ideas. The basis of each song is lyrics by poet Betty Thatcher and Dunford and Camp write most of the music around them.

The varied musical influences must, surely, mean that the individual members of Renaissance are continually champing at the bit, aching to join other bands perhaps, or go off on their own. "No," says Camp firmly. "We are all good friends, we enjoy what we play, and have no intention of going our separate ways. I would very much like to have a side band to indulge my jazz leanings, for example, but there just isn't time. You can't just jam with people, you're either in the studio or on the road, it's a continuous cycle and the ideas you get in either area are put to good use in the other." There are, they claim, no ego clashes.

Annie Haslam, the singer (found through an advertisement in *Melody Maker*) whose five-octave range is Renaissance's greatest asset has found the time to record a solo album, which will be released in the US in October. It is not quite a solo effort — it has been done with friend Roy Wood, and a single, *I Never Believed In Love*, is set for release soon through WEA. "We're doing an Elton and Kiki," quips Annie, whose other great asset is her infectious humour and sense of the ridiculous.

Without this, the singer would no doubt resent being merely one of a five-piece band, a lead vocalist whose voice is also used to great effect as another instrument. She ponders deeply when it is suggested that she might well demand bigger billing. She finally decides not. "I never have been pushed forward particularly," she recalls. "I suppose as the only girl I might be made a bit more of. After all, we

should push everything we have, shouldn't we?"

Annie In Wonderland (the solo LP) might make a few more people take notice. "It's very diverse," she said, "Nothing like my work with Renaissance. It's a bit poppy, and I do things like *If I Loved You* with a balalaika backing. Roy Wood specially learned the balalaika for that track." Though she doesn't use all her five octaves on the album, she does have a go at scat singing and jazzes up Nat King Cole's (and George Benson's) *Nature Boy*. It's the first time she has done a solo LP and she hopes it won't be the last. "But it would be difficult to have two different careers," she says.

She has to treat her special voice with special care. If she is ill, the dates must be cancelled. "I once sang with flu, and ruined my voice for a fortnight," she says. "So I can't take that risk again." For the purposes of preserving her voice she says she would prefer to do, say, two big tours a year, and 90-minute shows, rather than the two hours-plus of the UK dates recently.

Rumour had it that Annie Haslam was once an opera singer, an indication that the extraordinariness of her voice still baffles most people in rock music. "That's quite wrong," she says. "When I decided to be a singer it was as a folk singer. So I had lessons, incidentally from an opera singer, but my first job was in cabaret." The thought of Annie Haslam in silver sling-back court shoes, false eyelashes and a low-cut evening dress singing *Hava Nagila* brought forth more hoots of laughter. The advertisement for a folk soprano in *MM* in 1971 was, for her a godsend. She has not looked back and has yearning for neither the world of the nightclub nor the world of opera. "Though I wouldn't mind doing light opera," she said. Her style has developed within the band. "I used to copy Joan Baez note for note, American accent and all," she said. "I love the music we do in Renaissance and the only instrument I've ever had an urge to play is the harp. I'm quite happy with things as they are."

But she is never happy with what she does. "I do breathing exercises all the time," she said. "But not often enough, I would really like to carry on with singing lessons now, as I tend to shout a lot on stage. I'm continually re-doing tracks in the studio, and on each LP my voice seems to go higher and lower."

What does the opera-singer-teacher think of her pupil? "I don't know — I haven't seen her since then. I only had lessons for nine months. I'd like to look her up and send her some albums, ask her what she thinks."

If all this humility and low-key self-image sounds a bit unbelievable in someone so conscious of a rare talent, it must be noted here that Annie Haslam is practically deaf in one ear. In the studio, she re-records tracks because the playback shows her she is fractionally out of tune. She doesn't know, of course, on stage, and hopes for the best. A planned operation (the third) will, she hopes, repair the damaged eardrum, caused, she says gaily, by sticking a bead down her ear when she was five years old. The two early operations have failed. One can only conjecture at what she will sing like when she has the complete confidence perfect hearing will give her.

Meanwhile, what of the future of Renaissance? All say they would like to write film music. They have been approached to do a full-length US cartoon called *The Last Unicorn*.

"We'd love", says Dunford, "to do *Lord Of The Rings*, or something like that."

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| 18 | Bridlington Spa | 29 |
| 19 | Oxford, New Theatre | 30 |
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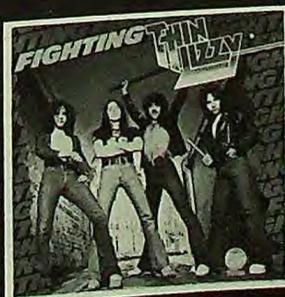
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DECEMBER

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| 4 | Wolverhampton Civic |
| 5 | Leicester, De Montfort Hall |
| 7 | Southampton Gaumont |
| 8 | Cardiff, Capitol |
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TALENTSCENE

Cleo Laine's Silver Jubilee

IN A professional singing career which has just reached the 25 years mark, Cleo Laine is still something of a rarity within the UK recording business. Her standing as a performer home and abroad has never been as high as it is now, yet she has achieved it all totally without the aid of hit records. (her last hit, 'You'll Answer To Me', was in 1954) or frequent exposure via television and radio.

Miss Laine and her manager, Laurie Mansfield, are the first to admit that her career at the start of the Seventies was in danger of reaching stalemate. She had reached the stage where she had a loyal British public, sufficient enough to guarantee full houses wherever she appeared and moderate record sales, but that success had never been allowed to reach across the Atlantic. Yet in the last four years the singer has become one of Britain's major musical exports to the US, beating even Shirley Bassey in the live performance stakes. In the words of one major US music trade paper, "England now has two Queens — Elizabeth and Cleo Laine".

Miss Laine admits: "People think that it was a deliberate strategy to break me in the US, but on the contrary it crept up upon us. I suppose the first major factor in my favour was that I changed agents after having the same one for several years. The problem was that absolutely nothing was happening to my career, so the first thing that Laurie Mansfield persuaded me to do was to go to Australia for some live appearances. I enjoyed it so much that from there it was decided I should go to the US and do the David Frost and Dick Cavett tv chat shows."

She adds: "We decided that as the US is the largest English-speaking community in the world, I should attempt to do something there as a singer. My husband John

THIS MONTH's season at the London Palladium marks Cleo Laine's 25th year in entertainment. It's also her 25th anniversary of marriage to John Dankworth, the man whose musical career has been so closely linked with her own. Here Chris White talks to Miss Laine and her manager, Laurie Mansfield, and describes the remarkable success of the singer in the US — a star without the benefit of a hit record.

Dankworth used a lot of shoe leather in the US going to all the managers and agents trying to persuade them to use me. Quite honestly, he was better known than me because of his composing work, and the fact that he had toured there in 1958/59. The agents only knew Cleo Laine from the stage version of Showboat.

"Eventually John got an interview with one of the leading rock promoters in New York — Ron Delsener. He listened to what John had to say, and then replied: 'I've got you — she's a class artist', whatever that may mean. Delsener then agreed to put me in a concert at the Alice Tully Hall, which is part of the Lincoln Centre, when the night actually came, the place was only about two-thirds-full."

Taking up the story, Laurie Mansfield says: "The concert was, however, an artistic success and one of the major things to come out of it was a rave review in the *New York Times*. That really was an open door to bigger and better things because the Americans take far more notice of critical reviews than the British do. In addition, Cleo's Australian promoter was in the audience that night, and he was so impressed that he said he would promote the next concert at New York's Carnegie Hall."

Miss Laine admits that she was terrified by the thought of appearing

at the famous concert hall, particularly as it was only on the strength of one great review. "My immediate reaction was that we shouldn't do it, but the promoter told me to worry about the music and he would worry about filling the hall. Six months later we managed to do that, mainly by word of mouth, that review, and a couple of chat shows for television. Everything just seemed to fall into place."

Cleo Laine had succeeded against all the odds, US hit records and all the other things which people said were necessary for success were missing — apart from her talent. But she has now appeared several times at Carnegie Hall, always to sell-out audiences, and she has also played concerts at The Greek Theatre in Los Angeles, and also in the Las Vegas show rooms.

Of the latter, she says: "I went there with great trepidation but the audiences really were attentive. I used to push them to the limit, performing certain songs as quietly as possible, to see how quiet the audience could remain."

Co-inciding with her success Miss Laine had signed with RCA Records although the deal curiously enough had been made at the London Curzon Street offices, and not in the States. Previously she had spent several years with Philips, and then made a one-off album for EMI



CLEO LAINE outside Caesars Palace in Las Vegas, scene of one of her latest US successes.

called *Feel The Warm*. "Ken Glancy, of RCA UK had known Cleo from her Ronnie Scott days and we decided to make an LP, 'I Am A Song, for the company,' Laurie Mansfield says. "However that was before her success across the Atlantic, and it seems ironic that not long after Ken Glancy left for RCA in New York, Cleo began to break in the US."

Miss Laine's recent albums have teamed her with some of the major names in popular music. She recorded a Porgy And Bess album with Ray Charles for Crossover Records (Charles' own label) and more recently she has done an album with guitarist John Williams who is also teamed with her for the London Palladium season. In addition Miss Laine recorded an album, *Born On A Friday*, produced by George Martin who had worked with John Dankworth nearly 20 years earlier

on the old Parlophone label. Some people felt that Martin's work with the singer was part of a deliberate strategy to give her recordings more commercial appeal but Miss Laine says that this was not the intention; she and Martin had been talking about working together for some years but had never got round to doing it.

It was in 1952 that Miss Laine started her professional singing career, and appropriately she and husband John Dankworth also celebrate their silver wedding this year. Although she admits that the partnership between she and husband has obviously paid dividends, she adds that in the Fifties she would have been just as happy to sing with Billy Cotton and his band. "I just wanted to sing, not only with jazz bands, I would have even enjoyed working with Edmundo Ross," she adds.

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TALENTSCENE

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"There was no edge to Bing Crosby, he was just a wonderful person. Unfortunately I was in the US for the latter part of his season, and I was unable to be present at his last night. That is something I shall always regret."

Alan Dell

Freelance radio broadcaster who interviewed Bing Crosby for Radio Two three days before he died. "BING LAST recording sessions were for the BBC at Maida Vale on the Tuesday before his death. During the course of singing eight numbers with Gordon Rose and his orchestra, I chatted to him about general aspects of his career, but particularly about the songs that he was singing. He was doing numbers like Feels Good Feels Right, Summer Wind, Nevertheless (I'm In Love With You), As Time Goes By, and Once In A While.

"As a person, Bing Crosby was so gentle — he was always relaxed and charming, and during the BBC session there was never a moment when things became fraught. He was co-operation itself. He did the session dressed very casually and wearing that white floppy hat; afterwards he came into the box to listen to the playback. Crosby really

FEW SHOWBUSINESS and recording personalities have inspired the sort of affection from public and industry alike as Bing Crosby. The Old Groaner's death just over two weeks ago in Spain, only four days after the completed his British concert tour, has brought forth tributes from personalities and business figures throughout the entertainment world. *Music Week* spoke to some of those associates, colleagues and friends who knew Bing during his last few London visits. By Chris White.



was in marvellous voice, and we did everything in one take. He simply ran down a song once during rehearsal, and then performed it before the mikes without any hitch.

"Like all the great performers, Bing seemed to sound even better with age. I don't think that the BBC could have asked for a better session — although it was to be his last ever performance, he just sounded so marvellous"

person who could relate the story was Bing Crosby. I approached him with the idea, and he thought just for a moment before saying he would love to do it. The recordings were done in two sessions, one lasting four hours and the other two and one-half hours. It was the first time that he had ever been involved with anything of that nature before.

"It was interesting to watch him in the studios. He was on his feet throughout the sessions. And he

sessions and they were so completely knocked out by him. They couldn't believe that he had so much control and command of the situation. Another good thing about him was that whenever anything went wrong, he blamed himself. It was never anyone else's fault, and that is what made him such a professional."

Ken Barnes

Producer of Crosby's last album, *Seasons*.

"I WORKED with Bing on several of his most recent albums for United Artists, including *At My Time Of Life* and *That's What Life Is All About*, but the feeling of everyone who worked with him on the *Seasons* LP for Polydor was that it was his finest LP in the later period of his recording career. It was certainly the best that he had recorded in London. The marvellous thing for everyone was that working with Bing Crosby in the studios was like working with a man in his forties rather than his seventies.

"Peter Moore, who did a lot of Bing's musical arrangements on



LEGENDS MEET — Crosby doing a radio broadcast with another of the greats of American showbusiness, Al Jolson, shortly before the latter's death in 1953.

Geoff Milne

Decca producer. "SADLY WE had been having talks with Bing about him recording another album for us, featuring the songs of Noel Coward. He had been performing some of Coward's numbers during his Palladium season, and he was keen to put them down on record. Decca had had quite close associations with Crosby in the last two or three years; we leased a couple of albums from him, including *A Southern Memoir*, and he recorded *Feels Good, Feels Right* while in London a couple of years ago. He also made a three-album box-set for Argo in which he recited the story of *Tom Sawyer*.

"Argo wanted to do something to commemorate the American Bicentennial celebrations, and it seemed a good idea to do *Tom Sawyer* — we all agreed that the only

'Like all performers, Bing seemed to sound even better with age... up to his last session'

didn't just read *Tom Sawyer*, he was actually acting the parts. His voice took on different tones and characters. He put a lot into it and I believe that it comes across in the records. The pity is that he wouldn't allow any cameras into the studios, because it was one of those occasions which was really worth preserving.

"Bing was a marvellous man to work for, and there aren't too many people around who are like that. There were several very young sound engineers working on the Argo

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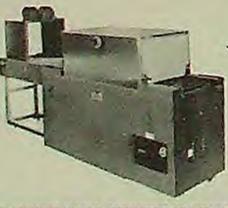
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BING DURING a visit to the Decca Records offices in London a couple of years ago.

record, Chris Harding of Polydor and myself had planned to go to California the week after Bing's death, to talk to him about an album that had been proposed which teamed up Bing and Bob Hope. It was a project everyone had been trying to get off the ground for two years, and it was one that Crosby himself had great personal enthusiasm for. In fact, Bing Crosby during the last 20 years had never signed an exclusive recording contract with any one record company, but he actually reached the point where he agreed to sign a deal with Polydor for six albums. We had lots of ideas for him — apart from the teaming of Crosby and Hope, there were also plans for a jazz album and other project.

"He completed *Seasons* just two weeks before his death and although it may now seem easy to say it, he really was singing like a man inspired. If he had to go out leaving an album to be remembered by, I don't believe that he could have wished for a finer one. From what Polydor tell me, the LP has already been sold to every country where the company has dealings, including the US. Like many other artists of his nature, Bing hadn't fared too well in his home country in recent years, so far as record sales are concerned, so it is all the more gratifying that the Americans have shown such interest in the LP.

"When Pete Moore and myself started to work with Bing Crosby,

the century...'

we decided to put him into a fairly contemporary framework, so that he didn't look ridiculous but it did look as though he was working in the Seventies. As an artist, he was too good for old fashioned ideas. Bing Crosby virtually invented the grammar of pop music and when we reach the end of the century, and the history of twentieth century popular music is written, I believe he will loom larger than anyone else in the overall view, both in commercial terms and as an innovator. After all, according to his royalty reports, he sold something like 400 million records, and White Christmas is said to account for 150 million. That takes him way beyond the Beatles, Presley or Sinatra.

"As a person, there was no one better than Bing. He had unshakable ethics, and I doubt if there were many more considerate artists around. He used to send recorded messages on cassettes to his fan-club meetings and often wrote personally to fans. I myself had quite a long-standing two-way correspondence with him.

"The last time I saw Bing Crosby was three days before he died, when we did the photographs for the Seasons album cover. He was so alive and well. That is why it was all the more greater a shock when the sad news of his death came through."

Gordon Rose

London Palladium musical director during Crosby's two seasons at the theatre.

"APART FROM the Palladium season, I was also Bing's md for his out-of-town dates in Preston, Manchester and Brighton; I also conducted the orchestra for his last ever singing sessions, when Radio

Two recorded him at their Maida Vale Studios. The last time I saw him he was with his family, extremely happy, and in very fine form. In fact he had been like that throughout the tour — he told me several times that he had enjoyed this visit more than any other previous ones.

"Everywhere we went, and throughout the Palladium season, Bing played to capacity audiences and every night he got a standing ovation. I've never seen that before throughout my own long career. It was a magnificent way to crown a career which had spanned more than

'When anything went wrong, he never blamed anyone but himself. That's what made him so professional'

50 years. After the show he would always tell a story or joke — in fact, some of them were quite unprintable!! He also liked to talk a lot about his early days in the business.

"He was a tremendous person, a great guy and an attractive personality. For me he was the greatest entertainer of the century, and I can't believe even now that he has gone. As long as I can remember, there has always been Bing."

Ted Rogers

Comedian.
"I WORKED with Bing Crosby during his last two Palladium seasons, and also on his provincial



ONE OF the last recording sessions in London, Crosby is flanked by producer Ken Barnes (left) and md Peter Moore.

dates. Previously I had done a British tour with Perry Como, and it was he who went back to the US and persuaded Bing to come over to the UK and play some concerts. He also suggested that he (Bing) should have me on the support bill, which I took to be a tremendous honour.

"I remember the first time I met Bing. I had gone round to the offices to discuss with him our routine on stage, which included some duets and comedy together. When I arrived he was in another room, talking on the telephone — I could hear him, and he spoke like he sang! You could hear his voice going up and down. I remember being in great awe of the fact that he was next door and that I would meet him in a few minutes, but the moment we shook hands the whole aura of his legend disappeared. We were simply two artists there to do a job.

"After some Scottish dates, Bing took a party of 14 of us from the show, including Rosemary Clooney, to a local mansion where we had dinner and were then entertained in

the typical Scottish manner. After the proceedings he began to reminisce about his life and career, and he was talking about artists who to me were legends. It was just so marvellous to be with him. I last saw Bing on the Monday before he died when he played his last concert at Brighton, and he seemed particularly bright and aware during his performance. It was a great fun show.

"To me, losing Bing Crosby is like losing my father. Everything has been said about him now, but his death still leaves me speechless."

Pete Moore

Musical director for Crosby's United Artists albums.

"BING CROSBY was a great intuitive musician, he had a natural instinct for musical phrasing, and that was something that people quite often forgot. I recall three years ago we did some sessions with him and one of the songs was Heatwave, which has a very difficult verse to sing. The third time Bing sang it, he took the whole verse apart and then completely rephrased it. It worked better than the original phrasing! He could get to the essence of a musical problem and solve it very quickly.

"People didn't always remember that Bing could sing in a very jazz slanted way, but in his early singing days he performed with many of the jazz greats, and of course the Paul Whiteman orchestra. Whenever he was recording, it was possible to detect that jazz feeling in his singing. Bing Crosby was one of the greatest."

Chris Harding

Polydor a&r manager, and associate producer of the Seasons LP.

"HE HAD wanted to do the Seasons album for quite a long time — the basis of the LP was that the seasons of the year were the seasons of his life. When he did the photo session for the cover on October 11, it turned out to be the last time he would ever pose for official pictures. In fact, although I had only known Bing Crosby through this latter association with the album, I had the impression he was a shy man. We wanted him to do four lots of pictures for the cover, depicting him in the four seasons of the year, but he just said: 'Oh no, that would be too much'. He didn't like to over-expose himself to people.

"When the album was completed, Bing came to the Polydor offices to meet the staff and listen to the final product. He hadn't really bothered to hear any of the studio playbacks. Afterwards we took him to the door, and he said, 'I think I'll walk back.' We told him he couldn't do that as

he was staying in Eaton Square, and he would have to walk along Oxford Street and then go at least a couple of miles. He was insistent, however, that he would walk, saying that it was lovely weather. The last time Ken Barnes saw him, he was trotting off through the crowds in Oxford Street."

'When the history of the 20th Century is written, he will loom larger than anyone else'

Martin Davis

United Artists Records' managing director.

"ONE PARTICULAR incident I recall was in June 1976 — Bing had had a very gruelling day rehearsing at the Palladium, preparing for his opening the following evening. As he was about to leave, someone called out that the limousine was waiting for him. Bing replied: "No I think I'll walk back to the hotel, I feel like some fresh air after being stuck in here all day — let Kathy (Crosby), and whoever else wants to, go back in the car. The stage-door keeper warned him that there were a lot of fans waiting outside, but he said that he didn't mind. After signing several autographs, Bing told the crowd that he would have to set off back to the hotel, but if they wanted to walk with him and have a chat, this was quite welcome. It was an offer no one could refuse. It was a memorable sight seeing Bing set off down Great Marlborough Street, surrounded by a sea of fans and answering everyone's questions.

Bing Crosby was a very caring man — he was much aware of the problems other people went through, particularly with regard to the record company. When he visited the UA offices he was determined to walk round and meet everyone personally. He also had a habit of phoning people direct himself, without using a secretary, with the result that when he told people it was Bing Crosby speaking, they often replied: 'Oh yes, and I'm President Carter!'

He was a man of many anecdotes, many of which have died with him. I once told him that he ought to record or write them down but he said that nobody would be really interested. He could never accept that people were interested in him as a person. Bing even had his doubts about that first London Palladium season — until that sensational first night, he never realised just how much the public held him in their affections.

has always been Bing'



ONE OF the best-known scenes from High Society, the film which is marked indelibly in the memories of all Crosby and Sinatra fans.

Jeff Hanlon

Derek Block Concert Promotion, which handled the singer's most recent tour.

"I WAS involved with the tour on a day-to-day basis, including the provincial dates. He was, of course, a legend and had a very special brand of magic. Whatever music you were into, and whatever your age may have been, when Bing

Crosby was on stage you were aware that something very special was happening. Throughout it all though, he remained very humble in a lot of ways, and he never expected the welcome he was given at all the concerts.

"Bing never took it for granted that he was going to walk on stage to a standing ovation. He always worked so hard because he was determined that no one in the

audience would be disappointed. Everyone involved with the tour thought the world of Bing Crosby, and from our point of view it was a pleasure and an honour to present him in England. Both he and we would have liked to have done a lot more together if the situation had permitted — there had been talks of him returning to Britain, and doing a lot more things."

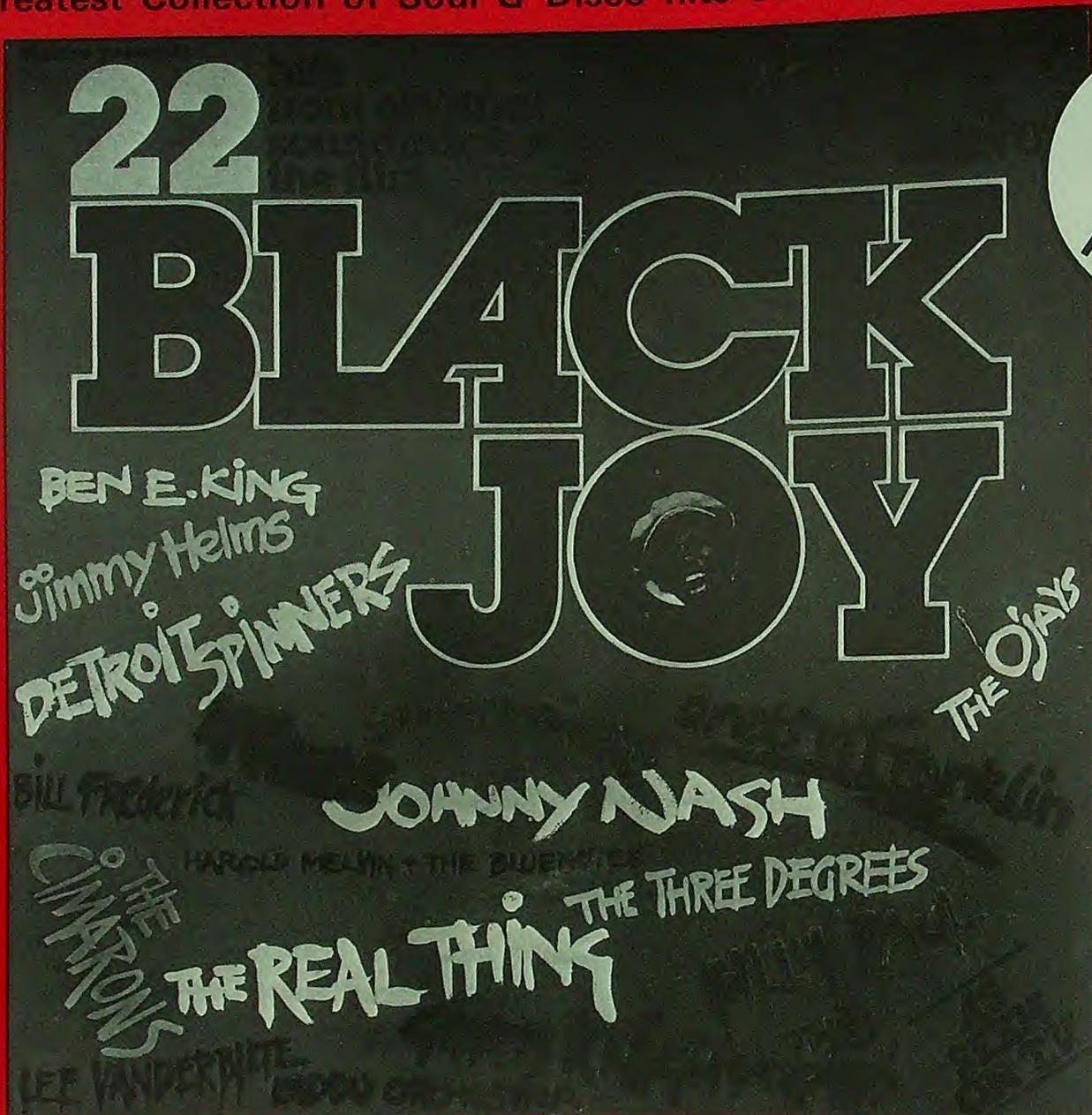
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TALENTSCENE

DESPITE MOTOWN'S recent dalliance with Albert Finney (*Music Week*, August 27), it remains relatively rare for the American company to recruit recording talent on this side of the Atlantic.

Rarer still are twice-signed Britons such as Phil Cordell, who also boasts the distinction of being the first UK artist contracted, on separate occasions, to a new Motown label.

The second of these, Prodigal, has just released his debut album, *Born Again*, and a single, *Doin' The Best I Can*, in a priority push on the singer-songwriter's behalf, and its own.

Cordell originally became involved with Motown in 1973, brought to its then-fledgling English production outfit by Trevor Churchill. The two men met when Churchill was working for the Rolling Stones, and through the association, Cordell co-produced Tucky Buzzard with Bill Wyman.

Even by then, Cordell's musical experience was extensive — and not a little distinguished. After teenage years with Steve Douglas and the Challengers working the school-dance-and-pub circuit in and around London, he and colleague Paul Kendrick formed Tuesday's Children in 1968, signing with EMI.

Britain showed no great enthusiasm for the act, but they achieved popularity in Germany. It was a hint of things to come for Cordell.

Leaving the band at the end of the Sixties, he followed the folk club trail in England's South East, and — in another hint of future events — joined Reprise as the US label's first British signing. Pumpin' The Water, made on a Cordell-conceived musical instrument featuring 15 strings on a 4ft. chipboard base, registered some useful sales in Europe, and paved the way for the artist's *I Will Return*.

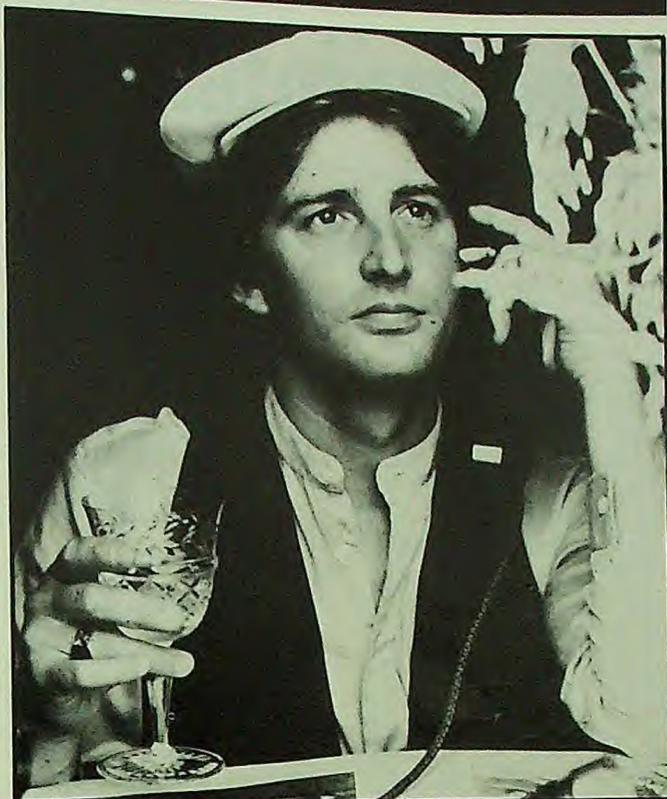
Released under the pseudonym of Springwater, the disc sprang from Cordell's own eight-track recording studio, built at his home near Battle, Sussex, in 1971. An instrumental leased to Polydor, it went on to sell a million copies worldwide, with a top five chart placing in the UK.

Cordell successfully reprised the instrumental concept three years later at Motown with Dan The Banjo Man, after his vocal version of *Laughter In The Rain* was sabotaged in the UK by the release of composer Neil Sedaka's original (Phil's disc was, nevertheless, a top ten hit in Belgium, Holland and Germany).

Eighteen months of artistic abstinence followed, when Motown's British operation went through the upheavals of independence, then returned to the lucrative safety of an EMI licensing deal.

Cordell used the time to write songs, record demos at his studio and generally reshape his musical approach and ideas. Despite his past success with instrumentals (Dan The Banjo Man sold a million copies internationally, like *I Will Return*, and topped the German charts), he did not wish to continue exclusively in that vein. They are financially worthwhile, he admits — composer, artist and performance royalties from Springwater yielded over £1 million, and the disc continues to sell (22,000 copies last year) — but remain essentially one-offs. "I made a conscious decision to move away from that, and to develop as a fully-fledged artist."

Born Again displays those fully-fledged talents. He wrote or co-composed eight of the album's ten tracks, and is heard on guitar, bass, piano and keyboards as well as lead vocals, backups and overdubs. Joining him on the LP were various session musicians and old friends, including Paul Kendrick, onetime fellow Tuesday's Child and now a recording artist in his own right for Private Stock. His producer? Cordell, of course. Indeed, Kendrick's second disc for the label



Paul Kendrick: involved with Phil Cordell since 1968.

Phil Cordell— born again as Motown's prodigal son

by ADAM WHITE

(he has made four) was *Doin' The Best I Can*, Cordell's own current stab at singles sales. In addition to that title, the pair collaborated on *God Bless You* and, with Billy Lawrie, *Cheatin' In The Dark*, both found on *Born Again*.

Cordell's deal with Motown permits such outside projects — as well as Kendrick, he is working with



Paul Kendrick: involved with Phil Cordell since 1968.

DJM's Chas O'Brien — and he clearly enjoys the creative side of music as much, if not more, than the artistic. The freedom of his own studio contributes to this, and he hopes to become increasingly involved with television and radio advertising jingles. "I like to be independent as far as writing and producing goes," he says. "If things don't work out, it's nobody's fault but my own."

None of this extra activity is at the expense of his Motown association, however. Cordell claims that the company is better equipped than ever to exploit and promote his talents — in fact, he goes so far as to say that if its present-day team had been there during his earlier days, he probably would have broken through in Britain then.

His new outlet, Prodigal, is an important part of Motown today. Originally launched by Barney Ales in 1975, it was absorbed by the company when he rejoined Berry Gordy later that year. Now it is a vital vehicle for pop- and rock-oriented talent, running parallel with Motown's more traditional, R&B-leaning labels. Though the roster now includes Americans Delaney Bramlett, Michael Quatro and the rejuvenated Rare Earth (known as Rarearth), Cordell remains its prime UK property.

Launching him in the US will require a special blueprint, however. Cordell acknowledges that it will mean hard work and probably the support spot on a major cross-country tour there, but points out that Motown is anxious to make his known better known in Europe before embarking upon that task.

COMMENTARY

The private life of Rod Stewart

ALBUM REVIEWS in the consumer pop press for the week ending October 22 were notable for one thing above all; the range of albums and artists covered. Of the 11 albums reviewed in *Sounds*, the 10 in *Melody Maker*, the 17 in *Record Mirror*, and the 16 in *New Musical Express*, only two were reviewed in more than one paper. These two were *Footloose* and *Fancy Free* from Rod Stewart (covered in *RM* and *NME*), and *Let There Be Rock* from AC/DC (reviewed in *RM* and *Sounds*). The other fifty reviews ranged from Peter and Gordon to Ram Jam, Max Romeo, The Radiators From Space, Paul Kossoff and Diana Ross.

Rod Stewart came in for some subtle, probing analysis of the private-life-behind-the-lyrics from the *RM* reviewer, Rosalind Russell, who starts her review with the comment that "for someone who's supposed to be rediscovering the joys of bachelorhood Rod doesn't appear to be having much fun ... the songs on the album are nearly all tear-jerkers — lovely, but sad." The review is highly praiseworthy of the album, but Rosalind Russell does have one small criticism. The quality and power of the album is excellent, she says, "but having spent some hours listening to the album it's left me feeling quite gloomy ... it left me feeling so depressed I'll have to skip listening to it again until I feel like having a good mope." An adulatory, emotional and very uncritical criticism.

Meanwhile at *NME*, Rod Stewart is reviewed at great length — 28 and one-half column inches to be exact. The reviewer, Bob Woffinden, begins with the "disquieting features" of the album — the "extravagant" packaging, which is he feels, the reason behind the "astronomical" price of £4.50, and goes on to say that the song titles look "uninteresting — half begin with the word 'you' — and there are only eight, anyway". Woffinden is also worried by the public life of the man (as opposed to Ms Russell's fears about his private life), and feels that the exposure of the private publicly — "the tedious excesses that the rapid acquisition of wealth is heir to" — is equal only to the "discomfiture of actually watching him perform ... on television."

Having stated his prejudices, Woffinden then goes on at great length to praise Stewart to the skies — words like "exhilarating" and "piledriving funkiness", "excellence", "effortless beauty", "ebullience" and finally "majestic" abound. Woffinden's final judgement in a curiously "love-hate" review is that the album is one of "mature and confident work".

Rosalind Russell of *RM* also gives the AC/DC album a good review, writing that the band's "hard slog" had obviously paid dividends and in summation — "this is a great album, the best heavy metal I've heard for years." In a somewhat confused review in *Sounds*, Phil Sutcliffe seems to agree with *RM*. He begins by saying that AC/DC are a "four-letter word band", and goes on to say that live, AC/DC "blow roofs off ... destroy walls ... steamroller the debris into powder." The album has "no surprises", but the effect it has on the reviewer is described thus: "you stay bouncing as if the riff was a trampoline. You sweat like a pig, you smell like a sty and you feel beautiful."

MM's Michael Oldfield is also a little confused about Randy Newman, beginning his review of

POP PRESS PICKUPS

by TONY BRADMAN



Newman's new album, *Little Criminals*, as follows; "here comes the sad man ... with another bunch of third person songs grudgingly released on a largely indifferent public." Oldfield goes on to write that some of the irony (an integral part of Newman's work) is trite and obvious, and that his "melodic imagination" is somewhat "limited". He ends the review, however, saying that certain of the songs stand with Newman's best work, which he implies throughout the review, is sadly under-rated.

Ram Jam are not destined for a big future according to *Sounds* reviewer Geoff Barton. Under a headline that consists of the words "Bam-A-Lam" (words from Black Betty) repeated endlessly (even at the bottom of the page), Barton proceeds to reveal that though he is very much in favour of Ram Jam's single, *Black Betty*, he thinks that the rest of the album doesn't live up to its promise. In fact, he goes so far as to say that the "rest of the album (the single is included) is decidedly amateurish ... really, I can't imagine going round screaming Bam-A-Lam much longer."

Leo Sayer's position "as the teenybop version of Boz Scaggs should be strengthened by this latest set" writes Bob Edmands of *NME* on Sayer's new album, *Thunder In My Heart*, and goes on to say that "even the weaker songs are tarted up with relentless disco drums and nifty arrangements". Sayer is described as a "jobbing singer" who is now firmly rooted in the "American mainstream", and the album's main fault seems to be the obvious lack of a successor single to *When I Need You*. Despite all this, Edmands does admit that Sayer's vocal talent "remains intact". He says that "such is his range that you sometimes feel it's a different performer from track to track ... Sayer clearly has the talent to survive into the next era."

FEATURE

by PAUL PHILIPS

THE RECENT tasteless marketing of The Motors shocked a lot of people, not just because of the offensiveness of some of the slogans (Jayne Mansfield: "I lost my head over the Motors") but because Virgin Records were the perpetrators of the campaign.

Virgin's emergence as a major force in the record industry has looked to be much along the lines of Island's in the Sixties — a combination of musical and cultural idealism cleverly and simply marketed.

But Virgin has no desire to be the Island of the Seventies, although head of a&r Simon Draper is quick to point to the help that Island gave through the early period.

Considering its image as an album label specialising in the more esoteric aspects of the rock culture, Virgin has made some surprising moves. The signing of Kenny Young and Julie Covington were both made in the light of the increasing importance of singles. Even the Sex Pistols were initially rejected because, among other reasons, those songs which could be considered as possible singles were nevertheless not the sort to get Radio One airing.

The kind of tough determination that brought about this shift in emphasis appears contrary to the spirit of Virgin Records as seen by the outsider but Draper believes that he is still managing to tread the fine line between appearing benevolent towards artists and yet looking after the label's best interests.

It would hopefully not be too much of a cliché to say that Draper has come a long way for a South African boy whose first significant record purchase was the Rolling Stones' debut album, who used to

read *Melody Maker* and *New Musical Express* approximately six weeks late and never dreamed of anything but a fan's involvement in the music industry and who is still very much on the right side of 30.

A conventional education led to a spell at university studying English and Political Science and an eventual BA. But the music interest was maintained, nurtured by the Who, Pretty Things and Yardbirds. Odd to think, isn't it, that in South Africa where censorship is rife enough to keep even Mary Whitehouse happy, it was possible to buy records by the evil Who and the unwashed Pretty Things. "I remember the revelation," says Draper, "of discovering a store which was a bit like W.H. Smith's that had a record bar. I found that the woman who was running it, just through her own initiative, was importing all the stuff from England and America."

"She had the Elektra catalogue and all the Vanguard stuff. And she had all of John Mayall's albums which weren't available at all in South Africa."

"It's a bizarre aberration that while there's a very galling and frustrating censorship of books and films, and an enormous amount of control over what records are actually played on the radio, there is none in terms of what records could be released or imported. Someone actually released, presumably it was the licensee for Reprise, the Fugs *Tenderness Junction* album — the complete unexpurgated version, sleeve and all."

The amused amazement at such a find seems with him still, and is a testament to the lengths to which a repressive government will go to ensure that such subversive culture

Draper: interesting people

THE A&R MEN

4: Simon Draper of Virgin



does not reach the eyes and ears of its people.

Yet it was not as an escape from an enclosed society that he came to London towards the end of 1970. He was simply yet another white South African university graduate having his European fling before settling down, he thought, as a lecturer in English.

But once in London, and finding a need for some extra money, he started work as buyer for the first Virgin-opened discount shop in London's Oxford Street. It was no accident that Virgin was his target since Richard Branson is a distant cousin, although if anyone wanted to argue about nepotism Draper's subsequent success should swiftly silence them.

During Draper's first week with the store Roger Dean completed his illustration for the Virgin label design. "Richard had always envisaged a record company," says Draper. At the beginning Branson was not particularly oriented towards music. "He didn't know a lot about it so I was given the job of starting the label from that point of view."

He finds it difficult finding the right words to describe Branson's role, finally settling on the conclusion that "Richard takes a small idea and makes it bigger".

"It was like that with the studio. Someone came to him with the idea of having a demo studio in London and he turned it into the Manor. Early on our ambitions for the label were quite modest, in keeping with the spirit of Virgin at that time we wanted to establish maybe some kind of a co-operative, working with people who probably wouldn't get record deals otherwise."

"But Richard definitely wanted to be a record label, a significant force."

The initial concept of the label was worked out between Draper, Branson, Nick Powell and John Barnham and Draper sees a lot of value in that early experience of dealing with the factory, organising distribution, sleeve printing and planning marketing. "I've seen records through from signing the contract to release, every stage."

"As far as the musical concept was concerned I had some very definite ideas, partly through my own taste but more particularly as a result of having done the buying for the record shop. I developed a feeling for all sorts of things that were happening that I don't think other record companies were really aware of."

"A case in point was Tubular Bells. It's easy to say that we showed enormous insight, although I never realised the record was going to be a multi-million seller worldwide. I had no concept of that but I knew it was going to sell well by the standards of the Virgin record shop chain."

Tangerine Dream was another success which he attributes to his shop experience. "We were importing Tangerine Dream from Germany in enormous numbers and so we knew that it had to go well. It was almost a foregone conclusion."

His own tastes at that time veered heavily towards American music, Captain Beefheart, Van Dyke Parks and the Band. "It might strike some people as obvious, but it came to me as a revelation that as an English label you have to sign English bands, what you've got right here."

"So I looked, as far as possible, for artists that were unique, artists who were doing something no-one else was doing. In those early releases I believe that they all more or less satisfied that criterion. There was Henry Cow, Mike Oldfield, Kevin Coyne, Tangerine Dream, Faust, Gong."

Draper had started working exclusively on the label launch in June '72 but it was not until May '73 that Tubular Bells was released. "Tubular Bells sold phenomenally and Faust did well. The impact was not only in England but also in Europe where we were greeted as 'an avant-garde label with ideals' which formed the basis for all our subsequent success, particularly in France."

By early '74 Tangerine Dream had provided the label with another top 10 album and the group now tops the 100,000 mark with each album in France alone. "That success is now building in a similar way in Germany and in Britain all their albums have approached that level of sales."

For the first six months or so Draper coped more or less on his own. But the speed with which the label took off brought problems of its own and other staff were brought in, first to take the factory load off his shoulders, then on the press side, Al Clark came in. "Richard of course was still very much involved, but he was also caught up in other Virgin activities."

During those early days Virgin seemed to operate in a vacuum, apparently oblivious that there were other record companies out there. Practically nothing that Draper signed seemed to be in competition with anything that any other company was releasing. He cheerfully admitted to his own country's *Sunday Tribune* reporter David Berseford that "we were all amateurs, I thought the others would know what they were doing. Then I realised they didn't know anything more than me".

But with the kind of success that Virgin enjoyed so early on you either get swamped and go under or you learn very quickly. Does Draper feel he could operate as successfully for any other established company? "Now I do, yes. But I wouldn't want to."

"It never occurred to me ever to work for another record company, it never occurred to me to work in the record business, it just happened that I came to Virgin and everything



MIKE OLDFIELD: Draper freely admits that the company was built on Tubular Bells.

that's happened in the building of the company has been a little out of the ordinary.

"Obviously, being here from the start, I not only take charge of a&r but also have a stake in the company. So it's not really conceivable for me to go elsewhere."

He freely admits that the company was built on the astounding success of Tubular Bells, (1,700,000 sales in the UK alone) and can be forgiven the slightly expansive suggestion that Mike Oldfield "is worth ten other successful artists". Such was the growth rate of Virgin that by the end of 1974 the company employed 25 people and in 1975 it became necessary to take careful stock in order to see what direction to take for the future.

The stern appraisal seems to have been brought about by the failure — "so narrow it almost hurt" — of Virgin to capture 10cc at the time of their hugely successful *Original Soundtrack* album. It's a story Draper can't tell, not publicly at least, but the disappointment obviously went deep. "We had to look very hard at what we were doing and re-orientate ourselves. We wanted to keep our approach fresh and original, maintain the qualities of an independent, but we also had to become more professional. I think that now we all of us know enough about what we're doing that we could fit into other record companies successfully."

One of the first moves in the new approach was a look at the roster which by then had grown to unmanageable proportions. "In 1976 we'd accumulated a lot of artists who individually we all had a lot of feeling for, but there were something like 25 of them signed to us on long-term contracts. Some of them were doing well, some were doing okay, and then others had a large critical following and a strong following in the company but they weren't actually selling large numbers of records and didn't look as though they were ever going to sell a lot."

Following several "regretful contract terminations" Virgin now has a roster of 15 acts producing an output of somewhere in the region of 25 albums a year. "I like to look at it in terms of artists not records. Artists are what we're working on, building a career and we're not terribly interested in the one-off record although in certain circumstances we'll do it. But I prefer to sign people who are interesting, because by implication their records will be interesting."

He doesn't want to make an issue of there only being 15 artists on the roster but feels that's a number that Virgin can cope with given the intensity involved in building an act. "But I don't want it to be restrictive. The time and effort required once you've established an artist isn't quite as intense, Mike Oldfield for instance hasn't made an album for two years now and obviously the work we have to do on him doesn't amount to a great deal."

So far this year four acts have been signed to Virgin and it would



THE SEX Pistols: "I'm glad that we finally signed them."

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make interesting records

not be sycophantic to state that three out of the four are impressive to say the least. XTC is an unknown quantity, but the Motors have a mighty impact on all lovers of meaty, beaty rock 'n' pop, Julie Covington would be top of most record company lists as female-artist-to-be-signed and the Sex Pistols are the Sex Pistols.

In signing the Motors Draper went against the grain of two previous interviewees in this series, Andrew Lauder and Dan Loggins, both of whom felt the band had little or nothing to offer live. Draper agrees they were rough. "But the main thing was that you could hear that they had really, really good songs."

"Richard Ogden, their manager handled the whole thing superbly. He made a good demo and put it around and then set up a week of intensive gigs and invited everyone to see them. But he gave no second chances, you couldn't keep going back week after week trying to make your mind up."

"At that point I hadn't heard the demo, I listened to it the day after I saw them and having been interested by them live I thought the demo was fantastic. I played it around the company and got a 100 per cent reaction which is a great basis for working on an act so we immediately went in really strong to sign them."

Part of the new-style approach of Virgin is the use of producers, something which in the early days was not common. "Now I think it's one of the key factors in any artist's success initially, because I think you need some sort of guidance in the studio on your first record. There are so many things that a producer

can show a band: how to get particular sounds, how to use their time in the studio. It's crucial and I think it's worth spending a lot of time to find the right producer."

Certainly in Robert John Lange the Motors found their right mentor first time. For Julie Covington, whose first single Draper is "convinced will be a smash", it was a case of third time lucky. The first version she produced herself, although to be fair it served more as a demo. Then she went to New York to work with the idiosyncratic John Simon which could have been an inspired move. But, says Draper, he feels in retrospect Virgin didn't give Simon and Covington enough time to build a relationship and the final master was produced by Joe Boyd of recent Kate and Anna McGarrigle fame.

He's excited about the Covington signing, not least because it came about with almost breathtaking ease. It's hard to believe that following Rock Follies she was without a recording contract although she stated in a rare interview that around the time of her Argentina hit that she had no desire to pursue a career as a fully fledged rock artist.

Whether or not she changed her mind or just simply fancied making another record only time will tell, but one day she simply phoned Richard Branson and told him she wanted to make a record and she would be deciding between Virgin and one other company.

More or less the same thing happened with the Sex Pistols. Malcolm McLaren saw Simon Draper several times and assured him that Virgin was the label he

wanted to put the group with although Draper concedes it's possible MacLaren may well have been telling other companies the same story.

"This was before all the controversy, before EMI. He came and played me the tapes and I saw them at the 100 Club and I can say now in retrospect that I simply wasn't receptive enough to the whole thing. We all saw them and only one person here liked them. Everyone else was very dubious."

"You had to be impressed by the look, by the power of that. But I underestimated the power of the fashion because my whole orientation up to that point was towards music and in that sense I was out of step with what was about to happen with the new wave."

"So we turned them down and they signed with EMI and then the thing broke. That really turned Richard on, he was really excited by the controversy. The rest of us, as soon as we heard Anarchy In The UK, realised that it was a classic single and we'd missed out."

As EMI's disenchantment became apparent, Branson took steps to sign the band but was thwarted by A&M. "But when that fell apart we went in really heavy and I'm glad that we finally signed them."

Draper is hard on himself about the Pistols. Given the option that it's all swings and roundabouts and that he signed the Motors when others didn't want them he still feels that he failed to see something significant. "It was different with the Sex Pistols, a deeper thing because it was a change that was starting in the pattern of the record business."



ABOVE: the Motors: "they had really good songs" and below, Julie Covington: the signing came with breathtaking ease

"Anyone, given traditional values, would have listened to those demos and said none of those are going to be hit singles, although maybe one of them could have been a cult single. I remember thinking that Lazy Sod and Pretty Vacant might have made singles but certainly not the kind that Radio One would play."

"We simply undervalued the image side of it, the power of the Pistols live and the fact that they meant a lot and that people were going to react to the very idea of them."

It's certainly hard to keep your ear close to the ground all of the time and Draper's managed to do it for most of the past six years. It's just his personal misfortune that he, like most other a&r men in London, had drifted away from the street just as the biggest street boom since the beat days was about to happen.

But at least he can console himself with the fact that he and the Virgin



label have remained close enough to original ideas and that in the end it was the one company in London which could actually deliver the Sex Pistols to the public. "One thing's for sure," he says. "There's no way we would ever have let them go like EMI did."

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DISCOS

Chart commentary

by JAMES HAMILTON
 Santa Esmeralda (4) and Whispers (7) have dramatically increased support (the latter especially in South-East), despite drops in position of the several LPs charted, Mike Theodore (39) has at least three hot tracks in London/South-East/East Midlands, Village People (23) — due soon on DJM — hits London/SE/NE, and Archie Bell (40) is a funky fave in London Roy Ayers (13) adds Scotland but stays strongest down Eastern Britain, while Jacksons (21) arcs across from South Wales to NE, largely missing SE DBM (11), Billy Paul (28), Tavares (30) & Dooleys (34) look good everywhere Mass Production (29), EWF (32) funk the North/SE, but JJ Barnes (37) has less Northern support than expected, hitting Wales/London/South Coast Vicki Sue Robinson (22) is as anticipated big again up North, and also down through to SE Laurent Voulzy (31), a Continental holiday hit, is strongest in MoR pop/pub venues Ramsey Lewis (33) pops in again on renewed London/SE interest, Love & Kisses

(38) spreads from London up Eastern Britain, and In Crowd (26) has mainly NW/Midlands/London action.

BREAKERS

Discernible disco breakouts include LTD Back In Love Again (A&M AMS 7319), Blues Busters Just Don't Want To Be Lonely (Dynamic DYN 135), Kenny Everett Captain Kremmen (DJM DJS 10810), Steel Pulse Nyah Luv (Anchor ANC 1046) Fantastic Four I Got To Have Your Love (Atlantic K 11017), Le Pamplemousse Get Your Boom Boom Around The Room (Barclay BAR 702), Derek Owen Disco 2000 (Smack 2), Deniece Williams Baby Baby My Love's All For You (CBS 5779), Fat Larry's Band We Just Want To Play For You/Fascination (WMOT K 11002), Camouflage Disco Symphony LP State ETAT 13), Lou Rawls See You When I Git There (Philadelphia PIR 5244), Geno Washington Boogie Queen (DJM DJS 10803), Danny Williams I Hate Hate (Ensign ENY 7), and — in rock 'n roll venues — Warren Smith Miss Froggy (Charly CEP 113).

Disco picks

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

- GONZALEZ I Haven't Stopped Dancin' Yet (ENI 2706) happy romper ***
- DIANA ROSS Gettin' Ready For Love (Motown TMG 1090) zingy swinger ***
- PATSY GALLANT Are You Ready For Love (EMI 2714) soulful loper ***
- SPACE Tango In Space/Carry On Turn Me On (Pye 7N 25756) disco hits as LP tracks already, which may lessen impact ***
- AMANDA LEAR Blood & Honey (Ariola ARO 103-12) 12-inched nagging Euro-pounder in Baccara's bag ***
- JACKSONS Goin' Places LP (Epic EPC 86035) better than the 45 suggests, the LP's full of funky clappers and lovely ballads ***
- POCKETS Come Go With Me (CBS 5780) nervy funkner **
- LTD Back In Love Again (A&M AMS 7319) chunky funkner **
- RAY CRUMLEY It's Uncanny (Magnet MAG 103) bouncy thudder **
- CADO BELLE Gimme Little Sign/It's Over (Anchor AN 1) Brenton Wood & Boz Scaggs oldies coolly updated on a 12-inch EP **
- SYLVESTER Over And Over/Down, Down, Down (Fantasy FTC 144) monotonous fast New York disco hits **
- RUFUS Once You Get Started/others (ABC ABE 12004) strong old funkners in the 12-inch + Fours series *
- CLAUDIA ASHLEY C'Est La Vie, Part 2 (Pinnacle P 8451) messy but far better B-side **
- WESS Goodtime (Pinnacle P 8450) Northern-type skitterer *

DISCO TOP 40

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

- 1 (1) BRICK HOUSE, Commodores (Motown TMG 1086)
- 2 (3) BOOGIE ON UP, Rokotto (State STAT 62, 12-inch)
- 3 (21) BELFAST, Boney M (Atlantic K 11020)
- 4 (2) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- 5 (7) ONE LOVE, Celi Bee (TK XC 9145, 12-inch)
- 6 (4) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 7 (5) MAKE IT WITH YOU, Whispers (Soul Train FC 0996, 12-inch)
- 8 (14) LOVE BUG, Tina Charles (CBS 5680, 12-inch)
- 9 (11) DADDY COOL, Darts (Magnet 12 MAG 100, 12-inch)
- 10 (6) DUSIC, Brick (Bang 012)
- 11 (—) DISCOBEATLEMANIA, DBM (Atlantic 11027, 12-inch)
- 12 (20) KEEP IT UP, Olympic Runners (RCA PB 5048, 12-inch)
- 13 (22) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 14 (8) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 15 (10) IN FULL BLOOM, Rose Royce (Whitfield K 56394, LP)
- 16 (16) HAPPY DAYS, Pratt & McClain (Reprise K 14435)
- 17 (9) IT'S ECSTASY, Barry White (20th Century BTC 2350)
- 18 (12) THEME FROM BIG TIME, Smokey Robinson (Motown TMG 1085)
- 19 (23) JAM JAM JAM, People's Choice (Philadelphia PIR 81370, LP)
- 20 (31) LOVE'S UNKIND/TAKE ME, Donna Summer (GTO GTLP 025, LP)
- 21 (29) GOIN' PLACES, Jacksons (Epic EPC 5732)
- 22 (—) TURN THE BEAT AROUND/HOLD TIGHT, Vickie Sue Robinson (RCA PC 1029, 12-inch)
- 23 (32) SAN FRANCISCO/HOLLYWOOD, Village People (US Casablanca NBLP 7064, import LP)
- 24 (—) GET ON THE FUNK TRAIN, Munich Machine (OASLP 502, LP)
- 25 (26) HOW DEEP IS YOUR LOVE, Bee Gees (RSO 2090259)
- 26 (—) WE PLAY REGGAE, In Crowd (Cactus CT 108)
- 27 (15) RIGHT ON TIME, Brothers Johnson (A&M AMS 7313, 12-inch)
- 28 (—) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia 5699)
- 29 (—) I BELIEVE IN MUSIC, Mass Production (Cotillion K 11021)
- 30 (—) I WANNA SEE YOU SOON, Tavares (Capitol CL 15945)
- 31 (—) ROCKCOLLECTION, Laurent Voulzy (RCA PB 8067)
- 32 (—) SERPENTINE FIRE, Earth Wind & Fire (CBS 5778)
- 33 (—) SPRING HIGH, Ramsey Lewis (CBS 5515)
- 34 (—) LOVE OF MY LIFE, Dooleys (GTO GT 110)
- 35 (30) SHOPPING BABY, DD Sound (Mercury 6007155)
- 36 (28) KEEP DOIN' IT, Showdown (State STAT 63)
- 37 (—) HOW LONG, JJ Barnes (Contempo CS 2123)
- 38 (—) I'VE FOUND LOVE, Love & Kisses (Barclay BAR 701)
- 39 (—) COSMIC WIND, Mike Theodore Orchestra (Atlantic K 50411, LP)
- 40 (—) SO GLAD YOU COULD MAKE IT, Archie Bell & The Drells (Philadelphia PIR 82195, LP)



Kenny Everett: Captain Kremmen a discernible disco breakout.



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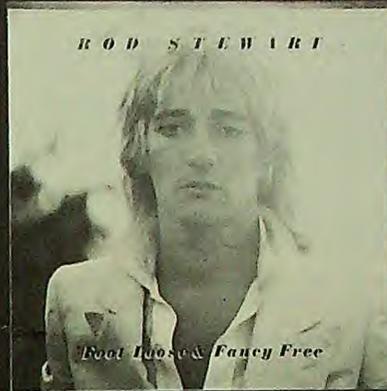
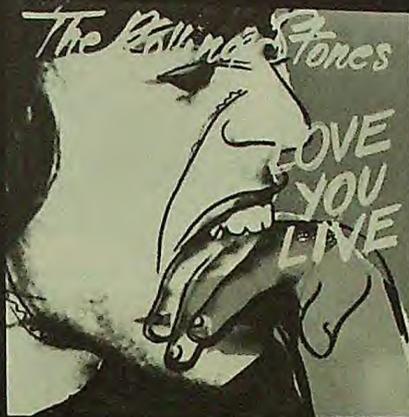
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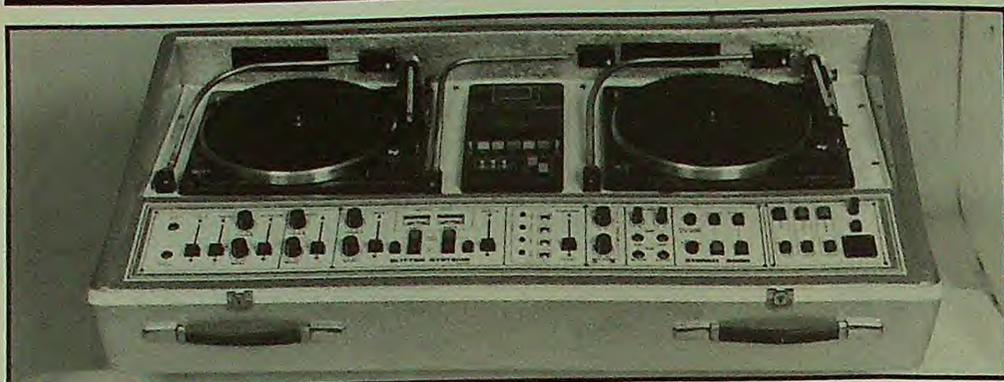


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No price is set for the new speaker yet but the four currently available range from £54.80 to £150 each. The

mono console is £435, the Stereo 2000 £499 and the Cassette Roadshow £599.

Glitter Systems is part of Disco Supplies of Chadwell Heath, Essex, run by Bill Platten and Rick Marston. Disco Supplies was started about nine years ago manufacturing its own ranges but also supplying other lines.

The Glitter range was introduced three years ago although Rick

Marston says the design and name were not inspired by the pop music fashions of the time. "Glitter is something that is always with us."

"We were supplying various lines at that time but we felt there was a need for something different so we originated the fibre glass disco equipment and as far as the glitter design is concerned we were inspired by the bright colours of Beach Buggies and crash helmets."

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Contest warms up, public cool

EDITED
by
PAUL PHILLIPS

DJS FROM all over the country travelled to Birmingham last Wednesday (26) to take part in the fifth heat of the national disc jockey competition DJ 77 at the Top Tank Suite, Dale End.

Sixteen djs, including representatives from Wales, Devon, Crewe, Chester, Bristol and Oxford, were set to take part in what was hoped to be the most successful heat to date.

Following Birmingham there are further heats in Reading, London and Southampton with the final set to take place at Brighton on November 30.

Disc Jockey Federation secretary Theo Loyla, who is assisting judge in the contest and also acting as marketing representative for Deltec Musical Products, suppliers of consoles for DJ 77, told *Music Week*: "The only disappointing aspect has been the lack of public enthusiasm. I hope that between all the people involved we can turn this event round so that by the time we get to Brighton for the finals we will have gathered enough public enthusiasm to match the trade enthusiasm which has been very high."

Speaking from a purely personal point of view Loyla commented on the heats so far. "It's been a mixed standard of disc jockeys."

"In Aberdeen the standard was

very high particularly from a technical point of view. They were into segues and cueing and their general level of operation was excellent.

"Blackpool was also very good, but there the emphasis was more on the dj's personalities. In Sunderland and Sheffield the standard was quite poor apart from the winners."

One of the problems faced by the judges has been the lack of people coming through the doors. One of the judging categories is to note dancing reaction but it has been difficult for the djs to pull people on to the dancing floor because attendance was generally below.

"Sheffield, Sunderland and Aberdeen were all poorly attended," said Loyla. "Only Blackpool had a reasonable turnout."

"But at all the venues the winners have been good, and all on a par, and if the standard is maintained everything will be set for a really good final."

Writing in last week's edition of *Record Mirror* dj Robbie Vincent similarly praised the standard of djs and the organisation and appealed to the readers to attend the events.

Bookings flow in for BADEM's Discotek '78

NEXT YEAR'S BADEM Exhibition is already booked and will be at the same site and on the same days as this year's: September 12-14 at the

Winners named in Club Week

NORTHERN CLUB dj Adrian Sinclair launched National Youth Club Week which ended last Friday (28) by selecting two youth clubs to receive prizes he had received from a pinball competition organised by the Bottlers of Coca-Cola and Club Mirror as part of the National Association of Youth Clubs' Support A Youth Club scheme.

His first prize of £700 worth of disco equipment was donated to St. Andrew's Youth Club, Bolton, whose name was selected during the Friday night entertainment at the Stockade discotheque, Salford.

His score of 948,000 on the pinball machine also won him a personal prize of a stereo music centre which he has donated to Aberford Youth Club in Leeds.

The NAYC is now trying to set up an official handing over ceremony which would feature Adrian Sinclair and another music business personality.

Bloomsbury Centre Hotel.

Jim St. Pier of Dave Simms Music, who is also a BADEM committee member, told *Music Week* that 25 stands have already been sold for next year's exhibition. "Anyone who wants to be there had better get their skates on," he said.

Despite the success of this year's event Discotek 78 will not be any bigger, featuring around 50 stands. "We didn't want to put the number up," says St. Pier, "because we were stretching ourselves this year. We think it's best that next year we simply consolidate what we've managed up to now and then with the experience of two exhibitions behind us we can plan for a bigger event at a new venue in 1979."

Many people in the trade were surprised by Discotek 77, including some of the exhibitors who achieved more substantial benefits than just the good public relations expected.

As a result membership of BADEM has grown.

One of the major sources of surprise this year was the public turnout. "At the previous disco exhibition," St. Pier told *Music Week*, "attendance totalled about 1600."

"But at Discotek 77 2500 people came through the door."

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Near perfect Godunov

ALBUM REVIEWS

Mussorgsky: Boris Godunov. Tavela, Gedda, Mróz, Kinasz, Hiolski. Polish Radio National Symphony Orchestra; Polish Radio Chorus of Krakow; Krakow Boys' Chorus; Philharmonic Chorus/Semkow. Producer: David Mottley. HMV Angel Series SLS 1000. (4 discs).

This Boris Godunov — the first recording of the original version following the new (1975) performing edition by David Lloyd-Jones — may well turn out to be *the* Boris to have. Apart from the two principals, most of the names of those in the cast will be none too familiar to British listeners. The reason for this is that EMI felt it necessary, in its quest for complete authenticity, to seek out Slav singers — both principals and chorus. As David Mottley, the producer, says: "The true Slav voice has a distinctive timbre which is impossible to imitate or simulate." The sessions were held in Poland in collaboration with Polish radio and tv, and a specially-equipped EMI mobile studio travelled out to them. Extra effort has in this case paid off with a tensely dramatic, yet also over-ridingly noble, performance and one which brilliantly underscores Mussorgsky's almost liturgical approach. Although it scarcely detracts from a production of such worth and importance passing criticism should be made concerning the break at the end of the third side. Otherwise it is as near perfection as makes no difference.

Brahms: The Four Symphonies; Tragic Overture; Variations on A Theme Of Haydn; Academic Festival Overture. Cleveland Orchestra/Maazel. Producers: Michael Woolcock and Ray Minshull. Decca D39D4 (4 discs). The orchestral music of Brahms is always popular repertoire, both on

record and in the concert hall, so it would seem that the only justification for duplicating what is already widely documented is a conviction by an individual label that it can do the same thing better. With this composer it's all a matter of subjective opinion anyway, since few collectors agree on their ideal interpretation; but there can be little doubt that Maazel brings to his task a rare precision coupled with the weight of thorough-going scholarship. At times he may seem to over-emphasize the "classical" lines at the expense of warm romanticism, yet the always discreetly exuberant Cleveland Orchestra invariably transcends any tendency to dryness. Unlike Deutsche Grammophon's Böhm set of last year Decca includes three well-thumbed bonuses to the main meat of the symphonies. Good sales guaranteed to those who have not trod the ground before.

English Music For Strings. Bournemouth Sinfonietta/Hurst. Producer: not credited. RCA RL 25071.

Here RCA's Red Label supplies another excellent addition to the Harveys of Bristol English Series with chamber miniatures by Holst, Elgar, Warlock, and Ireland. Such pieces as Holst's St Paul's Suite, with its sprightly use of folk melodies and dance forms, immediately give the Bournemouth string ensemble an opportunity of displaying its warmly zestful mettle, whilst Elgar's little-heard Serenade charts the composer's idyllic idiom back to its earliest days. Warlock's

Capitol Suite — played pungently here — is likely to have been heard by most people, even if the name is not instantly recognizable, and its delicious scoring is well brought out. The only part of the programme requiring more serious listening is John Ireland's Concerto Pastorale, an ominous valedictory. Production and pressing of this well-planned disc is first-rate (even if recording levels are a little low) and sales potential should be assured.

Beethoven: Symphony 9 in D minor ('Choral'). Sutherland, Horne, King, Tavela, Vienna State Opera Chorus; Vienna Philharmonic Orchestra/Schmidt Isserstedt. Producer: not credited. Decca Jubilee JB1.

Beethoven: Symphony 6 in F ('Pastoral'); Egmont Overture. Vienna Philharmonic Orchestra/Schmidt-Isserstedt. Producer: not credited. Decca Jubilee JB2.

This pair of re-releases are the opening gambits on Decca's recently-devised Jubilee label (see *Music Week*, August 20), and very good they are too. The recordings originated respectively in 1966 and 1967, so they have clearly already

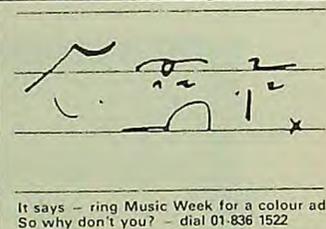
proved their popularity. It may sound almost patronizing to say so — but these are exceptionally faithful pressings for a budget-priced label. Schmidt-Isserstedt takes his forces through both symphonies with taut control and surpasses in his handling of the strings. His 'Choral', particularly, never descends to grotesque exaggeration. The repertoire covered by Jubilee virtually sells itself.

Music I Royal Westminster. Stephen Cleobury, organ. Producers: John and Derrell Mears. C John Mears Organization CLP 251.

The fact has to be faced that compendia of "popular" organ lollipops such as this one — which comes complete with sleeve picture of a floodlit Big Ben and the Houses of Parliament — tend to sell regardless of worth, and particularly to those who want a souvenir of the Old Country (Heaven help them). Musically, however, they demand that little extra something to lift them out of the common weal; and Stephen Cleobury does not supply it. Not content with playing stodgily and with consummate pedantry he is given a production which comes across as thoroughly muddled (this is one of the most difficult organs in the world to record successfully) and which tends towards alarming accentuation of the pedal line. So turgid is the sound that it is anybody's guess as to whether Cleobury is actually playing all the notes. The pity is that people will probably buy this and be put off organ records for life.

Donizetti: Lucia Di Lammermoor. Caballé, Carreras, Ahnsjö, Ramey, Sadinero. Ambrosian Opera Chorus, New Philharmonia/Cobos. Producer: not credited. Philips 6703 080 (3 discs).

What marks out this release of Donizetti's light and fairly predictable treatment of the love story with an unhappy ending is that the conductor, Jesús López Cobos, has prepared a completely fresh edition of the score. Many of his new ideas are in fact simply a return to the original, falling almost imperceptibly into the category of "tidying up". Other fruits of his researches, however, have thrown up a number of important and overlooked points. The most important — as demonstrated on these three splendidly boxed records — concerns the traditional transposition downwards of many soprano arias, which, it is claimed, was done in order to allow for high notes not in the composer's score. Cobos's aim has been to restore Lucia's rôle to that of lyric (as opposed to coloratura) soprano, and in consequence Caballé sounds unusually serious in the part; but both she and Carreras are in superb voice. This large chorus sings with gusto. After some initial pop and crackle on side one the set settled down to a good all-round production. There is nothing aurally taxing about Lucia, so the set should sell with a little extra promotion.



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ALBUM REVIEWS

POPULAR

SEX PISTOLS

Never Mind The Bollocks, Here's The Sex Pistols. Virgin V 2086. Any discussion of the sales potential of this, the Sex Pistols' debut album, is irrelevant, judging by the speed at which the new single shot up the Top 50. Armed as it is with Anarchy In The UK, God Save The Queen, Pretty Vacant and the song for EMI, this will doubtless bullet into the album charts and stay there for a long time. Already causing controversy within the business — the multiples ban — and outside it — the press have leapt on the bodies track and MP has pounced on its "obscenity", the Pistols are still big news and the publicity will of course pay off. The point is, is it good music? Now that the new wave is no longer new, the Pistols can be judged along with their successful peers. Listening to an entire LP is wearing, loaded as this is with rude words, anarchic comments and nearly manic-depressive statements about the future. Then there's the punchy, raw and simple style of playing — thundering drum rolls, frenetic guitar — and the numbing sensation of machine-gun attack. Whether the Pistols truly speak for the dole queue generation remains to be seen. But now it doesn't matter whether or not they are the best of the punk bands, only that they were the first.

QUEEN

News Of The World. EMI EMA 784. Producers: Queen. All the Queen's men display their trademarks here — tight harmonies, distinctive guitar work by Brian May and the quavering vocals of Freddie Mercury — but downplay theatrics in favour of a tougher musical approach. The dynamics of punk are even

detectable on a couple of tracks, particularly Sheer Heart Attack. Other highlights are the acoustic Who Needs You, the bluesy Sleeping On The Sidewalk and an archetypal Queen affair, All Dead, All Dead, Dealers: EMI is mounting an expensive and imaginable campaign for this album, which contains the hit, We Are The Champions.

DIANA ROSS

Baby It's Me. Motown STMA 8031. Producer: Richard Perry. An improvement in overall quality over her last album marks this new outing by Ross, with producer Perry planting her feet firmly in the pop mainstream *à la* Motown in the Sixties. Two tracks in particular recall the Supreme glories, Gettin' Ready For Love (also a single) and All Night Lover, while the title track and Your Love Is So Good For Me hints at Seventies funk. Fine ballads are Stevie Wonder's Shy To Say and Melissa Manchester's Confide In Me. Dealers: Ross may not be touring, but Gettin' Ready For Love sounds like a hit. This is an exemplary pop LP.

ERIC CLAPTON

Slowhand. RSO 2479 201. Producer: Glyn Johns. Over the past four albums, Clapton has established a distinctive if not particularly dynamic style which has obviously found favour among the fans, so there is no need to change it yet awhile. And to be sure, an instantly catchy piece of boogie Like Lay Down Sally, fairly trivial in content, lends itself well to Clapton's low-profile vocal range. The end result is totally pleasing. He seems to have reached the point where he sings well within himself, choosing presumably to leave his message to his ever beguiling guitar-playing, or to his back-up singer

Marcia Levy. In earlier albums the sweatless approach to his guitar work might have been alleged, but here Clapton plays with fire assurance, and that lovely ringing, bluesy tone, delivering a particularly hot solo on The Core. But hopefully his admiration for country singer Don Williams will not manifest itself in any more overtly mushy pieces like We're All The Way.

GRAHAM PARKER AND THE RUMOUR

Stick To Me. Vertigo 9102 017. Producer: Nick Lowe. A very strong third album from one of this country's hottest new wave properties — winner of the best newcomer section of the Britannia Awards. Will certainly follow Heat Treatment into the album charts, and a new single, New York Shuffle (track one, side two) is due this month. The band also starts a British tour on November 8. Arrangements using full string and horn sections still allow the rawness of Parker's vocals and the aggression of the Rumour's own playing to have the current highly commercial impact. Best Cuts: Soul On Ice, Down, Stick To Me.

BREAD

The Sound Of Bread. Elektra K 52062. The sound of Bread was almost a shock in the late-Sixties when hard rock ruled and volume was vital. The band's still unmatched style of sophisti-pop and unpredictable harmonies combined with late-listening romance set new standards for pop and made David Gates one of the best-known songwriters of the Seventies. Twenty top tracks are here, spread over the seven years of Bread's reign, including the first hit Make It With You, the world smash

It Don't Matter To Me, Lost Without Your Love, If, Sweet Surrender and many more. A worthwhile supplement to the Best Of Bread albums, though browsers who haven't seen the tv commercials could be forgiven for thinking this is merely another soundalike set — the cover rates zero for originality.

ROXY MUSIC

Greatest Hits. Polydor 2302 273. Producers: Roxy Music/Variou. Roxy Music, as a band, has such a low profile now it's hard to remember when it split, especially as the individual members have such strong solo appeal — Brian Eno, Bryan Ferry and Phil Manzanera particularly. Despite the Polydor Live LP which charted about 18 months ago, Roxy Music is now thought of as the sum of the parts. However, the parts are still selling records so the names on the sleeve will jog the most absent-minded fans' memory. The LP is of course very strong; only three of the tracks here were on the Viva album, so collectors will get All I Want Is You, Love Is The Drug, Street Life Mother Of Pearl and many more from earlier albums. Worth stocking over a long period.

TAVARES

The Best Of Tavares. Capitol E-ST 11701. Modelled on an American compilation but beefed up with extra tracks, this is certain to become Tavares' top-selling album in the UK. Titles include Heaven Must Be Missing An Angel, Mighty Power Of Love, One Step Away, Who Dunit, It Only Takes A Minute and Don't Take Away The Music, plus the band's current 45 outing with Freda Payne, I Wanna See You Soon. Early US hits here are Check It Out, She's Gone and My Ship. Dealers: Tavares has scored five consecutive British hits, so this is essential stock.

ROD STEWART

The Best Of Rod Stewart Vol 2. Mercury 6619 031. A pleasant enough double LP compilation of 1972-4 Stewart material marketed by Phonogram in the hope of mopping up yet more of the Scot's fans seemingly plentiful cash. Includes the hits Reason To Believe and Twistin' The Night Away and the less successful recent release, Mandolin Wind, alongside a handful of compositions by Stewart and the Faces' team of Stewart and Wood. In spite of his rugged style and sandpaper voice, Stewart has always been a softy at heart, and tracks like Country Comforts and the King-Goffin song which undergoes a sex change to become Natural Man only show that his recent excursions into the realms of m-o-r are no great change of direction. A few nondescript tracks out of the 19 but with a budget price on it it should find some takers.

SANTANA

Moonglow. CBS 882722. Producer not credited. This double live/studio album could almost be called The Story So Far. For it includes in its strange jumble of old and new, live and studio cut tracks, music from almost every phase of Carlos Santana's long and varied career. There is music from the first album and Abraxas, the powerful Black Magic Woman and Gypsy Queen, slipped in between a new instrumental (Bahia) that is rather cliched in being a very familiar Santana solo guitar work-out, and the excellent rocker, Dance Sister Dance. The mystical, unsuccessful Europe from the 'religious period' of Santana's work is there too, as is a re-hash of the old Zombies single (She's Not There), currently released as a single. As a collection, the set is excellent for fans, but it does reveal Santana to be a musician of extremes; either the fire is there, or it isn't, and when the latter is so, then banality is not far off.

SPARKS

Introducing Sparks. CBS 82284. Production: R. and R. Mael/Terry Powell. The hits of Sparks' Island days must still ring in most rock fans' ears. Part of the "art rock" phase that embraced Queen and 10CC and others bent on expanding the range of pop, Sparks always stretched the style to the limit, introducing a continental note to the songs, redolent of smoky Berlin bars and Brechtian farce. This LP suggests that things have toned down a bit, and it is not until Side 2 that the zany side of the Mael Brothers (who were Sparks, anyway) shows through, mainly in Goofing Off, with an irrelevant Russian feel to it (and lyrics that make it a programmers nightmare) and the final track, (an echo of the camp humour of the title), which is a send up of the rock rhapsody form. The backing is very LA, formal rather than tight and wittily creative. But the album should put Sparks back where they belong.

THE ISLEY BROTHERS

Forever Gold. Epic EPC 86040. Producers: The Isley Brothers. With the potential to be the brothers' biggest UK album to date, this ten-track compilation draws from four fine previous LPs — including the classic 3 + 3, here represented by That Lady, Summer Breeze and The Highways Of My Life — but their most recent, Go For Your Guns. Contents capture the Isleys' command of the dynamic (Fight The Power, Live It Up) and the mellow (Summer Breeze, Harvest For The World). Spanning two generations of soul music, the group is hotter today than ever. Forever gold indeed!

DONNY OSMOND

Donald Clark Osmond. Polydor Super 2391 298. Producer: Brian Holland. The Osmonds have flirted with the sound and rhythms of American r&b since their first hit, and now maturing Donald recruits Motown veterans Brian and Eddie Holland for a complete package. The Detroit-cum-Invictus sound is unmistakable, especially on the upbeat I Can't Stand It, You Are The Music In My Life and Oh It Must Be Love — although the Osmond's vocal shortcomings are sometimes apparent, as on his revival of the Chairmen Of The Board's You Got Me Dangling On A String. Nevertheless, as a pop album, this is exemplary, and deserves solid airplay and sales.

THE EVERLY BROTHERS

The New Album. Warner Brothers K56415. No stranger to recent sales charts thanks to shrewd Warner and Warwick compilations, the Everlys are showcased here by 14 previously-unreleased tracks dating from 1960-68. Their style is instantly identifiable, of course, especially on the mournful Nancy's Minuet, the sensitive When Snowflakes Fall In The Summer and the Simon & Garfunkel-styled Empty Boxes. Also here is the pair's current 45, Silent Treatment. Dealers: stress the unreleased aspect of these tracks, as WEA will do in its advertising, and be sure of sales to the faithful.

THE JALN BAND

Just Another Lonely Night. Magnet MAG 5018. Producers: Finesilver/Whitehouse. The band is ever improving in performance, if still largely derivative in style, and this album finds their sound even more American than before. Lead and harmony vocals shine throughout, but especially on I Got To Sing, So Good and One Sweet Taste Of Love. Also interesting are workouts of the Commodores' Won't You Come Dance With Me and Daryl Hall's It's Uncanny (the latter mixing Blue Moon). Dealers: the group has a good following based on live appearances and occasional hits, so sales should be solid.

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ALBUM REVIEWS

POPULAR

SHOWADDYWADDY

Showaddywaddy. MFP 50353. From the Bell label, fairly recent recordings by the rock and roll group including their hit Three Steps To Heaven, Everybody On Your Feet, Rock 'N' Roll Lady and Go Johnny Go. A budget release which will command strong sales.

STATUS QUO

The Status Quo File. Pye FILD 005. **Compilation: Bryan Justice.** Coinciding with the release of their new Phonogram album, this 29-track collection captures the essence of the early Quo. The obligatory Pictures Of Matchstick Men, Ice In The Sun, Down The Dustpipe, In My Chair and Mean Girl — hits all, between 1968 and 1970 — are here, plus a large selection of album cuts, Poor Old Man, Daughter, Spinning Wheel Blues, Juniors Wailing and Something's Going On In My Head among them. The fans will have all this already, but there may yet be other buyers.

THE WALKER BROTHERS

Spotlight on the Walker Brothers. Philips 6640 013. Qualifying for, if not necessarily certain winners of, the Legend In Their Own Lifetime accolade the Walkers epitomise a complete period of pop development for a good section of a generation, so this retrospective 2LP should reach respectable sales figures. But previous attempts to revitalise their catalogue have not been particularly successful.

PACIFIC EARDRUM

Charisma CAS 1133. Producers: Dave McCrae and Geoff Calver. A very impressive line-up of sophisticated, jazz-oriented talent, producing a smooth and exciting fusion of jazz and rock ballad styles. Isaac Guillory, the essential session guitarist, shines a warm and unwavering light on every track, and the rest of the band are due no less a share of the honours. Joy Yates' vocals are the perfect complement to the instrumental skills on display. Altogether a classy piece of product, but aiming at a classy, and therefore relatively small, section of the buying public. Best Cuts: Sitting On A Daisy, Sand, Sea and Samba.

DONOVAN

The Donovan File. Pye FILD 004. **Compilation: Bryan Justice.** Derivative in his early years, idiosyncratic in his later, Donovan was a true songster of the Sixties — little of the material stands up well in the harsh Seventies sunlight. Nostalgia fans will, nevertheless, appreciate the likes of Colours, Universal Soldier, The Ballad Of A Crystal Man, Catch The Wind, Remember The Alamo, The War Drags On, Hey Gyp, Turquoise and To Sing For You. Has this material not been repackaged enough?

DIONNE WARWICK

Love At First Sight. Warner Brothers K56429. **Producers: Steve Barri & Michael Omartian.** Still looking for road back to big sales, Dionne Warwick teams up with veteran pop producers Barri and Omartian for a pleasing package of good songs, including Evie Sands' inviting Love In The Afternoon and One Thing On My Mind, Dennis Lambert and Brian Potter's Spinners-styled Keepin' My Head Above Water and Barry Mann and Cynthia Weil's civil-rights tale, A Long Way To Go. Warwick is in fine voice, especially on Do You Believe In Love At First Sight, a potential single. Dealers: Singer is out of fashion, but in-store airplay of this album would help.

ROSCO GORDON

The Legendary Sun Performers. Charly CR 30133. **Compilation: Martin Hawkins.** More Sun from Charly, this time in a bluesy vein from Rosco (Just A Little Bit) Gordon. Repertoire originates from 1951-57, with the singer putting blues, r&b, rock & roll and country stylings on show in very personal fashion. Memphis-made, many of the tracks are previously-unreleased. Dealers: albums like this are specialist stock, but Charly has a good reputation in the appropriate market.

THE SEARCHERS

The Searchers File. Pye FILD 002. **Compilation: Bryan Justice.** Despite plentiful previous packages, this 2LP in Pye's new File series stands as the definitive Searchers history, containing (in chronological order) their 13 chart entries from 1963 to 1966. Titles include Sweets For My Sweet, Sugar 'N' Spice, Needles And Pins, Don't Throw Your Love

Away, Someday We're Gonna Love Again, When You Walk In The Room, What Have They Done To The Rain? and Rake Me For What I'm Worth. Full sleeve notes flesh out the tale.

THE KINKS

The Kinks File. Pye FILD 001. **Compilation: Bryan Justice.** Fine testimony to Ray Davies' talent as a composer, this 2LP moves from the Kinks' early riff-laden days (You Really Got Me, All Day And All Of The Night, Tired Of Waiting For You, Everybody's Gonna Be Happy, Set Me Free, Till The End Of The Day) through more reflective repertoire (Dedicated Follower Of Fashion, Sunny Afternoon, Dead End Street, Waterloo Sunset) to obtuse anecdotes (Days, Plastic Man, Shangri-La, Lola). The whole Kinky chronology — 18 hits in seven years — is here.

DEAD END KIDS

Breakout. CBS 82254. **Producer: Barry Blue.** Teeny-rock rules, if the Kids have anything to do with it. Carrying on where the Rollers left off (but with prettier faces) the kids from Glasgow stormed up the singles charts to everyone's surprise with the re-vamped Have I The Right, and is now trying to do the same with another UK oldie, Glad All Over. This title was irresistible in 1963, but not so irresistible in this version, which lacks the hook — the repetitive rising and falling vocal chords. The rhythm is changed too, and has an oddly rolling feel. The LP's success will depend greatly on the sales of the 45 as the appeal is to young buyers. The rest of the set is predictable pop, fun and full of guts, but not a great deal of originality. Hard promotion will sell, and the band's steady round of gigging will pay dividends, but bear in mind their last single did not chart and stock with care.

DOLPHIN

Goodbye. Private Stock. PVL 1028. Debut album from British band led by Donovan-evoking singer Paul Carmen. Dolphin has created minor ripples with three singles, including a version of Then I Kissed Her. Very pretty pondscapes on cover hints at the occasional wetness of the contents. The songs and the sound are mostly as enjoyable, and about as nourishing, as a glass of coke, but that is, after all, many people's favourite drink. Promising edge and vitality to tracks like Linda Lovelace and Midnight.

CATE BROTHERS

The Cate Brothers Band. Asylum K53064. **Producer: Jim Mason.** The Cate twins' brand of white soul mixed with country funk won them a lot of appreciators during their short visit to the UK last year and the excellent LP promoted then was well-received. New producer Mason has exploited the soul feel to its fullest, keeping the back-up band tight, except for one or two lapses where the LA sound dominates, and busy, almost orchestral passages mar rock guitar solos. All songs but one are Earl and Ernie Cate's own and demonstrate a versatility often absent in West Coast units. Another tour would obviously help, but until then buyers should remember the last tour and the quality of the product and dip into their fast-emptying pockets.

CHRIS SPEDDING

Hurt. Rak SRAK 259. **Producer: Chris Thomas** The man is black, Chris Spedding is a session guitarist now being projected as a tough new axeman hero, a roadrunner guitarist slicked out in leathers and brooding aggression. The music reflects the image uncompromising driving rock which has already been winning strong response on a gruelling university touring schedule for the last month. It could well be, however, that Spedding's chief

appeal will be as a charismatic in-person performer, for the album once it hits a groove on the opening Wild In The Street track proceeds grimly not to deviate from the straight and narrow. This results in a certain aggressive sameness of approach, not improved by his weak, unconvincing singling. Sounds more like a hit single maker than a substantial album seller.

DANNY WILLIAMS

Anytime Anyplace Anywhere. Philips 9199 268. **Producers: Various.** Ever since the days of Moon River and his early hits, the fortunes of Danny Williams have varied drastically, but he has always remained on of the finest male ballad singer domiciled in the UK. It was gratifying therefore to see his recent chart comeback with Dancin' Easy, the Martini tv advert tune, which kicks off the programme of songs here. The album, which retails at mid-price, is actually a hotch-potch of recording made by Williams under various producers during the last couple of years but it makes good listening. The accent here is on light soul items including the old classic Every Little Bit Hurts, Feel Like Making Love, Biddu's Salt And Pepper, and Johnny Bristol's Pain Of Love. It also includes his new disco single, No More Cane.

PEGGY LEE

Peggy. Polydor Super 2383 458. **Producer: Ken Barnes.** Miss Lee's second album under her Polydor deal (the first was a Live At The Palladium recording) and she is given superb musical support from the Pete Moore orchestra. The album is an interesting blend of the old and new — the 'old' includes her re-recordings of Misty and Lover, and the 'new' are such songs as The Hungry Years, 10CC's I'm Not In Love, and What I Did For Love from A Chorus Line. The lady is in as good a voice as ever and this LP is essential for her fans. It is probably her most commercial effort during the last five years.

HUMMINGBIRD

Diamond Nights. A&M AMLH 64661. **Producers: Ian Samwell/Hummingbird.** This band was born two years ago as a result of a group of session men's indulgent dreams. The first LP was superb, despite a second, well-received LP the public profile was too low to keep the band together and the members, with their own jobs to do, split. Hummingbird has now finalised its line-up, with Bernard Purdi and Robert Ahwai instead of Bernie Holland and Conrad Isidore. Kingpin is still keyboardist Max Middleton. Session men together always produce a mix of jazz, rock, soul and Latin that is great to play, cooks all the way through and is even better to listen to. This set, recorded in the States also, has more life and colour in it with the aid of brass, strings and girl singers, and a lot more soul. It is now lifted out of the category of "too good for the charts" and Hummingbird can no longer be called a musician's band. It is now worth exploiting and though the band seems to have gone over to the US, word should get around here quickly.

TAMIKO JONES

Cloudy. Contempo CLP 602. **Producer: Tamiko Jones.** Known on the Northern soul circuit for her I'm Spellbound hit in the Sixties, Jones is now firmly in Seventies idiom for this album, her first for Contempo. Her voice is a cross between Dionne Warwick and Roberta Flack, and best suited to sensitive and atmospheric material like the title track and Flack's Feel Like Makin' Love. Nevertheless, she turns in good readings of Stevie Wonder's Creepin' (her current single) and Johnny Bristol's Reachin' Out For Your Love (a US hit for Jones). Disco-goers will know

her extended Let It Flow, here included. Dealers: WEA and Contempo are putting joint promotional weight behind this LP, and soul sales, at least, should be respectable.

THE SECTION

Fork It Over. Capitol E-ST 11656. **Producers: The Section.** James Taylor's backup band commits itself to disc, in an album which combines jazz and rock (predominantly-instrumental) stylings in interesting, if occasionally self-indulgent, form. Responsible are Danny Kortchmar on guitar, Craig Doerge on keyboards, Russ Kunkel on drums and Leland Sklar on bass, working well on the rhythmic Street Pizza, the unusual Suckers On Parade and seven other titles. JT makes a casual vocal appearance on Bad Shoes, David Crosby on Magnetic Lady. Dealers: unless the band visits the UK, only the adventurous or the knowledgeable (members of the Section are prolific session men) will be interested.

MISCELLANEOUS

LSO

Classical Favourites. Arcade ADE P33. The London Symphony Orchestra, conducted by Ezra Rachlin, plays 60 minutes of well loved classical music, and although it has all been done before Arcade may have yet another hit package on their hands with this album. The music includes the 1812 Overture (in its entirety), Air On A G String by Back, Wagner's Ride Of The Valkyries, The Blue Danube Waltz, and the Overture from Orpheus In The Underworld. It's classics for the masses of course but as an introduction to classical music the album serves a very good purpose. A good Christmas box.

THE CORRIES

Spotlight on the Corries. Philips 6625 036. Prestige and popularity have rightly been the lot of this pair of folk multi-instrumentalists, who so often manage to sound like a full band, and have been responsible to a great extent for keeping life and colour in Scottish traditional music. The singing is as good as the playing, and the Corries have a history and a repertoire which deserve to be collected together on a 2LP like this. Commercially their appeal goes rather wider than many folk artists. Best Cuts: The Bonnie Lass Of Fyvie, Twa Corbies, Johnnie Lad.

FRANK LAINÉ

Spotlight On Frankie Laine. Philips 6640 014. Laine has enjoyed a resurgence of record sales in the last three years, no doubt due to several UK tours after a 17-year absence, and because he remains a fine performer. This 2LP from Philips utilises his earliest recordings from the Mercury catalogue, 30 years ago, and while it has commercial appeal with such hits as Georgia On My Mind, Mule Train, That Lucky Old Sun and The Cry Of The Wild Goose, it is of particular interest to die-hard Laine fans because it also features more obscure recordings including a couple never issued before. The 24 tracks add up to good value.

FRANK CHACKSFIELD AND HIS ORCHESTRA

Frank Chacksfield Plays Hoagy Carmichael. Decca PFS 4392. **Producer, Tony D'Amato.** The title really says it all; the smooth experienced playing of all the Carmichael songs which the man on the Clapham omnibus could name in two minutes. These include Skylark, My Resistance Is Low, Georgia On My Mind, Two Sleepy People, and Lazybones. The music and style of performance are saleable at any time, but particularly so at this season.



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PERFORMANCE

Bob Seger

BOB SEGER and the Silver Bullet Band are yet another example of the unimportance of chart action in determining audience appeal. The man from Detroit has never had his name in the Top 50, is hardly the darling of the media, yet at his first London appearance last Friday at Hammersmith he was welcomed as though he was one of rock's favourite sons.

The buzz about Seger has been positive for some time and his return to Capitol (after a spell in the WEA stable) has resulted in a revival of his fortunes sparked by some fine albums. His on-off visit to this country has finally happened, and Seger and band turned out to be as accomplished as had been suspected. Possibly even better, for the visual impact of the muscular (in body and voice) of the singer and five Silver Bullets agreeably enhanced the potency of the music which is simple, driving and provokes an immediate gut reaction.

Seger, of course, is the possessor of one of the most commanding voices in contemporary music. With equal facility, he has the power to charge through tearaway Chuck Berry-inspired numbers like Get Out Of Denver and Going To Katmandu, or deliver a yearning remembrance of teenage romance

like Night Moves, or Turn The Page, a slightly sad story of life on the road, taken at a lazy loping tempo. The latter songs, and others like Fire Down Below and Ramblin' Man are full of substance and have lyrics worth hearing. A great plus for Seger.

Behind him the Silver Bullet Band powered along joyously, making effective use of dynamics and accents, controlled splendidly by drummer David Teagarden, while saxophone player Alto Reed (!) a rather manic figure, hiding behind sunglasses, was always worth watching and hearing. Lead guitarist Drew Abbott played with neat competence, an unemotional figure by comparison with the capering of the others who joined with Seger in constantly shifting tableaux, notably well choreographed in Bring On The Night. Full marks, too for the sound crew who balanced the sound so expertly.

By the end, and a rock 'n' roll medley, with Alto Reed playing beefy baritone atop the speaker stack, the audience was spontaneously on its feet. Seger had conquered. A fine evening.

BRIAN MULLIGAN

Steel Pulse

REGGAE, DESPITE the success of Bob Marley and the Wailers, has never really made it big in this country. One of the reasons is obvious: its roots are in Africa and Jamaica in a culture that is quite far removed from the average second-generation West Indian living in Walsall.

"Cliche Rasta reggae", say Steel Pulse, does not mean too much over here.

Steel Pulse are in the forefront of homegrown reggae bands, a young seven-piece who play what they call

Jah Rock and speak with Birmingham accents. They might be just another bunch of ethnic hopefuls but for two things: they know how to laugh at themselves and they have opened up a whole market for black music among punk and new wave fans.

The band jumped in at the deep end this summer by becoming the first black band to play at the London punk Mecca, the Vortex. It was a storming success and since then they have played exclusively to audiences with hardly a black face among them.

At Goldsmith's College last Saturday (22) the story was the same. In spite of a truly awful p.a. system they quickly infected the whole audience with their good humour and easy rhythms and won a spontaneous encore that could easily have been two or three had the band been able to win its fight with the microphones.

Visually they are magnificent, each of the seven clothed in some stylised fancy-dress that reflects somebody's prejudice somewhere: as a black minister, in battle fatigues, in African costume, as an 'Uncle Tom' and so on. For Ku Klux Klan, one of their most powerful songs, vocalists Phonso Martin and Michael Riley don Klan masks.

Steel Pulse's music is controlled and sophisticated, Steve Nesbitt's insistent drumming being punctuated by all manner of percussive knockings and tappings from the front men, and abetted by Ronald McQueen's wandering and sporadic bass-playing. The rhythm section is critical to any reggae band and this one is self-assured enough to carry the band through anything.

Even when you can't make out the words, which at Goldsmith's you couldn't, their songs are strong, coming over in snatches of chants about 'Respect to Jah' and

'Prediction' that fit snugly into a corner of your memory and then irritate you for days afterwards because you can't remember more than the one line. All their material is self-written.

Above all they are a happy lot, determined to break down the barriers that ethnic music so easily sets up, able to get the coldest spectator performing some kind of rhythmic gesture. Their Anchor single Nyah Luv will not be a hit but it should bring them a long-term contract with someone and then who knows? They may have a healthy future if they can overcome two problems. Firstly even with a good p.a. a Jamaican-Birmingham brogue is hard to decipher. Steel Pulse want to communicate a message but for the most part they might as well be Martians to poor, untrained white ears.

Secondly, while Steel Pulse are a breath of fresh air to a white audience, they now have to sell themselves to a black one. If they succeed in that when they team up with Burning Spear this week, they might then have built a rollable bandwagon.

GODFREY RUST

Freddie Starr

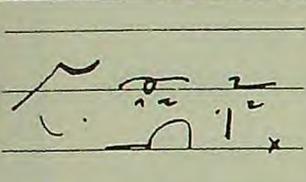
A DEGREE less funny perhaps than on television where the quickness of the editing deceives the eye, Freddie Starr still managed to score an impressive triumph at his London Palladium opening last week. He also enhanced his claims to be considered as a serious singer, a side of his talent which has not been featured to any extent on his television appearances.

There is undoubtedly an enormous, natural and irreverent comedic skill to be tapped which allied to his remarkable gift as an

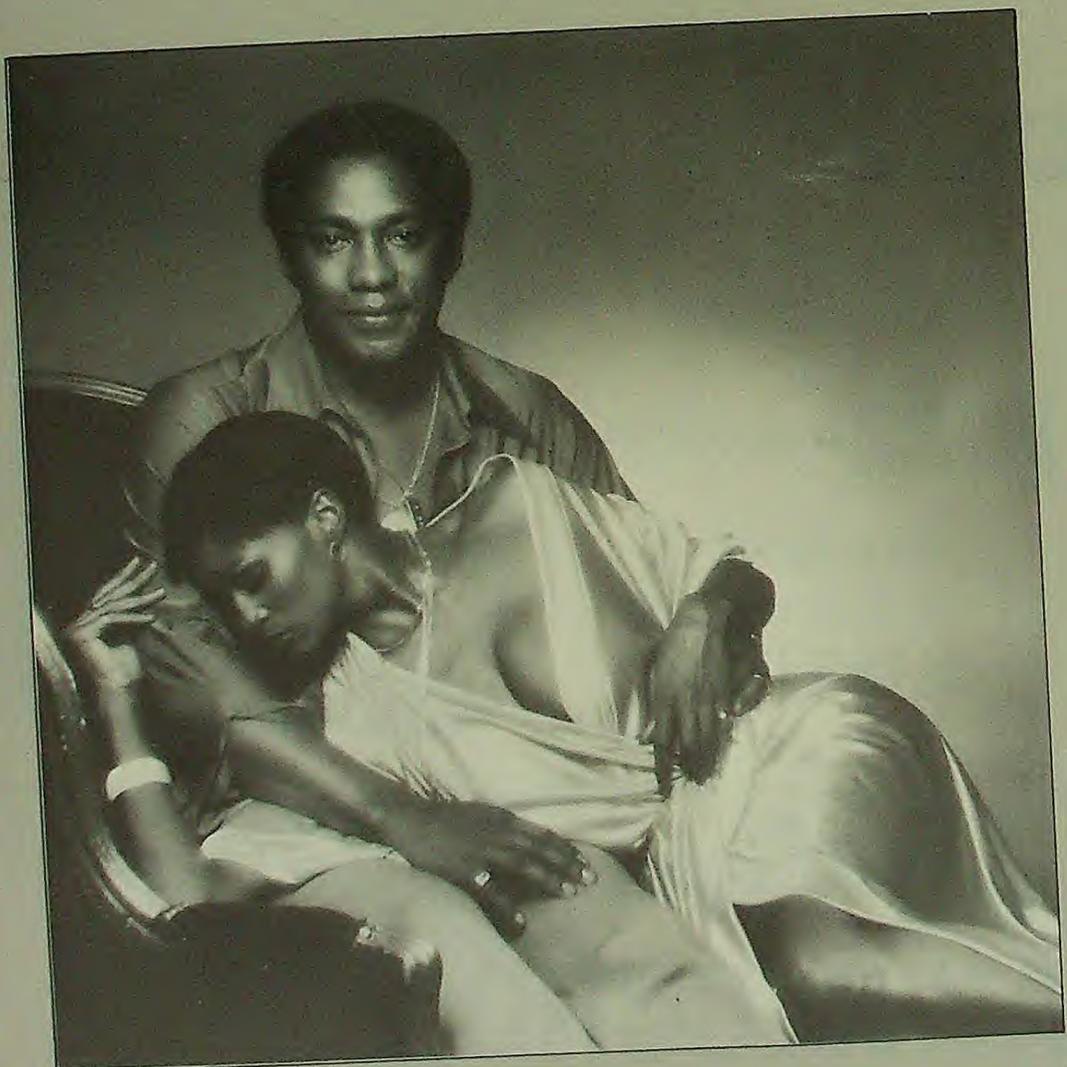
impersonator could make Starr into a genuine original. But appealing though his overall presentation was, there has to be a reservation about his ability to make the transfer from club comedian to showcase attraction at the nation's number one theatre. There was a crudity about his act which was cheeky rather than offensive, but what might be completely in context at a club jarred slightly in the Palladium's comfortable domestic setting. He might also benefit from the services of a good producer, for the abundant natural talent would only benefit from discipline. The opening night show occasionally had an air of unpredictability, almost as though the proceedings depended on Starr's spur-of-the-moment inspiration. This, it must be stressed, came readily enough and the show clipped along at a fair pace when he was on stage. Otherwise it was less than sparkling, with Lynn Paul's attempt to develop a seductive, sophisticated vocal style working less convincingly than her former New Seekers projection as a bubbly blonde personality girl.

Starr did his Tarzan and Hitler routines, but was naturally at his best with a long TOTP spectre, in which a Gene Pitney takeoff on a superfast 24 Hours From Tulsa was quite superb. His singing at its most natural has echoes of Buddy Holly with a deeper range, but he spoiled an otherwise adequate version of You've Lost That Lovin' Feelin' by trying to be funny. The lack of a producer again. His Elvis Presley lookalike almost soundalike medley as a closer with clouds of dry ice billowing into the front stalls was deadly serious. Ironically his Presley impersonation is better when humour is incorporated. But under the circumstances it would not have been permissible.

BRIAN MULLIGAN



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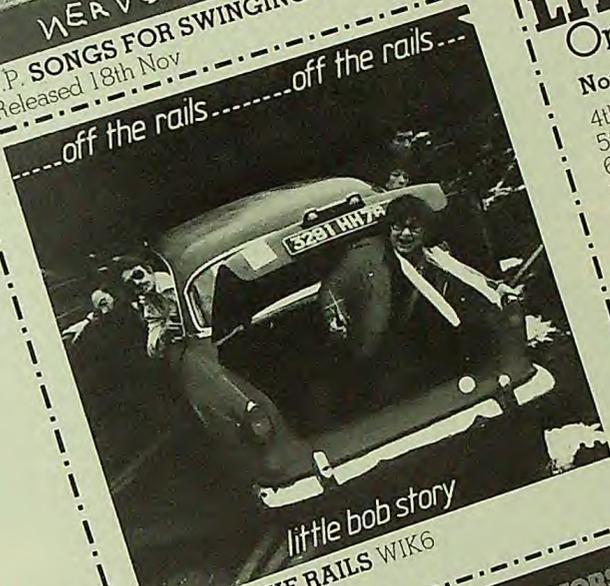
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On Tour

- November**
- 3rd **NOTTINGHAM**, Caithies
 - 4th **LEICESTER**, University, Stamford Hall
 - 8th/9th **BELFAST**, Ulster Hall
 - 10th **COLERAINE**, University Ulster
 - 11th/12th **DUBLIN**, Trinity College
 - 13th **CORK**, City Hall
 - 16th **WELWYN GARDEN CITY**, Campus West
 - 18th **SHEFFIELD**, Polytechnic
 - 19th **BOLTON**, Institute of Technology
 - 20th **LONDON**, Nashville
 - 23rd **NEWPORT**, Stowaway Club
 - 24th **SCARBOROUGH**, Polytechnic
 - 25th **SCARBOROUGH**, Penthouse
 - 26th **NOTTINGHAM**, Boat Club

December

- 1st **NORWICH**, Art Centre
- 2nd **BURTON ON TRENT**, 76 Club
- 3rd **MANCHESTER**, Umist
- 9th/10th **BIRMINGHAM**, Barbarellas

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off the rails...



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On Tour

- November**
- 4th **LONDON**, Nashville
 - 5th **LONDON**, Nashville
 - 6th **READING**, University
 - 7th **LEEDS**, Polytechnic
 - 8th **PRESTON**, Polytechnic
 - 9th **SHEFFIELD**, Polytechnic
 - 10th **HULL**, College of Education
 - 12th **WAKEFIELD**, Tech. College
 - 14th **BBC**, D.L.T. Show
 - 15th **LEICESTER**, University
 - 16th **MANCHESTER**, University
 - 17th **FALKIRK**, Manique
 - 18th **ABERDEEN**, University
 - 19th **EDINBURGH**, Heriot Watt University
 - 20th **NEWCASTLE**, Rex Whitley Bay

- 23rd **BRADFORD**, University
- 24th **SWANSEA**, University
- 25th **MILFORD HAVEN**, Torch Theatre
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- 27th **CHELMSFORD**, City Tavern
- 29th **GUILDFORD**, Civic Hall with **THE STUKAS**

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- November**
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 - 12th/13th **GLASGOW**, Apollo
 - 14th **EDINBURGH**, Odeon
 - 16th/17th **LIVERPOOL**, Empire
 - 18th **BRIDLINGTON**, Spa
 - 19th **OXFORD**, New Theatre
 - 21st/22nd **BRISTOL**, Colston Hall
 - 23rd **SHEFFIELD**, City Hall
 - 24th **BRADFORD**, St. Georges Hall
 - 25th/26th **MANCHESTER**, Free Trade Hall
 - 28th **BRIGHTON**, Dome
 - 29th **PORTSMOUTH**, Guildhall
 - 30th **BOURNEMOUTH**, Winter Gardens

December

- 2nd/3rd **BIRMINGHAM**, Odeon
- 4th **WOVERHAMPTON**, Civic Hall
- 5th **LEICESTER**, De Montfort Hall
- 7th **SOUTHAMPTON**, Gaumont
- 8th **CARDIFF**, Capitol
- 10th/11th **LONDON**, Hammersmith Odeon
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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING NOVEMBER 5

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E October 29)	PROMOTION	COMMENTS by TONY JASPER
TALKING HEADS Psycho Killer Sire 6078610 (Phonodisc)	NOV 25	None	None	Continuous stream of features in music papers, including <i>Sounds</i> (October 22). Group played small number of selected gigs some months back. All press comments have been positive, some even ecstatic.	Nihilism pervades lyric which is not as distasteful as title might suggest, but which will doubtless impose severe limitation on radio play. Talking Heads have sensitivity in recording quite distinct from usual working-class tag attached to most new wave bands. The 45 will sell heavily in new wave shops, as will the fine LP, <i>Talking Heads 77</i> " (9103 328) unless Phonogram's baffling delay of single and album has caused soaking up of sales through Virgin Imports.
PETE TOWNSHEND/RONNIE LANE Street In The City Polydor 2058 944 (phonodisc)	OCT 28	None	None	Consumer advertising in music press for album from which is taken both cuts. Townshend has given radio interviews including special for Radio One's Rock On. Some commercial station ads. Press interviews.	Both cuts from LP, <i>Rough Mix</i> (DeLuxe 2442 147) with Townshend being founder-member of The Who and Lane, solo performer and once with Small Faces and then Faces. A-side features Townshend with B-side, Lane. DJ's might well find problem deciding which side they should play.
ELVIS COSTELLO Watching The Detectives Stiff Buy 20 (Island)	OCT 21	None	None	Building on recent much discussed and played single, extensive coverage in music press, constant gigging as artist and artist appearances on the Stiff label artist tour of UK.	Costello almost charted with last 45 (<i>The Angels Wanna Wear My Red Shoes</i> which was, unlike this new 45, from LP, <i>My Aim Is True</i> (SEEZ 3). B-side has two live cuts, <i>Blame It On Caine</i> and <i>Mystery Dance</i> . Major chart hit is doubtful but artist has 'cult' following and healthy sales should show in shops versed by now in demand for Stiff singles.
GONZALEZ I Haven't Stopped Dancin' Yet EMI 2706 (EMI)	OCT 21	None	None	Intermittent concert dates during November and December. Group particularly popular in London area.	Four-year-old band which deserves a major break and could well find it with this rhythmic captivating platter. Basically simple in make-up the 45 flows along with Latin based feel and relies largely on constant repetition of title line.
COCK SPARRER We Love You Decca LFR 13732 (Selecta)	OCT 28	None	None	First 7500 copies in 12" form, with accompanying sleeve plus photo insert of group. November gigs seem mainly centred around South-East.	New wave version of Jagger-Richard composition, <i>We Love You</i> , hit for The Rolling Stones (8, 1967). Lead singer manages even to out-extend Jagger on time taken to sing three-word title. Doubtless new-wave sale but doubtful starter for airplay and eventual pop listings.
RIGHTEOUS BROTHERS You've Lost That Lovin' Feelin' Spector 2010 022 (Phonodisc)	OCT 28	Seven entries, 1965-1969. Current disc a re-issue and has charted twice previously.	None	Area television advertising for 20-track hit album of Spector's recordings which contains this cut. Servicing numerous dealers who have asked for its re-release.	Disc was a chart-topper in 1965 and it reached position 10 in 1969, with both issues on London. Always seen as a pop classic and often voted into the top ten of all-time in various polls. B-side is <i>Rat Race</i> by The Righteous Brothers Band, an in-demand item on the Northern soul circuit.
RANDY EDELMAN Take My Hand 20th Century BTC 1034 (Pye)	SEPT 23	Concrete And Clay (11, 1976)	None	A late-starter picking up radio play, including the important Record of the Week spot on the Noel Edmonds show.	Opening cut of artist's new album, <i>If Love Is Real</i> (20th Century, BT 542). Big, pounding ballad with catchy repetitive title line. Kind of song which does well Stateside, a la Barry Manilow.
J J BARNES How Long Contempo CS 2123 (WEA)	OCT 14	None	None	One of the three first issues on new licensing deal between WEA and Contempo International and thus should receive extra-special promotional activity to launch this new venture.	Barnes is a soul singer and this 45 is a disc-rework of the Ace hit, <i>How Long</i> (20, 1974). With B-side, <i>I'm The One Who Loves You</i> , from the album, <i>Sara Smile</i> (CLP 604). Catchy and rhythmic and for club DJs and partying customers.
STEEL PULSE Nyah Luv Anchor ANC 1046 (CBS)		None	None	Group interviews with music press. Positive reviews of gigs in such journals as <i>Zig Zag</i> (September, 1977) and <i>Sounds</i> (September 10) and <i>MW</i> (November 5). Record in special bag.	Splendid 45 which deserves cross-over from reggae listings to general record chart. Seven-strong Band from Birmingham with considerable musicianship. They have been gigging, somewhat out of context, with Generation X. Ideal disc for in-store playing in multi-racial areas.
PAUL SIMON Slip Slidin' Away CBS 5770 (CBS)	OCT 21	Five hits as solo artist, 1972 onwards with most recent, 50 <i>Ways To Leave Your Lover</i> (23, 1976).	45	Week of release a Capital climber. Basic servicing of media.	Classic Simon composition, delightfully subtle with definite commercial feel. Above average lyric. The charts could do with this quality disc. 45 is title track of new LP.

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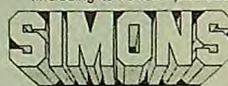
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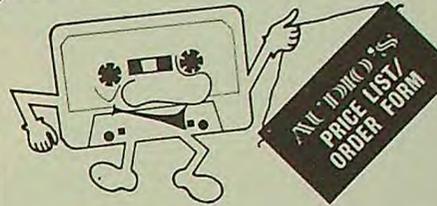
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RELEASES MUSIC WEEK

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

LISTINGS

- A** AIN'T MISBEHAVIN', Monkey Jive. TIGER LILLY. Gull GULS 54 (a).
- ALL FOR A REASON, Make It Last, ALESSI BROTHERS. A&M AMS 7322 (C).
- AMAZING GRACE/THE HOSTAGE, Send In The Clowns/Both Sides Now. JUDY COLLINS. Elektra K 12220 (W).
- AS, Contusion, STEVIE WONDER. MOTOWN TMG 1091 (E).

- B** BABAJI, From Now On, Supertramp. A&M AMS 7326 (C).
- BLOOD & HONEY, Blood & Honey. AMANDA LEAR. Ariola ARO 103 (A).
- C** CELEBRATE ME HOME, Why Do People Lie, KENNY LOGGINS. CBS 5770 (C).
- CHEEK TO CHEEK, Putting On The Ritz, MIKE HOWE. EMI 2721 (E).
- CITY OF THE DAMNED, Victimized, RIKKI & THE LAST DAYS OF EARTH. DJM DJS 10814 (C).
- COME GO WITH ME, Wither Wuzzit, POCKETS. CBS 5780 (C).
- COME SAIL AWAY, Put Me On, STYX. A&M AMS 7321 (C).
- CRUISIN' WITH THE FONZ, Slipstream, R. B. ZIPPER. Alaska ALA 2004 (ZLHR).
- CURIOSITY, Tell It To A Friend, SONNY BLAKE. Satril SAT 121 (W).

- D** DANCIN' IN THE STREETS, Tereapin Station, GRATEFUL DEAD. Dead 1 (F).
- DIXIE CHICKEN, Belonging, JACK JONES. RCA PB 9131 (R).
- DO RIGHT WOMAN, DO RIGHT MAN, Love Potion No. 9, ELKIE BROOKS. A&M AMS 7324 (C).
- DO YOU REMEMBER, Cocktails At Midnight, LONG TALL ERNIE & THE SHAKERS. Polydor 2121 341 (F).
- DREAM LOVER, Jamaica, JOHNNY NASH. Epic EPC 5786 (C).

- E** EBONY EYES, Dancing Eyes, BOB WELCH. Capitol CL 15951 (E).

- F** FOR YOU, Mood Mood Number, GREG KIHN, Berserkley BZZ 4 (S).
- FUJI EXPRESS, The Stroller, Dr. DRAGON. Pinnacle P8 448 (P).

- G** GET DOWN ON YOUR KNEES, Bus Stop Romance, SOUNDER. Sonet SON 2127 (A).
- GOD BLESS THE CHILD, Sweet Georgia Brown, HELEN GELZER. Pye 7N 46028 (A).
- GOODNIGHT & GOODMORNING, Wino Song, GRAHAM BONNET. Ring O 2017 110 (F).

- H** HARLEM SONG, Harlem Song (Instrumental), FADY EL KOURY. RK 1002 (A).

- I** I CAN STOP (ANYTIME I WANT TO), Only A Movie, LIMMIE & FAMILY COOKIN'. Ember EMBS 354 (A).
- I LIKE IT, How Do You Do It/Chills, GERRY & THE PACEMAKERS. EMI 2689 (E).
- I'M A GIRL WATCHER, People, MUSCLES. Bigbear BB 12 (E).
- IT'S A HEARTACHE, I've Got Used To Loving You, BONNIE TYLER. RCA PB 5057 (R).
- IT'S SO EASY, Sorrow Lives Here, LINDA RONSTADT. Elektra K 13100 (W).

- J** JEWELLERY STORE, (I Fell In Love Last Night) Down In Brazil, ROBIN SARSTEDT. Decca F 13738 (S).

- K** KLEAN LIVING KIDS, Oh Little Girl, STUKAS. Chiswick NS 21 (C).

- L** LET ME ROCK YOU, Justin And John, OSCAR. DJM DJS 10811 (C).
- LORD HELP ME UNDERSTAND, It's A Little Bit Strange, RITA GRAHAM. MAM 169 (E).
- LOVE IS A SONG, Every Now & Then, MAX BYGRAVES. Pye 7N 46015 (A).
- LOVELY DAY, It Ain't Because Of Me, BILL WITHERS. CBS 5773 (C).
- LOVE MADE A FOOL OF ME, Give It A Try, STEVE JOLLY'S PLEASURE ZONE. Pye 7N 25754 (A).
- LOVE WITH YOU, To Lose Somebody, BILL FREDERICKS. Polydor 2058 946 (F).

- M** MADATCHA, Anna's Song, HUMMINGBIRD. A&M AMS 7325 (C).
- MUSIC, Music Pt. 11 (Disco), MONTREAL SOUND. Creole CR 145 (C/CR).

- N** NERVOUS WREAKS, Horrible Breath, RADIO STARS. Chiswick NST 23 (C).
- NEW RELIGION, Blood On The Wall, SOME CHICKEN. Raw 7 (C/CR).
- NEW YORK SHUFFLE, The Bleep, GRAHAM PARKER. Vertigo 6059 185 (F).
- NO MORE ROCK & ROLL, Northern City, JIM MILNE & TRACTOR. Polydor 2058 942 (F).

- O** OH SENORITA, Ain't Nobody, CLOVER. Vertigo 6059 188 (F).

- P** PRIORITIES, Look, TRASH. Polydor 2058 939 (F).
- PRIVATE LIVES, Let A Little Love Come In, LOVE AFFAIR. Creole CR 146 (C/CR).

- R** ROCKY ROAD, Rocky Version, LLOYD ROBINSON. Cactus CT 109 (C/CR).

- S** SAINTS & SINNERS, Dead Vandals, JOHNNY & THE SELF ABUSERS. Chiswick NS 22 (C).
- SERENADE FOR TWO LOVERS, The Concerto For The Wind, BREWER BROTHERS. Award BDMA 27.
- SEVEN ELEVEN, Snooze You Loose, COMMANDER CODY. Arista 148 (F).
- SHAKE IT, Sundown Of Fools, TERENCE BOYLAN. Asylum K 13098 (W).
- SHERRY, God Loves Little Girls. THE KEANE BROTHERS, 20th Century BTC 2357 (A).
- SO GOOD, Still Love You Girl, J.A.L.N. BAND. Magnet MAG 105 (C).
- SO LONG BING, How Many Times, J. J. BARRIE. EMI 2727 (E).
- SO MANY BRIDGES TO CROSS, Bridges To Cross, LESTER LEWIS. Dynamic DYN 137 (C/CR).
- SPIRIT OF THE ISLES, Jigger Of Whiskey, THE BAND OF THE BLACK WATCH. RK 1003 (A).
- STREET IN THE CITY, Annie, PETER TOWNSHEND & RONNIE LANE. Polydor 2058 944 (F).
- SWEET SURRENDER, 99 Miles From LA, JOHNNY MATHIS. CBS 5698 (C).

- T** TEN TO EIGHT, Finally, DAVID CASTLE. Parachute RRS 501 (A).
- THE LIGHT, The International Man, DONOVAN. Rak 265 (E).
- THE ROCKFORD FILES, Dixie Lullaby, MIKE POST. MGM 2006 521 (F).
- TOO MANY GOLDEN OLDIES, Make It On My Own, FIRST CLASS. CBS 5801 (C).
- TOMORROW IS ANOTHER DAY, Brown Shoes, TWIGGY. Mercury 6007 159 (F).

- W** WE ARE O.K., Let's Make It, MUNGO JERRY. Polydor 2058 847 (F).
- WHITE PUNKS ON DOPE, Don't Touch Me There/What Do You Want From Life, TUBES. A&M AMS 7323 (C).
- WHITE WITCH, Time Will Pass, SPRIGUNS. Decca F 13739 (S).
- WHO'S GOT THE WOMAN, One Man Woman, CHASER. Harvest HAR 5141 (E).
- WHY CAN'T WE BE LOVERS, Hogtied, CHAIN REACTION. Gull GULS 53 (A).
- WITHDRAWAL, Bleak Outlook, THE UNWANTED. Raw 6 (C/CR).
- WUTHERING HEIGHTS, Kite, KATE BUSH. EMI 2719 (E).

- Y** YOUR BABY IS A LADY, Just Got To Be You, STEPHANIE DE SYKES. DJM DJS 10816 (C).

TOTAL ISSUED

Singles notified by major manufacturers for week ending 4th November 1977

	This Week	This Month	This Year
EMI	6 (7)	39 (33)	426 (334)
EMI (LRD)	3 (7)	23 (20)	23 (-)
Decca	2 (3)	12 (10)	85 (120)
Pye	8 (6)	27 (19)	141 (135)
Polydor	8 (6)	33 (25)	214 (262)
CBS	6 (6)	27 (21)	238 (218)
Phonogram	3 (4)	18 (15)	151 (125)
RCA	2 (2)	12 (10)	148 (234)
WEA	5 (5)	26 (21)	199 (142)
Others	30 (12)	87 (67)	674 (900)
Total	73 (53)	525 (399)	2299 (2513)



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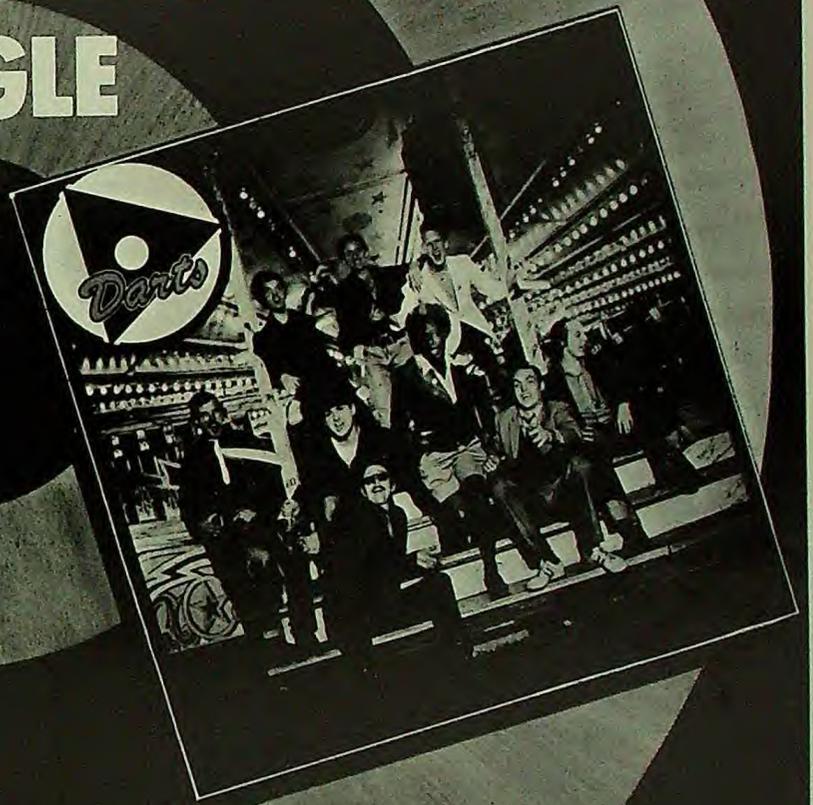
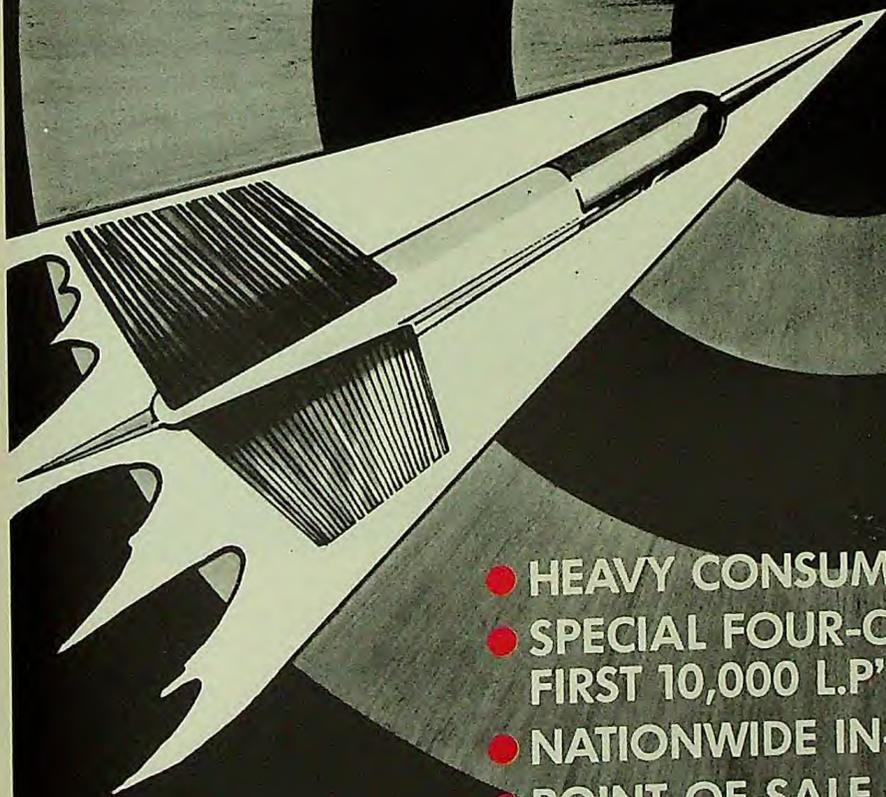


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 Sun 6 Erics - Liverpool - 9 Mathen Street - Liverpool 2
 Wed 9 Wolverhampton Poly
 Fri 11 S.R.C. Aberdeen University - Aberdeen
 Sat 12 Hamilton Teachers College - Hamilton
 Sun 13 Apollo - Satalite Rooms - Glasgow
 Mon 14 Tiffanies - Edinburgh
 Tue 15 Fashion - Aberdeen

ALBUM MAG 5020

Wed 16 Kinema - Dunfermline
 Sat 19 Music Week Broadcasting Forum - St. Helier - Jersey
 Tue 22 Kirklevington Country Club - Yarn-on-Tees - Cleveland
 Fri 25 Endsleigh College - Hull College Education - Students Union - Hull
 Sat 26 Bishop Lonsdale College - Derby
 Tue 29 Civic Hall - St. Albans
 Wed 30 Brunnel University Students Union - Uxbridge

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DECEMBER

Fri 2 City of Coventry College of Education Student Union - Coventry
 Sat 3 Manchester Poly Students Union - Manchester
 Mon 5 Middlesex Poly
 Wed 7 North East London Poly - Walthamstow - London
 Thur 8 Tiffanies - Bournemouth
 Fri 9 Birmingham University - Edgbaston - Birmingham
 Sat 10 Brighton Poly Students Union - Brighton
 Tue 13 Teeside Poly Students Union - Teeside
 Wed 14 Preston Polytechnic - Clouds - Preston
 Thu 15 Essex University Students Union - Colchester
 Fri 16 Alsager College Students Union - Alsager - Cheshire
 Sat 17 Bolton Institute of Technology Students Union - Bolton



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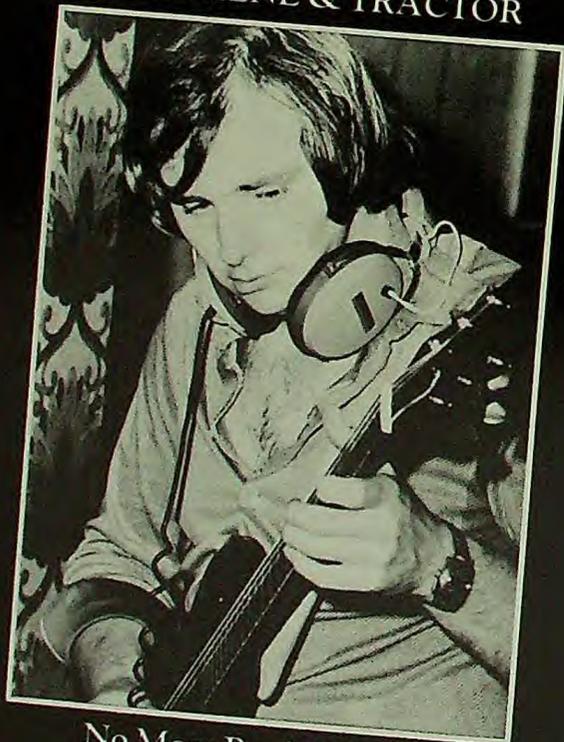


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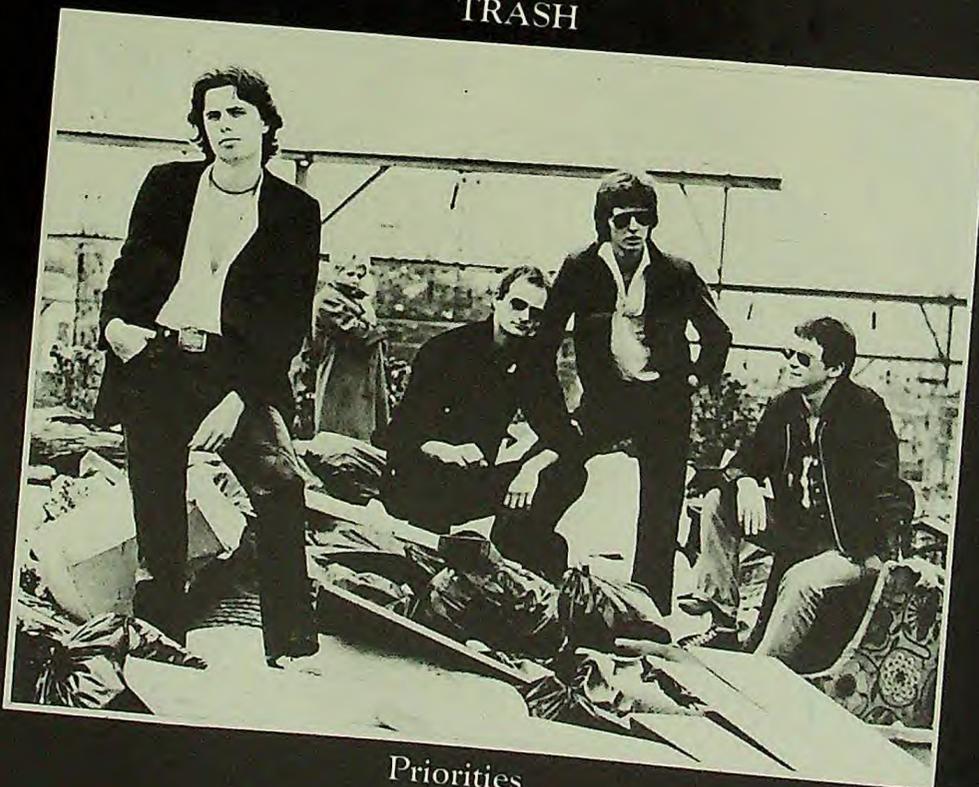
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CHART FOR PERIOD OCT. 15-21

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	2	3	● 40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	31	25	25	● RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
2	1	8	○ 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	32	19	6	● BAD REPUTATION Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 016 (F)
3	17	2	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	33	42	4	ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)
4	8	2	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	34	33	2	FRONT PAGE NEWS Wishbone Ash (Ron & Howard Alber)	MCA MCG 3524 (E)
5	4	5	□ NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	35	—	—	MOTOWN GOLD VOL. 2 Various	Motown STML 12070 (E)
6	3	4	● HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)	36	29	47	☆ THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
7	5	37	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	37	36	45	○ HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
8	10	3	● THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)	38	—	—	NIGHT AFTER NIGHT Nils Lofgren (David Briggs/Nils Lofgren)	A&M AMLM 68439 (C)
9	—	—	LIVE AT LONDON PALLADIUM Bing Crosby	K-Tel NE 951 (E)	39	40	2	MAKING LOVE AND MUSIC Dr Hook (Ron Haffkine)	Capitol EST 11632 (E)
10	7	12	● OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)	40	30	4	COUNTRY BOY Don Williams (Don Williams)	ABC ABCL 5233 (C)
11	14	31	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	41	27	8	BOOMTOWN RATS Boomtown Rats (Robert John Lange)	Ensign ENVY 1 (F)
12	9	85	○ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	42	—	—	LE THERE BE ROCK AC/DC (Vanda & Young)	Atlantic K 50366 (W)
13	6	14	● GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	43	31	8	MAGIC FLY Space (Jean Philippe Liesco)	Pye NSPL 28232 (A)
14	—	—	THE SOUND OF BREAD Bread	Elektra K 52062 (W)	44	52	3	NEW BOOTS AND PANTIES Ian Drury (Peter Jenner/Lauris Latham/Rick Walton)	Stiff SEEZ 4 (E)
15	12	8	● PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	45	38	6	GONE TO EARTH Barclay James Harvest (Barclay James Harvest/Davy Rohl)	Polydor 2442 148 (F)
16	20	19	● I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	46	—	—	THE BEST OF BING Bing Crosby	MCA MCF 2540 (E)
17	16	5	LOVE YOU LIVE Rolling Stones (Glimmer Twins)	Rolling Stones COC 89101 (W)	47	50	3	MOTIVATION RADIO Steve Hillage (Malcolm Cecil)	Virgin V 2777 (V)
18	43	2	SOUL CITY Various	K-Tel NE 1003 (K)	48	34	21	● 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
19	21	5	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)	49	—	—	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)
20	24	6	□ SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)	50	48	4	THE MOTORS The Motors (Robert John Lange)	Virgin V 2089 (V)
21	23	17	□ BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	51	22	3	CAUGHT IN THE ACT Steve Gibbons Band	Polydor 2478 112 (F)
22	45	41	○ ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)	52	59	2	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
23	15	4	● GREATEST HITS VOL. 2 Elton John	DJMDJH 20520 (C)	53	60	3	IN FULL BLOOM Rose Royce	Warner Bros. K 56394 (W)
24	11	11	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)	54	51	3	10 YEARS OF HITS - RADIO ONE Various	BBC BEDP 002 (A)
25	39	48	○ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	55	—	—	THE HEARTBREAKERS L.A.M.F. Heartbreakers	Track 2409 218 (F)
26	13	5	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)	56	—	1	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)
27	18	10	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)	57	—	1	○ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
28	28	19	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	58	35	8	RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
29	—	—	MOONFLOWER Santana	CBS 88272 (C)	59	—	1	SIMON AND GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
30	26	21	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	60	—	1	○ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Brothers RVLP 4 (W)

ARTIST'S	Wks. on Chart	LAST WEEK	THIS WEEK	ARTIST'S	Wks. on Chart	LAST WEEK	THIS WEEK
ABBA	12	25	56	MUPPETS	52	59	11
AC/DC	42	25	57	PINK FLOYD	57	59	26
AC/DC	26	48	58	PRESLEY, Elvis	24	24	21
ARMATRADING, Joan	45	48	59	RICHARD, Cliff	1	1	31
BARCLAY JAMES HARVEST	41	48	60	ROLLING STONES	17	49	16
BOOMTOWN RATS	3	51	61	ROSE ROYCE	56	60	32
BOWIE, David	14	51	62	ROSS, Diana & The Supremes	2	2	54
BREAD	27	51	63	SANTANA	29	29	32
BROOKS, Elkie	58	51	64	SAYER, Leo	8	22	6
CAMEL	19	51	65	SANTANA	29	29	32
CARPENTERS	58	51	66	SANTANA	29	29	32
CROSBY, Bing	9	46	67	SANTANA	29	29	32
DR. HOOK	39	44	68	SANTANA	29	29	32
DURY, Ian	44	44	69	SANTANA	29	29	32
EAGLES	36	32	70	SANTANA	29	29	32

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 OVER LAST WEEK
 MUSIC WEEK, NOVEMBER 5

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 Clyde Factors, Z - Enterprise, CR -
 Creole, T - Transatlantic, D - Saydisc, P -
 Pinnacle, V - Virgin.

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	5	3	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
2	1	8	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
3	3	4	YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
4	2	9	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
£ 5	6	5	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
£ 6	13	3	WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
7	4	11	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
£ 8	15	3	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
£ 9	8	3	HOLIDAY IN THE SUN	Sex Pistols	Virgin VS 191	Copyright Control	Chris Thomas
£ 10	11	5	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter
11	7	9	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasenez/Katz
12	10	6	STAR WARS THEME	Meco	RCA XB 1028	Chappells	Meco/Wheeler/Vongiovi
£ 13	17	4	NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman
14	12	7	NO MORE HEROES	Stranglers	United Artists UP 36300	April/Albion	Martin Rushent
£ 15	20	3	VIRGINIA PLAIN	Roxy Music	Polydor 2001 739	E. G. Music	-
16	9	8	I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofsong/Louvigny Marquee/FDH/Carlin	E. Ouwens
17	24	7	FROM HERE TO ETERNITY	Giorgio	Oasis 1	Heath Levy	Moroder
18	18	8	WONDROUS STORIES	Yes	Atlantic K 10999	Topiographic/Warner Bros.	Yes
19	16	7	I REMEMBER YESTERDAY	Donna Summer	GTO GT 107	Heath Levy	Say Yes Prod.
20	21	7	LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
£ 21	26	4	I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson
22	36	2	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galuten
23	42	2	LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Len Lubin
£ 24	25	4	HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti
25	29	4	SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
26	14	9	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White
27	43	2	TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
28	27	5	ANGEL OF THE MORNING/ANYWAY YOU WANT ME	Mary Mason	Epic EPC 5552	April	Miki Antony
£ 29	34	2	LOVE BUG	Tina Charles	CBS 5680	Rondor/Carlin/Subiddu	Biddu
30	19	13	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
31	23	9	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson
32	38	5	BRICKHOUSE/SWEET LOVE	Commodores	Motown TMG 1086	Jobete London	Carmichael/Commodores
33	NEW ENTRY		WATCHIN' THE DETECTIVE	Elvis Costello	Stiff BUY 20	Street	Nick Lowe
34	47	2	BELFAST	Boney M	Atlantic K 11020	ATV/Gema	Frank Farian
£ 35	44	3	THE DANGER OF A STRANGER	Stella Parton	Elektra K 12272	ATV/Essex	Jim & David Malloy
36	32	6	HAPPY DAYS	Pratt & McLain	Reprise K 14435	Famous Chappell	S. Barri/M. O'Martian
37	NEW ENTRY		DADDY COOL	Darts	Magnet MAG 100	Jewel/MCPS	T. Boyce/R. Hartley
38	NEW ENTRY		MODERN WORLD	Jam	Polydor 2058 945	And Son	Chris Parry/Vic Smith
39	30	7	GREATEST LOVE OF ALL	George Benson	Arista 133	Screen Gems/EMI	Michael Masser
40	41	3	BOOGIE ON UP	Rokotto	State STAT 62	State/Ladysmith Bickerton/Waddington	
41	NEW ENTRY		DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy
£ 42	49	2	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
£ 43	50	2	MY BABY LEFT ME	Slade	Barn 2014 114	Carlin	Chas Chandler
44	NEW ENTRY		SHOO DOO FU FU OOH	Lennie Williams	ABC 4194	Anchor	Frank E. Wilson/Spec 'O Lite
45	NEW ENTRY		I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music
46	22	13	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren
47	37	4	WATER MARGIN	Pete Mac Junior/Go Diego	BBC RESL 50	Leeds	BBC
48	NEW ENTRY		BABY WHAT A BIG SURPRISE	Chicago	CBS 5672	Island	James William Guercio
49	31	4	NEW LIVE AND RARE	Deep Purple	Purple PUR 135	B. Feldman/Hec	Deep Purple
50	NEW ENTRY		GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff

STAR BREAKERS

NASTY NASTY, 999, United Artists UP 36299
 LOVE OF MY LIFE, Dooleys, GTO GT 110
 DISCO BEATLEMANIA, DBM, Atlantic K 11027
 YOU MAKE LOVIN' FUN, Fleetwood Mac, Warner Brothers K 17013
 HIGHER AND HIGHER, Rita Coolidge, A&M AMS 7315
 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Galle, United Artists UP 36307
 CAPTAIN KREMMEN, Kenny Everett/Mike Vickers, DJM DJ5 10810
 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips 6042 325
 LIGHTNING STRIKES AGAIN, Real Thing, Pye 7N 46025
 FLORAL DANCE, Brighthouse Rastrick Band, Logo BIG 548

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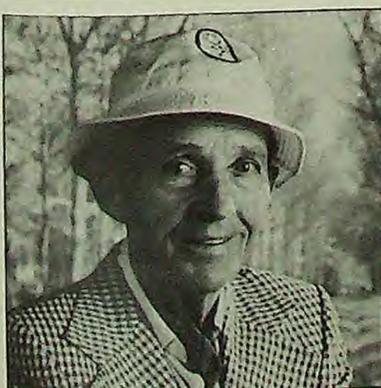
Angel Of The Morning/..... 28C
 Anyway You Want Me 48C
 Baby What A Big Surprise 34W
 Belfast 26C
 Best Of My Love 26C
 Boogie On Up 40W
 Black Betty 11C
 Black Is Black 4E
 Calling Occupants of Interplanetary Craft 10C
 Daddy Cool 37E
 Dancin' Party 41F
 Brickhouse 32E
 Egyptian Reggae 42S
 From Here To Eternity 17C
 From New York To LA 31E
 Goin' Places 50C
 Happy Days 36W
 Heroes 24R
 Holiday In The Sun 9C
 How Deep Is Your Love 22F
 Greatest Love Of All 39F
 I Believe You 21C
 I Can't Get You Outa My Mind 46F
 I Remember Yesterday 19C
 I Remember Elvis Presley 16A
 I Will 45CR/C
 Live In Trouble 23C
 Love Hurts Etc 20E
 Love Bug 29C
 Modern World 38F
 My Baby Left Me 43F
 Name Of The Game 1C
 Needles and Pins 13E
 New Live & Rare 49E
 No More Heroes 14E
 Rockin' All Over The World 25C
 She's Not There 25C
 Shoo Doo Fu Fu Ooh 44C
 Silver Lady 7E
 Star Wars Theme 12R
 The Danger Of A Stranger 35W
 Turn To Stone 27E
 2.4.6.8. MOTORWAY 8E
 Virginia Plain 15F
 Water Margin 47A
 Way Down 30A
 We Are The Champions 6E
 Watchin' The Detective 33E
 Wondrous Stories 18W
 Yes Sir I Can Boogie 2R
 You're In My Heart 3W

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TOP WRITERS

1. B. Andersson/B. Ulvaeus/S. Anderson, 2. Rolf Soja/Frank Vostral, 3. Rod Stewart, 4. Wadley/Jayes/Grainger, 5. Fogerty, 6. Freddie Mercury, 7. Tony Macaulay/Geoff Stephens, 8. Tom Robinson, 9. Jones/Cook/Rotten/Vicious, 10. Klatu, 11. Leadbetter, 12. John Williams, 13. Bono, 14. Stranglers, 15. Bryan Ferry, 16. Ouwens/Baker/Ouwens, 17. Moroder/Bellotte, 18. Anderson, 19. Summer/Bellotte/Moroder, 20. B. Bryant, 21. Dick & Donald Adrissi, 22. Bee Gees, 23. Various, 24. David Bowie/Brian Eno, 25. R. Argent, 26. Maurice White, 27. Jeff Lynne, 28. Chip Taylor, 29. Biddu/Shury/Roker, 30. L. Martine Jnr., 31. Vignault/Williams, 32. Commodores, 33. Elvis Costello, 34. Deutscher/Menke/Billsbury, 35. Stevens/Silverstein, 36. I. Gimble/C. Fox, 37. Slay/Crews, 38. Paul Weller, 39. M. Masser/L. Craed, 40. Bickerton/Waddington, 41. Mann/Apple, 42. Jonathan Richman, 43. Arthur Crudup, 44. Lennie Williams/Bernard Thompson, 45. D. Glasser, 46. J. Verdi/C. Varian, 47. Go Diego, 48. P. Cetera, 49. Blackmore/Gillan/Glover/Lord/Paice, 50. K. Gamble/L. Huff

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Smokey Robinson

HAD SMOKEY Robinson been working in almost any other musical idiom, it would have been proclaimed the event of the year, or at least, of the current concert season.

But sensitive, intelligent and mature soul music is suffering from media unfashionability at present, and Robinson's show last Saturday (29) at London's Hammersmith Odeon was the latest victim.

He deserved a better fate. The man whose creative contribution to pop and soul is inestimable (*sans* Smokey, Motown might not have flourished, and *sans* Motown, how different would have been the world of contemporary music!) weaved a magic spell with his exquisite falsetto, his songs, his personality, his band.

Robinson called up solo repertoire from the past five years, and timeless classics from his Miracles leadership. In the former category was a defyingly harmonic *The Agony And The Ecstasy* and a perky, melodic *Baby That's Backatcha* — both from his *Quiet Storm* album, of which he also performed the title track — plus a stunningly soulful *Baby Come Close*. From vintage stock, *Ooo Baby Baby*, *The Tracks Of My Tears* and *You Really Got A Hold On Me* were delivered in a manner which gave new life and meaning to lyrics Robinson must have mouthed a million times. He performed each as if for the first time, with sincerity and poignancy.

The excellence of the evening was heightened by fine support from Smokey's own musicians, the *Quiet Storm Orchestra* led

by James 'Alibe' Sledge, particularly Fred Smith on Flute and saxophone, Marv Tarplin (Robinson's collaborator on many hit songs) on lead guitar, Sonny Burke on keyboards and Michael Jacobsen on electric cello. Complementing Robinson vocally were Pat Henley and Ivory Stone Davis, whose backup was as perfect on uptempo outings like *Vitamin U*, *Big Time* and *Mickey's Monkey* as on the slow numbers.

Encouraged to the point of encore, Smokey chose a ballad from *Lady Sings The Blues*, *Happy*, to demonstrate his feelings for the night's enraptured audience, and, perhaps, for the loyalty of fans for all of these past two decades — for 1977 marks his 20th year of performing. It was a commanding and heartfelt gesture by an artist who has spanned that time as a mighty talent, a colossus of contemporary music.

ADAM WHITE

Ray Stevens

WITHOUT THE benefit of a recent hit record, although he does seem to bounce back now and then with the odd novelty song, Ray Stevens arrived in London at the weekend and did a couple of Sunday concerts at the Palladium. It was a welcome return from a showman who has now been recording on a regular basis for almost 20 years, and a salute to his talent that he almost succeeded in filling the theatre.

On stage Stevens is not quite the outrageous character that some of his record successes would suggest. In fact he is almost unobtrusive at times, playing the piano, singing along, and coming out with humorous lines in chat. Backed by his own backing group, he was able to give faithful renditions of *Misty*, the Erroll Garner classic which he completely revamped a couple of years ago, and swinging *Everything Is Beautiful* and the memorable, *Ahab The Arab*, which allowed him to push his showmanship to the fore. The opening number of the evening, *Captain and Tennille's I Can't Stop*

Dancing, probably summed up the entire performance — infectious.

It's a pity that British audiences don't see much of Ray Stevens. The years he has spent in the music business, and he admitted on stage that the first few had been uneventful, have not served to give either his material or his stage show a jaded look. The only disappointment of the evening was his failure to do *Bridget The Midget*, but the technicalities of that recording were probably far too difficult for it to be reproduced in a live performance.

Support act was Del Shannon, of whom little if anything has been heard recently. His appearance on the show was probably a ghastly mistake in that his music was often loud and unoriginal, while his showmanship was nil. Only one person can go onto a stage, strum a guitar, sing a stream of songs and hardly talk at all, and that's Roy Orbison. Judging by this appearance, Del Shannon won't be in a hurry to return to Britain.

CHRIS WHITE

Roy Harper

EVEN FRIENDS can be peevish if you present them with the totally unexpected. Roy Harper was among friends for his *Rainbow* concert, mostly old acquaintances who knew and cared a lot about him and his music; and quite a few of them obviously considered the addition a medium-heavy rock ensemble as a gesture which does not mean Peace but employs the same number of fingers.

Harper was clearly prepared to sacrifice some of the easy intimacy he usually has with his audiences in favour of an experiment in adding volume, power and scope to the act. About a fifth of the audience did leave early, but those who stayed were rewarded by an odd but fascinating mixture of old and new Harper. Along with the familiar meditative style of songs like *The Flycatcher* were some raucous rock renditions of good tunes with unintelligible lyrics like *I Wanna Be Part Of The News*, done up with dry ice and sunburst backlighting. It was a little like being invited to tea with the vicar and finding him impeccably dressed in drag. But it was hugely enjoyable if one kept an open mind.

The verbal Harperisms were all there too, lazily delivered chunks of sincerely held if sometimes only half-thought-out philosophy. One longish dig was at the pop press, which apart from being base enough to accept free review records and seats at concerts, sometimes calls his lyrics pretentious. Well, very occasionally they are, but they are usually beautiful in some way, and always thought-provoking.

The unique Harper vocals in the end brought the whole event home safely, and his audience left satisfied that the man was sincere, and aware that the band was of the high quality that deserved the acceptance it had won from them. They had faithfully yelled for an encore, and been able for the first time to sit back in recognition and utter content as he gave them the lovely song *When An Old Cricketer Leaves The Crease* and gave it to them just the way they wanted it — absolutely straight.

TERRI ANDERSON

Caravan

CANTERBURY ODEON is a venue more important to Caravan than to any other band; it is home ground, and returning to play there after a long absence the band was last week given a welcome that would make the Prodigal Son's homecoming look chilly. Like many another good band Caravan has been through a period of on-stage uneasiness, and the change from Chrysalis to Arista has produced a good but hardly great album. Their packed audience of faithful admirers had to be won over to the material from the latest *Better By Far* LP, but by the time the title track, *Silver Strings*, *The Last Unicorn* instrumental and *Let It Shine* had been put over to them during the set, they were ready to tumultuously welcome *Feelin' Alright* in a long encore which crowned an excellent evening. Caravan is gathering about itself the glow of a working band which has both creative freshness and staying power. One feels they will be around a long time yet, and even if they produce a few duff albums or performances it will never be because they simply were not trying. The urge to mete out honourable name checks extends to the whole band, so gongs all round for *Pye Hastings'* melodious and instantly recognisable vocal tones, and his lead guitar; for *Geoffrey Richardson* on viola, guitar, flute and electric spoons (yes, electric spoons); for *Richard Coughlan* on drums, *Dek Messecar* on bass, and *Jan Schelhass* on keyboards. Even allowing for the fact that material from the *Blind Dog* at *St Dunstan's*, and *For Girls Who Grow Plump in the Night* albums drew more frenzied appreciation than new songs; and for the fact that the electronic cut-out device several times shut off stage power because of volume, the evening was the kind of triumph which should be balm to any band's collective ego.

TERRI ANDERSON

Keith Jarrett

INTERNATIONALLY, KEITH Jarrett is a major figure in modern music, and even in unreciprocated Britain he has a devoted following. The American pianist's long-awaited first concert in this country took place last Sunday in the Theatre Royal, Drury Lane, giving many fans their first chance to watch him perform.

What sets Jarrett apart from jazz contemporaries like *Chick Corea* and *Herbie Hancock* — all were in *Miles Davis'* *Bands in the Sixties* — is his use of the solo concert; one man and a piano on a bare stage, nothing premeditated, every note of music conceived and performed on the spot. It is improvisation on a scale rarely attempted and there is an almost magical quality to the feat that undoubtedly contributes to the awe with which Jarrett is widely regarded. Jarrett himself likens the process to automatic writing, and his unexpectedly demonstrative behaviour at the piano-standing, kneeling, swaying in time and flinging his head back for inspiration — certainly suggests the medium's trance if not the dance of the dervish.

His first piece was a characteristic *tour-de-force*. He strolled on stage, sat down quietly, and with a minimum of psyching-up embarked on a piece one hour long, technically spectacular, coherent not only moment to moment but in overall structure, embracing a wide sweep of styles: gospel simplicity, harsh polytonality, Prokofievian fury, tape-loop repetition.

After an interval he played another shorter piece and acceded to demands for two encores, first lodging the objection that encores are a case of 'too much dessert'. He seemed relaxed and unexpectedly approachable, communicating effortlessly with occasional mime show and off-beat humour, making for instance, comic play out of the theatre's sloping stage and a squeaky piano stool irreplaceable because it was the only one in the world with a piece of wood nailed to two of the legs.

By his own standards, Jarrett's performance was probably no better than average. He was unhappy with the piano provided and certainly some of his less desirable mannerisms — the tied down left hand, the doodling between ideas — were in evidence. Overall it was an absorbing evening, however. Dr Johnson said in another context the wonder was not so much that it was done well as that it was done at all. Jarrett both does it and does it well.

NICK ROBERTSHAW

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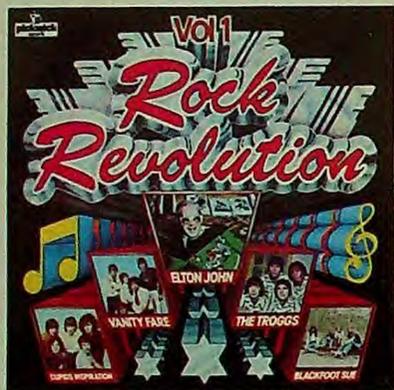


Courtesy of Pickwick International • The Worlds Largest Budget Record Company

Pickwick in Turmoil

A SPOKESMAN at the Colindale headquarters of Pickwick International stated yesterday that the "unprecedented demand for the seven Elvis Presley albums on RCA Camden" had made it unbelievably difficult to produce the projected November "smash release". By using production facilities in Europe and the U.S.A. he stated "the release will now be made on time — week commencing November 7th." so "the SHOW GOES ON — on time." It was further confirmed that all these new goodies are still at the usual price of £1.15.

Martial law declared



•SHM 933

FOLLOWING THE RECENT Rock Revolution led by the desperado Elton John, it was decided that extreme measures had to be taken. There were reports of riots and skirmishes in most major record shops as panic stricken fans raided the racks before stocks ran out. Messages relayed through the underground movement however, assured people that supplies would keep on coming and as long as they kept calm and cool there was no need to worry as the situation was well under control. In the meantime the 5.30 curfew must be strictly adhered to and the public is warned that anyone seen loitering in record shops after closing time will have to face dire consequences.



Eva Peron rules again!

•SHM 929

YES IT'S TRUE, thanks to the efforts of the Sounds International Orchestra who recreate for us the atmosphere of an era and Evita — the story of a woman who became a legend in her own time. This lady has certainly got a...

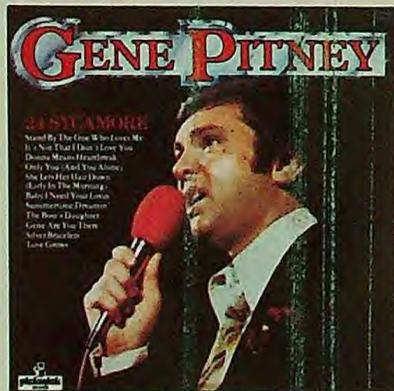


U.F.O. seen by innocent bystander

•CN 2026

AN UNIDENTIFIED flying object was reported to have been seen in the vicinity of Linstead Market. The Linstead police force was called out en masse and he made a thorough search of the area and finally came upon an article of metallic hue. Upon closer examination it was found to be the Mechanical Blackbird whose sense of direction had become somewhat confused by the consumption of a Jug 'o Punch.

Gene Pitney apprehended



•SHM 931

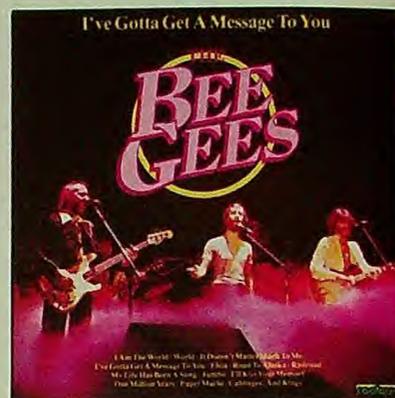
IT WAS REPORTED last night that famous singer Gene Pitney was arrested for loitering outside 24 Sycamore. When questioned he pleaded guilty to the charge of being in love with the girl who lived there.

Blow man blow!



•CN 2027

THE SUBJECT for tonight's debate is: Did a nightingale really sing in Berkeley Square or did he expire from the smog and smoke before the first warbled notes could escape from his delicate throat? If he did sing, and taking into account the wind direction and the pitch of his voice, would he have been heard above the roar of the traffic zooming down Piccadilly? Our panel of experts — Syd Lawrence and his orchestra invite all listeners to air their views on this important and controversial subject.



Mayday Mayday!

•CN 2028

THIS IS MOTHER GOOSE to Robin Redbreast — are you receiving me? I've Gotta Get A Message To You, so listen carefully as time is running out. The Bee Gees are back in circulation and all units have been put on red alert. If you should happen to hear snatches of well known tunes like "World" or "One Million Years" or any others, contact Head Quarters immediately. This matter must be treated as Top Priority. Over and Out.

Pickwick have it taped

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•SHM 936

WITNESS history being made — this is the first time ever that an album of an original Disney soundtrack has been released simultaneously with the film, selling at BUDGET PRICE! A taste of things to come . . . look out for Mary Poppins and The Jungle Book due for release in the near future.