



MUSIC WEEK

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Majors stockpile to meet Yule demand

by CHRIS WHITE

FIRM PRECAUTIONS have been taken by most of the major record companies to avoid the risk of running out of big-selling albums stock during the Christmas period. Anxious to avoid a repetition of last year's experiences, when many dealers had difficulty in obtaining certain chart albums, companies have used the traditionally quiet summer months to manufacture extra stock of catalogue sellers, to

allow plenty of leeway for new releases and rush-releases now.

One company in particular, EMI, manufactured an extra four million albums during the summer period. Last year dealers had complained of late deliveries of some of the company's best-selling albums over the Christmas period. Among the titles which ran into stock problems were Queen's *A Day At The Races* and the triple-album set, *Wings Over America*. This Christmas the company's best-sellers are expected to include LPs by Diana Ross and The Supremes, Cliff Richard, Joe Loss and the Black and White Minstrels, and again Queen.

Leslie Hill, EMI Records managing director, admitted that the four million extra pressings — including 250,000 units of Pink Floyd's *Dark Side Of The Moon* — were partly a precaution to ease the company's stock situation over Christmas and the New Year.

"These summer pressings mean that we needn't be sidetracked now — for instance the 250,000 Pink Floyd pressings should see us right through the Christmas period. What we did do in fact was go right through the catalogue and choose those big-sellers where there might have been stock problems. We hope to extend the experiment next year and bring in some of the lower sales items as well," he said.

Hill added that EMI was looking
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FROM THE outer space of Curzon Street, the RCA intergalactic promotion team descended upon unsuspecting DJs with copies of Meco's album, *Music Inspired By Star Wars*. Seen taking delivery of his copy is Paul Gambaccini (easily distinguishable because of his outrageous earthling clothes). Paying court to the Ruler of Airwaves are (back row), Lorraine Lewis, John Lloyd, Greg Lynn — Front row — Sally Ormsby, Barry Cox and Sally de Keyser.

PRS vote changes not enough, says Lyttleton

by JOHN HAYWARD

PERFORMING RIGHT Society reform campaigner Trevor Lyttleton ran into heavy flak at an extraordinary general meeting of the Society on Thursday when changes in the constitution were debated.

The changes, unanimously approved at the meeting, will mean that associate members of the PRS will have a vote for the first time, although full members and high earners will be given extra votes in polls on important matters.

Lyttleton, who has battled through the courts and in Parliament for constitutional changes and investigation of loans to PRS executive officers, criticised the voting changes on the grounds that control of the society remained in the hands of the full members.

At the meeting in Queen Elizabeth Hall, he claimed that with the extra weight given to full members in a poll, 13 percent of the membership of the society still controlled 80 percent of the votes.

Later, Donald Mitchell, a PRS council member said a record of the meeting should be sent to Clement
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GTO wins Summer hits case

GTO HAS won its High Court battle to release the Donna Summer Greatest Hits album. Its right to do so was challenged by Casablanca, following the label's licensing deal with Pye as a result of which GTO lost the artist's new product but retained certain catalogue rights.

In the High Court on November 1, Casablanca gained an injunction against GTO preventing the record from being released. GTO announced its intention of appealing, but following behind-the-scenes negotiations, Mr. Justice Goulding was told last Friday that the action had been settled and the injunction discharged.

Terms of the settlement were not disclosed in court, but a contributory factor was an agreement by GTO to pay Casablanca an additional royalty. Norman Stollman, senior director of CBS, commented: "Because of the changed circumstances between now and the original deal it was thought appropriate to pay Casablanca extra money."

He said that it was the concern of both companies to see that the artist was properly presented and that there should not be too much product available simultaneously. But the Greatest Hits release had become "imperative" as a result of a flood of Dutch imports which had been hitting the country, though with a different track listing.

One of the titles not listed on the Dutch Greatest Hits version is Love's Unkind, Donna Summer's new GTO single, which on its initial
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Response to Forum prompts 1978 Plans

THE THIRD *Music Week* Broadcasting Forum attracted the largest attendance so far, with 140 registrations for the three-day programme at St. Helier, Jersey. Problems — such as last-minute cancellations from a few speakers, bad weather which hampered travel to and from the island — were overcome to a point where general agreement among those present was that a good working forum had evolved.

Plans are already under consideration for the 1978 forum, which will incorporate subject matter and forms of discussion suggested by the 1977 participants. (Forum account — pp 8 to 18).

Pakt beats studio-to-store record

ISLAND BAND Warsaw Pakt could be in the next edition of the Guinness Book Of Records after recording, cutting, pressing and distributing what is claimed to be the fastest rock album of all time.

The super-fast production job began at 10 pm on Saturday (26) when the band went into Trident Studios to cut two 17-minute 'live' sides. It ended 19 hours later at 5pm the following afternoon when the first copies were on sale at Virgin's Marble Arch store.

In between came a series of split-second operations which made sure the album — entitled *Needletime* (ILPS 9515) — hit all the deadlines.

The band — produced by

manager Mim Scala and John Porter — recorded direct on to disc. Completing both sides ahead of schedule, the finished cuts were put aboard a fast Ford Granada which left St. Anne's Court in the heart of Soho for the midnight race to Leicester's Gedmal company where a negative stamper was made.

From Leicester the car sped back to Island's West Drayton pressing plant where a positive stamper was made by 11 am and a numbered limited edition of 1,000 albums run off the presses.

After allowing time for the hot vinyl to cool, the finished LPs were packaged in cardboard 'Pentolopes' featuring a rubber-stamped Warsaw Pakt logo, stickered and inserted with details of the record attempt.

The first copies appeared on the

shelves at Virgin's Sunday-opening Marble Arch store at 5 pm, just 19 hours after the band had commenced recording. Tim Stratton-Clark of Virgin invited the band in for an autograph-signing session at the shop to round off the day. The record's progress had been monitored every two hours by Capital Radio.

The group came up with the record-breaking idea itself after disillusionment with the current fad for spending months in the studio.

Said rhythm guitarist John Walker: "The first time we went into the studio, we laid down 13 tracks in one night. It was a little rough but the music had a certain feeling and excitement which both the band and our manager felt we could stick down on vinyl."

Outlet open after bomb blast

BELFAST — OUTLET Records' distribution centre was severely damaged by an explosion and resultant fire on Friday, but after staff had worked throughout the weekend, the company was open for business again on Monday morning.

Outlet's headquarters in Smithfield Square, West Belfast, has been hit by bomb damage before. The worst occasion was in September 1976 when it lost its roof after an adjoining paint warehouse had been set on fire. Last Friday's incident followed the arrival by two gunmen who left an explosive-

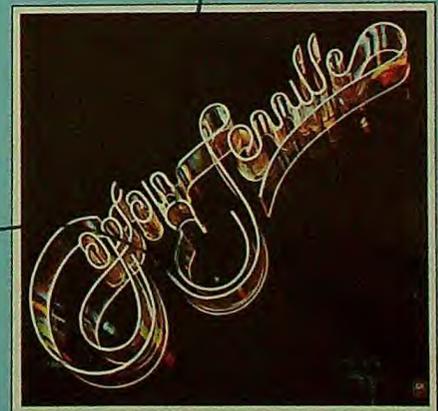
incendiary device in the main storeroom, containing £150,000 worth of records and tapes, and gave the staff 15 minutes to leave the building. Army firefighters took three hours to control the blaze.

Billy McBurney, Outlet managing director, told *Music Week*: "Most of our stock was destroyed by the fire, but by working all weekend, we have managed to establish temporary operations at the front of the building, selling about 20 percent of our inventory. By this weekend I hope we shall have 50 percent of titles available."

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CAPTAIN & TENNILLE'S GREATEST HITS



LOVE WILL KEEP US TOGETHER
CIRCLES
COME IN FROM THE RAIN
SHOP AROUND
THE WAY I WANT TO TOUCH YOU
CAN'T STOP DANCIN'
MUSKRAT LOVE
WEDDING SONG (THERE IS LOVE)
LONELY NIGHT (ANGEL FACE)
I WRITE THE SONGS
DISNEY GIRLS
WE NEVER REALLY SAY GOODBYE

ON AN & M RECORDS AND TAPES AMLH CAM 64667



NEWS

WEA, Contempo plan oldies packs

FIRST PRODUCT collaboration under the new WEA/Contempo association (*Music Week*, October 15) yields one pre-Christmas album release — Dance Paarrty (CLP 605), featuring acts from both companies' roster, including C.J. & Company, Tamiko Jones, Mass Production and J.J. Barnes — but more projects are set for 1978.

Among the New Year plans are three counter packs of Atlantic and Contempo oldies, showcasing 20 hit titles (ten back-to-back singles). The first of these should be available in February or early March.

Contempo can call upon repertoire from Del Shannon, Johnny & The Hurricanes, the

Teddy Bears, Bob & Earl, Bettye Swann, the Platters, the Dixie Cups, Tommy James, the Shangri-Las and Jewel Akens, among others. Atlantic likely to plunder its vaults for soul and 'Northern' favourites by names such as the Drifters, Otis Redding, Percy Sledge, Willie Tee, Joe Tex, Esther Phillips, Barbara Lewis, Wilson Pickett, Leslie Uggams and Aretha Franklin.

Mix of the first pack will probably be half-a-dozen Atlantic 45s, four Contempo. Discs will be in quantities of three per title. Second and third packs should follow at two-monthly intervals, while Contempo's Pete Harding believes that at least two singles from each will chart, particularly as some of the material has been unavailable in single form for years.

Contempo tracks may also figure in WEA's oldies compilation from the Warner Brothers catalogue, Bobby Sox To Blue Jeans, which has been on the drawing board for well over a year now. Release is probable in June, for marketing as a 20-track summer package along the lines of similar, successful outings from tv merchandisers.

Due out in January is the second Contempo/Atlantic album collaboration, Soul Deep Volume Two (CLP 606), featuring r&b recordings from 1965 onwards. The 15-track compilation will include Aretha Franklin's Call Me, Doris Duke's Woman Of The Ghetto, Sam & Dave's Living It Down, Ben E. King's She's Gone Again, Wilson Pickett's Covering The Same Old Ground and Joe Tex's She Might Need Me.

Rezillos sign

THE REZILLOS, a five piece Scottish new wave act, has been signed by Sire Records on an exclusive, world-wide recording deal. The band was personally contracted by Sire founder Seymour Stein and will release its first single through Phonogram entitled (My Baby Does) Good Sculptures on December 2. The Rezillos previously recorded for Sensible Records run by manager Lenny Love, and issued the single I Can't Stand My Baby which sold out its whole 15,000 limited pressing.

Winston fills last gap in controllers' ranks

PENNINE RADIO has a new programme controller, 27-year-old Jeff Winston, a former Granada tv producer who joined the Bradford commercial station this week.

The appointment marks the end of a six-month search by the company and, coupled with recent changes at Beacon (Wolverhampton) and Forth (Edinburgh), brings the independent local network up to full programming strength for the first time.

Winston is a Londoner who joined the *Yorkshire Evening Post* seven years ago, prior to his time at Granada working on World In Action and news and current affairs programmes.

He will be aided in his new job by Stewart Francis, who as programme supervisor has been responsible for a gradual overhaul of the station's

output since it received poor audience ratings last spring. Francis will retain some responsibilities in music and presentation but the precise arrangement has still to be worked out.

Beacon recently employed Gerry Laing, an Englishman with wide experience in American and Canadian radio, as head of presentation looking after the day to day sound of the station. Laing reports to programme controller Allen Mackenzie and also deals directly with the record industry.

Forth's head of entertainment — a new post created by the elevation programme controller Richard Findlay to managing director — is Chuck Rowell, a 45-year-old American who was a presenter with the station in its early days and has returned to look after all non-speech output.

THIRD MW BROADCASTING FORUM REPORT
pp. 8-18

Joan Baez

new single

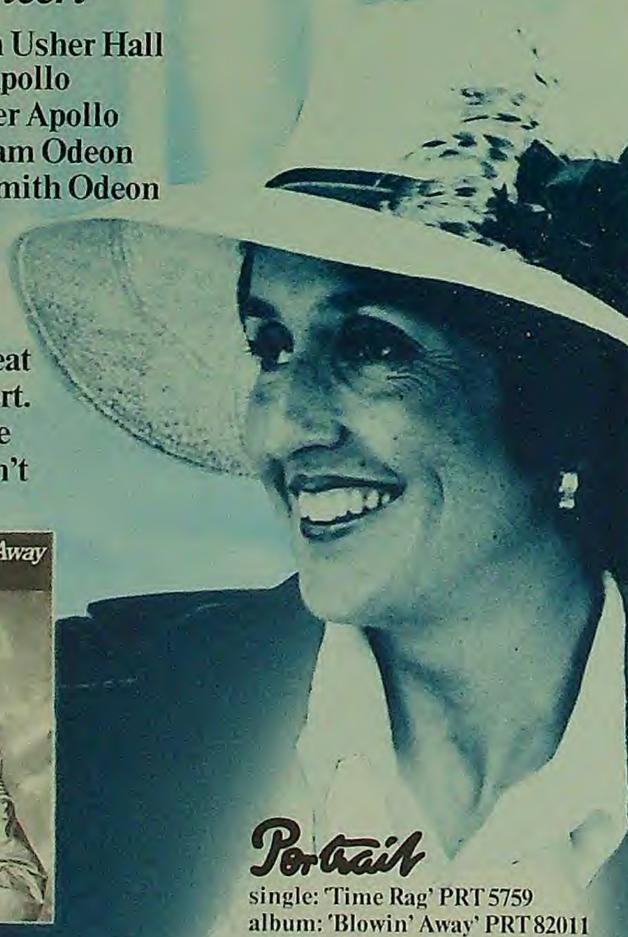
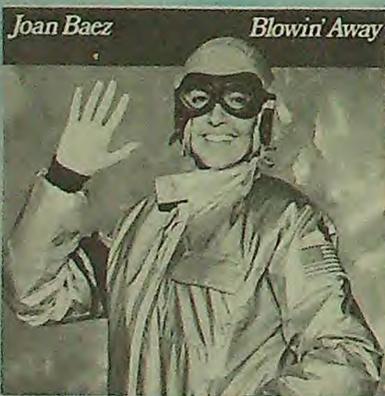
Time Rag

from the album 'Blowin' Away'

Joan Baez in Concert

- Dec. 4th Edinburgh Usher Hall
- 5th Glasgow Apollo
- 14th Manchester Apollo
- 17th Birmingham Odeon
- 19/20th Hammersmith Odeon

The single is getting great nationwide radio support. Coupled with a headline tour, 'Time Rag' just can't miss.



Portrait

single: 'Time Rag' PRT 5759
album: 'Blowin' Away' PRT 82011

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

Platters update from Pye

THE PLATTERS' Only You has been re-recorded in disco style by the group currently, and legitimately, bearing the same name as the originals, and Pye has acquired UK release rights. Product comes from Antler Records of Las Vegas, home base for the American quintet.

Though none of the present members was in the group which recorded Only You in 1955, they continue to be produced by the original Platters mentor, Buck Ram. He has known Pye's Louis Benjamin for many years, and this association brought about the act's new latest label affiliation. The Platters have recorded an album which features fresh versions of The Great Pretender, My Prayer and Twilight

Time as well as Only You, and this will be issued in Britain if the single (7N 25760) is successful.

Ram registered the Platters' name as a trademark some years ago, but spin-off groups formed by ex-members (of whom there are dozens) have abounded. He has frequently been forced to take legal action to present such infringements, both in the UK and the US.

At least one act founded by a former Platter is currently based on this side of the Atlantic. Signed to PVK Records and initially billed as Herb Reed & His Platters (Reed was a founder member of the original group), they are now tagged Herb Reed & Sweet River.



TARGET RECORDS has formed a new label, TDS, to be distributed worldwide through WEA under the existing arrangement. First signing to TDS was Southend band Tonight, working now on its debut album. Pictured with the band (left to right) Keith Evans (co-manager), Harry Barter, TDS director, (seated) Andy Arthurs (producer) and Roger Greenaway (TDS director).

YESTERDAYS

10 YEARS AGO

(December 6 1967)
IN REORGANISATION of Philips management, Walter Woyda named general sales manager and Jack Boyce leaves Decca to run the classical division Decca confirms plans for Rolling Stones to launch own Mother Earth label John Martin and Spencer Davis form management-agency firm Tim Andrews becomes first artist to be signed by Tony Hall's THE company after first week entry at number nine, Beatles' Hello Goodbye single hits Number One GRRC protests to MCA and Alex Strickland exclusive franchise to sell Thoroughly Modern Millie LP in Rank cinemas Gladys Knight and Pips take over top-billing when Joe Tex fails to show for a London concert in News of World, Alan Freeman authors a pop column.

5 YEARS AGO

(December 2, 1972)
RON WHITE appointed group executive, music publishing following EMI's acquisition of Affiliated Music group loss of over £4 million in tape sales predicted due to duplication problems following Tom Parkinson's departure, Ian Shelmerdine, ex-Unigate, appointed MFP's sales-marketing director Schroeder Music gives notice of appeal against judgement in Tony Macaulay court case Alan Keen signs reciprocal deal for Luxembourg with Sydney's 2SM Top 40 station DJM using tv to promote Elton John's Don't Shoot The Piano Player album Bob Kennedy former manager of Radio Leicester joins IBA to help plan new commercial radio network A&M mounts massive promotion for all-star recording of Tommy produced by Lou Reizner.

Self-distribution set for three new labels

THREE NEW record labels are being launched on to the marketplace this winter, each with its own method of self-distribution. First in the field is Sun Star, a reggae music company which has just released its first album, followed by Reflection Records in North London, and a second reggae label, Greensleeves an off-shoot of a leading London mail-order and retail outlet for soul and reggae music.

Sun Star, based at 68 Church Street, Kensington, W.8 (01-229 2730), is described by promotions manager John Maxwell as operating on a co-operative basis. First release is *Exiles In A Babylon* by Merger (Sun Star Muzik Co. 1001) which has an 10,000 initial pressing. Future releases include *Humble Lion* by Black Affinity, a concept album by Horace Faith called *Blacksmith*, and an LP entitled *Illorin A Detumbo*.

Maxwell said: "We want to think of Sun Star as being a musician's label, in that all the musicians who feature on the albums are, also shareholders in the company. Plans for Sun Star were first mooted by Olga Graham, who previously worked with Chrysalis, and there are now about six people involved in the company. We intend to follow the examples of other record companies such as Stiff, in that we want to be a record company that is at street level."

There are also plans for a subsidiary label to Sun Star called Jade Records. "The intention is that all the profits we make from the parent company will then be channelled back into this second outlet," Maxwell added. "Our product will obviously be of interest to specialist shops, but via the 18

independent distributors we are using, we also hope to reach more conventional retail outlets."

The second reggae label, Greensleeves, is being launched by Greensleeves Records & Tapes, which is owned by chartered accountant Chris Sedgwick. He said that he hopes to make the label one of the leading specialist labels in the UK, and added that a soul label is planned for next year.

First two Greensleeves releases, issued this month, are *Born For A Purpose/Reason For Living* by Jamaican artist Doctor Alimantado (GRE 002) and *Where Is Jah* (GRE 001) by London-based band, Reggae Regular. Sedgwick commented: "Our distribution will be via Mojo, Island Records' new wave van, and direct from Greensleeves (749-4035). The label is aimed at the general as well as the ethnic market, and initial promotion includes press advertising in the black music and punk magazines, and via local radio. Reggae Regular are now touring, and Doctor Alimantado is also in the country to promote the single."

The third new label is Reflection Records, based at II Pond Street, London, N.W.3 (01-794 1596) and which is being run by Tim Wheeler, his brother David, Tony Bingham and sister Carolyn. According to Tim Wheeler, the company's aim is to market music of a highly diversified nature, with a crossover of all musical boundaries and styles. First album release is an album by Wheeler himself, called *Awakenings* (Reflection RRO101), which features his flute playing, as well as keyboards and bells. Soon to be recorded is the Dutch jazz duo, Leo Oostrom and Eddie van Digken.

UK companies lead MIDEM registration

MIDEM WILL make its predictable gain in registrations when the 1978 event swings into action in Cannes in January.

This is the forecast of the organisers based on bookings so far which have been taken from 40 countries, with major foreign delegations expected from Canada, Ireland, Netherlands, Australia, Poland, USSR and Japan. As ever, though, it will be the British involvement that provides the main foundation for the annual event. The biggest turnout is expected from the UK, with 114 companies participating of which 79 have taken stands. In second place at present is the US, with 90-100 companies registered, almost double last year's figure.

To cope with the increased demand for space, there will be new stands located on the first, second and third floors of the Palais des Festivals. There will also be alterations to the Main Hall, last year devoted to service and equipment companies. A new meeting point and information centre is being created with a bar and lounge area with a huge tv screen to show video tapes.

There will be the usual special meetings. International lawyers will be discussing copyright laws and legal problems arising from live shows. Also holding special meetings will be EMI, RCA, Noel Gay Music, Dick James Music and Polygram.

The evening entertainments will include a gala featuring Blood, Sweat and Tears, plus concerts sponsored by the Variety Club and Japan's Watanabe Organisation.

DOOLEY

WITH DAMAGES still not agreed after nearly a year's wrangling, **George Harrison** this week faces a New York partial retrial of the He's So Fine-My Sweet Lord plagiarism action, which seeks to reverse judge's original decision that copy was unintentional no surprise if further defections from the UA camp to breakaway Radar label take place neither will it be a surprise if **Cliff Busby's** caretaker managing directorship is made permanent to secure the **Andrew Lauder-Martin Davis** deal, WEA's **John Fruin** left both EMI and Island most disappointed solicitors' letters doing the rounds following **Ian Flocks'** move with several acts from Nems to **Derek Block** agency.

DESPITE SMALL trickle of visitors to **Ian Gillan** Agency's travel and trucking exhibition in Bayswater last week, guests left with plenty of cost-cutting food for thought on touring to gain **Paul Simon's** approval on smallscreen promotion of his *Greatest Hits* album, CBS pop marketing manager **Andrew Pryor** took clip of commercial to the great man personally in a swift roundtrip to New York former Phonogram pop product manager **Lisa Denton** now operating in an independent marketing capacity for Vortex label signed to Nems by **Pat Meeham** minus five to the company for using picture of pathetic Rudolph Hess on sleeve of Yobs' *Run Rudolph Run* single.

NEW ANDY Williams single *Sad* taken from album made by CBS staff producer **Nicky Graham** MW advertising staff impressed to receive space booking on behalf of Phonogram addressed to **Bernard Haitink** — classical editor **Nicholas Webber** denies rumour he's taking over as LPO's chief conductor former Transatlantic a&r manager **John Whitehead**, a casualty of the Logo takeover, watching with interest upward chart movement of Brighthouse & Rastrick band, one of his projects to Casablanca label manager **Matt Hayward** and wife Brenda, a daughter Simone first Chrysalis single by **Mary O'Hara**, *Forty Five Years*, chosen by listeners to **Pete Murray's** *Open House* show.

MYSTERY RETURN to States at weekend of **Southside Johnny** caused cancellation of "secret" gig at London's Nashville on Tuesday Island threw first reception for some time for striking American disco queen **Grace Jones** at Ronnie Scott's last week living up to their name — EMI's **The Rich Kids** have insisted that nobody pays more than £1 admission to their first UK dates in Luxembourg to hustle **Rick Wakeman's** *Criminal Record LP*, A&M promotion manager **Alan McGee** a victim of mistaken identity and spent a night in jail after arrest on suspicion of being a housebreaker having noticed photograph of **Ian Ralfini** collecting Anchor's marketing award at CMA dinner (MW Nov. 19), UA points out it was joint winner with the Slim Whitman *Red River Valley LP* campaign Wynd-Up and Lightning latest to decline handling Creole's *English Language LP*.

More television for Supremes album

FOLLOWING NEWS of further television support for EMI's Cliff Richard 2LP (see *Music Week*, November 26) comes the announcement of a follow-up campaign for another EMTV package, *Diana Ross & The Supremes' 20 Golden Greats*.

The first burst of small screen advertising for the album led to sales of 700,000 copies, while research shows that greatest consumer response to the commercial itself focused on the opening segment, which featured three babies. This will be strongly featured in the new 'reminder' campaign.

Commercials will transmit nationally from December 12 for one week, at the same weight as the final week of the summer push.

Although EMTV5 was originally on a sale-or-return basis, EMI claims that the returns have been virtually non-existent. Accordingly, full dealer margin is now in operation.

New point-of-sale material for the LP includes window stickers, posters and browser cards, once again heavily featuring the three babies.

ARCADE RECORDS is promoting a series of "Get Stoned" evenings around the country, to tie-in with the 2LP compilation of the same name featuring the Rolling Stones' greatest hits, and which is currently 15 in the album chart. A total of 14 key towns and cities have been chosen, and there will be competition tie-ups with local radio stations, offering albums, t-shirts and badges as prizes. In addition, Arcade is organising a series of evenings between now and Christmas, when local media representatives and dealers will be invited to attend. Although the Stones album has been available for several weeks now, national

CAMPAIGNS

television promotion has only just started.

POLYDOR IS banking on major sales from the under-ten audiences to launch its latest children's album, *Scouse The Mouse* (Polydor 2480 429), which features Ringo Starr, Adam Faith, Barbara Dickson and the story's author, Donald Pleasence.

Advertising for the LP takes the form of half-page spots in *Look And Learn*, *Look In*, *Bunty*, *Debbie*, *Jack & Jill*, *Judy*, *Mandy*, *Spellbound* and *Playhour*. These draw attention to the colouring/drawing competition featured on the record's inner sleeve. Open to children between five and ten, this offers prizes of *Scouse The Mouse* books, published this month by New English Library.

EMI IS mounting a special push for the new Gonzales single, *I Haven't Stopped Dancing Yet* (EMI 2706), with posters, stickers and advertising in the music press and local newspapers. This capitalises upon the group's current tour with Alan Price. The single was produced by Gloria Jones; Gonzales is at present recording material for a New Year album.

MOUNTAIN RECORDS is planning a major campaign to promote Nazareth's first album in more than a year, *Expect No Mercy* (TOPS 115), set for November 25 release.

The five weeks following the release date will see full page advertisements in all the weekly rock consumer papers, plus London local press and posters in Tube stations and bus fronts. A full poster

campaign has been lined up for four towns with window displays and commercial radio spots have been booked in all major centres, to support the band's first tour here in almost two years. Competitions are being run in all areas along with *Daily Mirror* Pop Club exposure. All visual advertising is based around the Frank Frazetta picture used on the front album cover.

SATRIL RECORDS is concentrating heavily on in-store and window displays to push sales of Stardust's new album *Stardust* (SATL 4008) and latest single *I Really Love You Stop* (SAT 122). A joint effort between Satril's and WEA's display teams will coincide with the act's national tour between November 26-December 20, and in an effort to extend its display service to as wide a number of dealers as possible, Satril's general manager Alan Melina is offering a guaranteed display service for both album and single to any dealer who contacts him at 01-734 7333.

In addition, Satril/WEA will be taking advertisements in the consumer rock press, mounting a special disco promotion through 100 selected DJs and the distribution of discount vouchers at tour dates. Radio interviews and sessions have been arranged too.

BETHNAL, THE London group recently signed to Phonogram, is keeping itself in the public eye in the next few weeks by giving away a limited edition picture-bagged single at all forthcoming dates from December 2 through to the time it enters the studios with Kenny Laguna to record a debut album on December 17. Featured on the single will be *The Fiddler* b/w *This Ain't Just Another Love Song*, recorded live at a record concert and precedes an album and single set for April.

"HEROES" DAVID BOWIE



His current chart album.

'The finest "modern" record this year.' NME

PL 12522 Produced by Bowie & Visconti

RCA

NEWS

Top acts in court cases

LITIGATION IS pending in three cases involving pop artists — two in the High Court here and the third in the New York Federal Court.

In the US Aretha Franklin has been placed on formal notice, by Ember Concert Division, of its intention to sue her as a result of her non-appearance at the London Palladium on November 14 and 15 (*Music Week*, November 19). Also formal proceedings have been served under the jurisdiction of the N.Y. State Federal Court on Miss Franklin; on her personal manager, Cecil Franklin; on her agent, Ruth Bowen; and on her employment corporation, Renaissance Management Ltd. These writs seek damages for breach of contract and inducement to such a breach, and they demand return of all Ember's expenditure on publicity, on covering the cancellation expenses, and on ticket refunds.

Ember is also seeking punitive damages for loss of profit and the damage caused to its own credibility.

In London Gary Glitter is the plaintiff on a High Court writ issued against concert tour promoters Double M Concerts Ltd. The claim is for non-payment of fees for certain concerts of his current series of over 50 cabaret and concert appearances and for damages for substantial breach of contract and fraudulent misrepresentation. As a result of the start of legal action concerts at Ipswich on November 29 and Glasgow on December 1 could not take place, but in a joint statement RAM, Glitter's management, and MAM Agency said they intended to take whatever steps were necessary to ensure that the December 3 Rainbow concert goes ahead.

Concerts in the tour schedule which were not arranged by Double

M were unaffected by the legal action.

The other case in the London High Court which must inevitably be dubbed a first-class row, involves the use of the name First Class by a pop group and by a record producer and record company which have brought out a single by a band of that name, First Class (Pop Rock) Ltd, proprietors of the First Class pop group is seeking an injunction to prevent producer John Carter and CBS from making recordings using the name. Carter and CBS have countered with a similar writ.

Hearing of motions by each side for temporary injunctions banning the other side from using the name has been adjourned to December 13, and First Class (Pop Rock) Ltd has undertaken not to record under the name in the meantime. This undertaking applies only to recordings.

Summer Hits goes to GTO

FROM PAGE 1

figures is expected to become a major seller.

The album (GTLP 028) will be out on December 12 — two days later than originally scheduled — and will retail at £3.79 (tape £3.99), over £2.00 less than the Casablanca 2LP and has attracted an initial order in excess of 100,000 copies. The company has booked two weeks of radio commercials, on Capital, and booked space in the national dailies and the music press.

Arista Europe heads meet in London

ARISTA LABEL managers from almost every country in Europe have been in London this week for a two-day conference. This is the first such meeting arranged by Arista UK, but Alan Watson, head of international operations, is hoping that it may become a regular event.

The conference took place on Sunday and Monday, at Arista's offices, and was attended by representatives of all the company's European licensees (almost all EMI).

There was a presentation by the UK company and visitors were taken to see Ben Sidran, Burlesque and the Pleasers. The conference was timed to coincide with the London performances of the three acts. "We have so much product coming out and so many acts on tour that we really need the interest and co-operation of our licensees. Apart from the three biggest majors, we are now on a par with A&M — in importance if not yet in sales," Watson explained, "and we had to get that fact over."

He hopes to organise such a meeting twice or three times a year, and to extend the plan to include Australia and the Far East.



EMI RECORDS m.d. Leslie Hill pulled the first pint to inaugurate the Gramophone Bar at the Dog and Trumpet pub in Soho's Great Marlborough Street. The bar commemorates the Centenary of Recorded Sound and features a display of early gramophones and historic pictures on permanent loan from the EMI Collection. Hill, with presentation tankard, is pictured with Alan Hill of Allied Breweries and Olive and Kevin McCarthy, landlord.

Non-Stop backs UK One-Stop operation

ALTHOUGH SOME delay in opening has meant that London's newest one-stop has inevitably missed part of the Christmas trade build-up, One-Stop Distributors' director Eddie Webster reports that business is picking up steadily.

The fastest moving stock by far is in deletions and overstocks, and Webster commented "If I could gain access to more manufacturers' deleted stocks I could be doing even greater business there. The growing demand for deletions seems to stem from the fact that the manufacturers put out a lot of top line and lesser

product at too high a price so it does not sell well; once the jobbers get hold of it and the price becomes reasonable, it is in great demand."

Webster has set up One-Stop in the William Road depot which has been used for warehousing records for years — first by EMI and until recently by CBS. Webster feels that it is a known landmark in the minds of retailers who are "increasingly seeking alternatives to buying direct from manufacturers." At present it is opening seven days a week to attract all kinds of dealers within driving distance.

One-Stop prices are 2p or 3p above normal dealer price, depending on the deal the company has with any particular manufacturer; there are customer discounts and a postal delivery scheme.

One-Stop was planned by Mike Ashwell, founder and director of the Non-Stop record export company and Webster, who held marketing and export posts at Polydor before leaving to head this venture including that of Polydor's sales manager. Non-Stop provided all initial finance for One-Stop but the two businesses are being run strictly as separate enterprises.

Charter changes, but MPs urge PRS probe

FROM PAGE 1

Freud MP and others who have criticised the PRS in the Press.

Under the new constitution, associate members will have the right to vote for the first time and provisional members can reach associate status more quickly. On a show of hands, their votes will have the same strength as those of full members.

However, in a poll, full voting members will have ten votes to each associate vote, and full members with a high earnings record, either £500 for the last 20 years or £10,000 for the last two years, will have ten additional votes.

As before, only full members will be eligible for the PRS council and new criteria for full membership have been set up which mean writers must earn £1,000 per year, or publishers £5,000 per year in any two out of the three previous years.

Provisional members will now become associates if they earn a total of £150 (writer) or £750 (publisher) over a period of not more than three years.

PRS chairman Alan Frank commented that the new scheme was attractive because it extended the society's franchise without taking ultimate control out of the hands of full-time professional writers and publishers.

Later Trevor Lyttleton told *Music Week* that the changes in the charter were "window dressing", which had increased the percentage of members in control of the PRS "by less than one percent".

This had not been made clear until a question regarding weighting of votes had been raised.

He also claimed that a document circulated around full members disclosing details of loans by categories rather than individuals was unsatisfactory. At the meeting on Thursday, Allan Frank had made

RCA Elvis 2LP price pegged

RCA HAS pegged the price of its Elvis Presley 2LP set, *Elvis In Concert*, which features the singer's last recordings. Following recent price increases (*Music Week*, November 26), the albums would have gone to £7.98, and the double-play cassette to £8.20. However, the company has decided to retain the prices at £6.98 and £7 respectively. Product will be stickered.

WEA-Damont deal debuts with Star Wars

A SPECIAL DEAL has been arranged between Damont Records and WEA for marketing and distribution of the new *Music From Star Wars* album. This is the first release on the Damont label — the product from Damont until now all being on the Stereo Gold Award label retailed exclusively through Woolworth.

The new album, released this week (December 2) will carry an RRP of £1.49 and was specially recorded by the London Philharmonic Orchestra. Damont managing director Monty Presky has negotiated special rights for the LP which has been taken to WEA because it is outside the range of Damont's normal output.

At the moment both Damont and WEA state that the current deal is a one-off arrangement, but Presky is contemplating further releases on his new label.

it clear that any loans to officers were advanced at the market interest rate and actually earned money for the society.

Lyttleton added that the increase of voting members was of little value while the voting list was withheld from voting members. Because the society was withholding their identity, those who held the vote before were in an even stronger position.

The disclosure of the voting list is still the subject of a PRS High Court appeal against an earlier judgement instructing it to be revealed, but Lyttleton has dropped his court action and is continuing his fight through Parliament.

Terrence Higgins, MP for Worthing has two questions down for reply from the Secretary of State for prices and consumer protection, asking him if any restrictive trade practices have been registered by the PRS, and to refer the PRS to the monopolies commission. These will be answered next week. Two other MPs have asked the Director General of Fair Trading to look into the Society's activities.

Majors stock up

FROM PAGE 1

to a 90 percent order completion rate. "Of course there may be some titles which do go out of stock, but generally everything is in good shape so far. It isn't just a case of stock problems although that of course entered into it. However I did make a commitment to dealers last Christmas that we would not get into the same sort of difficulties again, and hopefully this is the answer."

Other majors have also taken similar steps to EMI. Alan King, Polydor's head of operations, said: "The company did a lot of stockpiling during the April-June period, including *The Who* and *James Last* titles. There were something like 1.5 million extra album pressings and 400,000 extra cassettes manufactured. Hopefully that will be enough to secure a 95 percent order completion rate."

"We are now through the bulk of the Christmas buying period, so far as dealers' orders are concerned, and seem to have done well so far."

Walter Woyda, managing director of Pye, said that his company was looking at the stock position on a day to day basis, but so far dealer demand had been satisfied. "We did a lot of pressings last summer, mainly catalogue albums like the *Muppets*, and other best-sellers. Obviously we hope to keep up with the trade's demand but dealers can also help the situation by building up their own stocks fairly early, instead of leaving everything to the last moment."

One record company that is anticipating some stock problems however is RCA, which is still having to cope with large demands for Elvis Presley product. A spokesman for the company admitted that the Presley pressings had resulted in less flexibility for total stock control. "There will be some difficulty in maintaining an efficient flow of high demand sales items — although all orders may not be totally fulfilled, available product will be shipped normally," he said. "All we can do is ask dealers to bear with us and keep re-ordering out-of-stock records."

CBS anticipates no stock problems over Christmas marketing director Tony Woolcott said that most record companies had learnt from the experiences of last year, and used the summer months to build up stocks. "Fortunately, we have manufacturing plants in the continent which we can use when there is a need."

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Guy I know in
England . . . Thanks for Darts

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Boyce

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"It All Comes Out In My Song" STML 12072.
It sure does Jerry.
Next it's "The Devil In Me" STML 12075

from the exquisite Thelma Houston.
Finally we'll be "Turnin' On"
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Three albums guaranteed to give
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good time.



And already here are. "You Can't Turn Me Off" TMG 1087, the smash new
single from High Energy and "I'm Here Again" TMG 1088, Thelma Houston's new single.

NEWS

LETTERS

Miles of disagreement with Miles

I HEARTILY agree with Mr. Ian Miles' statement relating to tv-promoted album, and his view that we, the dealers, should order and stock more of them.

It's easy: change our name to Messrs. Woolworth etc. and then we'll get them on a sale-or-return basis, and we'll also be lucky enough to be offered their deletions and so sell them to the public for under £1.

I know they have priority because I bought hundreds with record tokens, and then doubled my money! JOHN CLERY, The Slipped Disc, 262 Lavender Hill, London S.W.11.

Special bags and photo for Soul 45

INITIAL PRESSINGS of David Soul's new single on Private Stock, Let's Have A Quiet Night In (PVT 130), will be available in special bags featuring a new full-colour photograph of the singer/actor. The record is released on December 2 and the A-side is another Tony Macaulay song. Soul is scheduled to return to the UK next March as part of a round-the-world tour to coincide with the local openings of his feature film, The Stick Up.

Yarrow joins Pye as marketing executive

MIKE YARROW has joined Pye as marketing executive of the international division. He began his career in the record industry at EMI's international division and spent 17 years there before moving to UA as export manager. After three years he left UK for Germany, to work as marketing manager, responsible for rack jobbing British and German records into the Army's NAAFI shops, and clubs, throughout the country.

JOHN KNOX has been appointed to the new position of management accountant, sales and marketing, at CBS Records. He joined the company in 1970.

Michael Collins has also been appointed to the new position of sales/product analyst — he will be responsible for analysing all major accounts and setting up administrations relating to special campaigns. Collins joined CBS in October 1975 as sales co-ordinator, after 12 months with Polydor.

ROGER LA-HAYE has been appointed royalties administrator at Charisma Records; he was previously with DJM and United Artists. La-Haye replaces Roz Bea, who has been promoted to personal assistant to Brian Gibbon, joint managing director of the company.

JOHN VARNON, previously a long-standing freelance copywriting and advertising consultant to Virgin Records, has joined the company as a full-time marketing manager, to work alongside Binna Walde.

MUSICAL CHAIRS

BYRON K. ORME, formerly of NEMS Agency, has taken over as general manager of the Barry Marshall Organisation which incorporates the Concert Sound p.a. hire company, Marshall Arts, a management company handling Deke Leonard's Iceberg and the 'O' Band, and a tour service for American artists.

STEVE PARKER, formerly an agent with March Artists, has moved to Bron Agency, taking with him representation of The Pasadena Roof Orchestra, Julie Felix, Phillip Goodhand-Tait and Love Machine.

HUGH BIRLEY has been appointed Decca Records' assistant press officer, replacing Dafydd Rees, who recently left the company for Motown. Birley was previously at the University of London.

PHILIPPA CLARE has left Evolution Management, and is now looking after the exclusive management of Fairport Convention. She can be contacted at 3d Hyde Park Mansions, Trancept Street, N.W.1. (262 3666). At Evolution she had been personal assistant to director John Michelle, as well as handling Fairport Convention.



CELEBRATING THE end of the Rainbow sell-out tour of Britain and Europe with a special party at Friends Restaurant are, from left, the band's producer, Ronnie Martin Birch, Bob Harris, Colin Pierson from Polydor International, manager Bruce Payne; in front are James Dio, Cozy Powell, Bob Clifford. Rainbow was also presented with silver discs for their live 2LP On Stage, gold discs from Australia for Rainbow Rising, and gold discs from Japan, also for On Stage.



A VARIETY of VIPs gathered at the Theatre Royal, Drury Lane, recently for the launching of Supertracks, a rock compilation LP marketed in aid of the Sports Aid Foundation. A cheque for £20,000 was handed over to SAF chairman Paul Zetter for advance royalties on the record, which is available on Vertigo, and includes acts like Led Zeppelin, Rick Wakeman, Yes, Uriah Heep, Rod Stewart, the Rolling Stones, Pink Floyd and Genesis. Pictured here, front from left, are Zetter, Minister of Sport Dennis Howell, Uriah Heep's Mick Box, British weightlifting champion Andy Drzewiecki; back, from left, Olympic 400 metre hurdler Alan Pascoe, Heep's Ken Hensley, Keith Moon, Monty Python's Graham Chapman, Olympic sculls medallist Chris Baillieu.



PHONODISC RECENTLY threw a party at Chingford, near its Walthamstow factory, for 12 members of the staff who celebrated 25 years' service. The "veterans", accompanied by their wives and husbands, were each presented with an inscribed silver disc and a commemorative gift; they all started with British Moulded Plastics, but their service is dated from the inception of the record manufacturing unit, which Philips took over in 1958.



CHAMPAGNE FLOWED at a backstage party at Cesar's Palace, Luton, for the Barron Knights, to celebrate their current hit, Live In Trouble. Raising their glasses are, standing from left, CBS press officer Simon Frodsham, Pete promoter Carolyn Wilkes, the Knights' manager, Toni Avern, Dave Ballinger and CBS senior pop marketing manager Andrew Prior; seated, from left, are CBS staff producer Lem Lubin, Barron Anthony, CBS product manager Brian Yates, Epic product promoter Golly Gallagher and Epic label promotion manager Judd Lander.

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GUYANA 4

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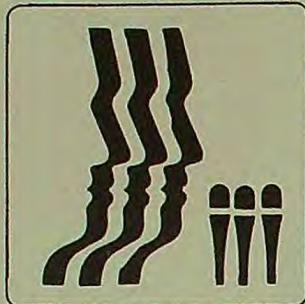
SHOULDERING THE weight of having to open the two days' proceedings, of the third *Music Week* Broadcasting forum, IBA information officer Tony Stoller presented a carefully-constructed and informative view of Independent Local Radio as it is and as it may be in the near and distant future. He also raised two contentious points: music content and sites of new stations.

Several times he emphasised the IBA's scale of priorities should the green light be given by the Government to local radio expansion, and several times the point that serving less heavily-populated and less commercially-rewarding areas of the country would probably take precedence over putting new stations in major conurbations.

This was an attitude with which many of the local radio delegates disagreed, and the dissent was voiced later in the programme from the platform. After declaring that ILR was probably the most important area for development in broadcasting, he added that considerable scope would remain for national radio. "The BBC is having trouble finding money for what they want to do; I think therefore it is perfectly imaginable both in programming and technical terms that sometime this century some national radio could be provided on a self-financing basis for advertising revenue."

Feeling that, even in the few months since its publication, the recommendations of the Annan Committee had become blurred, Stoller then re-stated these briefly and precisely. Local radio should be extended as a matter of priority to cover 90 percent of the country; it should be financed primarily from advertising revenue; new companies should be independent and locally based on the ILR model; there

Local radio: the case for IBA expansion



Third Music Week
Broadcasting Forum

report
by GODFREY RUST
and
TERRI ANDERSON

should be different kinds of radio including experimental stations; that all should be controlled, along the lines of the IBA's control of ILR, by a new body, the Local Broadcasting Authority.

Although the IBA welcomed competition it was aware that the corporation was able to offer four themed national channels, which meant that some areas could receive six different channels in all. Therefore the Government had been advised that local radio extension could best be achieved — and at least cost to the public — through expansion of ILR. "Any public service which makes no demands on public money is a good thing, and local advertising makes people



THE OPENING session of the Third Music Week Broadcasting Forum. Pictured are (top left) Tony Stoller (IBA) Gillian Reynolds (Radio journalist and broadcaster) and, (right) Terry Smith, Radio City chief.

aware of local business," Stoller said. "The need to attract advertising revenue also forces stations to cater for a wide audience." The systems of finance and control recommended by Anna were, he added, virtually those used by the IBA, which "has unrivalled experience to provide technical support and is ready to go ahead now, without further funding from the Government."

Experiment had shown that stations serving as small a population as 200,000 could be viable and good (as it had eventually shown that London can support an all-news station as well as a general one) so the IBA's plans

included stations of various sizes, including combinations — either satellite or twinned stations — which might have the same sales and administration but have separate programmes for at least some of the time.

Franchises should also go, Stoller predicted, to serve areas like rural communities which were not commercially viable. Areas to be served first when the Government gives the go-ahead for expansion should, in the IBA's firm view, be those served by no local radio at all, including Cardiff, Tayside, Aberdeen, Northampton, Norwich, Gloucester, Bournemouth and Exeter. The IBA could have the first

new stations on air by 1979. Areas served only by BBC local radio were not forgotten, and it was appreciated that they were not receiving a full service, but for the moment the IBA intended to concentrate on those areas with no service at all. This plan, however, depended on a halt being put on further BBC local stations. "If there is expansion of the BBC side at the same time, and if expansion of ILR is going to be threatened by political considerations, it may be better to expand ILR first into some of the bigger cities as yet unserved."

His next point was one which — in view of the fact that half his audience were record industry people concerned with marketing records and promoting them to local radio stations, and of the fact that many of the radio station programmers and space sellers clearly shared common ground with the record men — could have proven highly contentious, had Stoller been able to stay on for the remainder of the forum's programme and make himself available for the hours of private discussion and argument, which involved constantly varying groups of delegates after the formal proceedings of each day were over.

The point itself was firmly made: "Local radio is not in business to concentrate on playlists and the musical content of programmes. Music is important as an audience builder, but any radio station which thinks it is its main duty to dance at the parade of pop music is going to fail. Once he has settled on the music which is to be played each week the programmer's job has only just begun. The music business has in some ways done radio a disservice by making some programme directors think otherwise. What ILR must not do is to take some of the styles, obsessions and attitudes of some parts of the record industry."

TO PAGE 10

OUR RESPONSE TO SCOTCH 256 IS JUST ABOUT UNPRINTABLE

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Everyone had been asking for a mastering tape that cut right down on the print-through effect.

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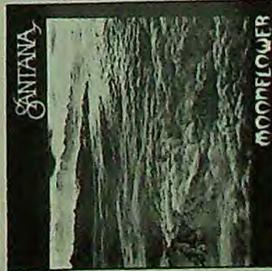
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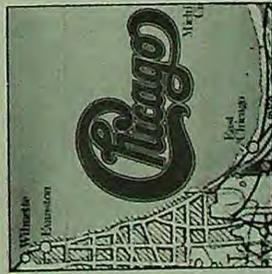
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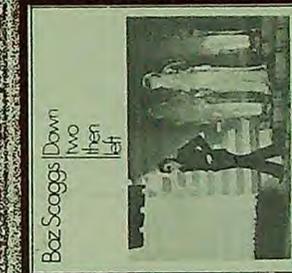
SANTANA
MOONFLOWER
SANTANA the single
'She's Not There'
taken from the album
'Moonflower'
CBS 88272



CHICAGO
CHICAGO the single
'Baby What A Big
Surprise' from the album
'Chicago Eleven'
CBS 86031



Tina Charles - Heart 'N' Soul
TINA CHARLES
the single 'Love Bug/
Sweets For My Sweet'
from the album
'Heart 'N' Soul'
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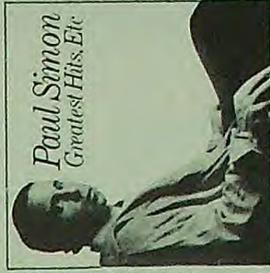
Boz Scaggs Down
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Then
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RADIO

IN ANTICIPATION of sharing a platform with Peter Redhouse, deputy general manager of BBC local radio, Radio City managing director Terry Smith had prepared himself for a hard-hitting confrontation — only to find himself without an opponent, Redhouse being unable to attend. He decided, however, to deliver the attack as vehemently as if the entire Corporation were present and armed for defence. His attitude reflected that of many who are taking a harder line on ILR.

The inevitable one-sidedness of a panel representing only commercial radio gave added weight to his remarks that "the BBC seems to have determinedly avoided any face to face debate on local radio".

After showing a 15-minute filmed presentation of ILR titled Public Service Without Public Expenditure, Smith recalled that ILR was launched in the power-cut cold season of 1973, with roaring inflation and a major recession in advertising. He contrasted this with the 1977 picture: "19 companies all operating profitably; a regular audience of over 13 million; advertising revenue of around £25 million in the current year, providing well over 1,000 new jobs — and beating the hell out of four and often five BBC stations across the whole network; it is also an industry that is now providing an enormous element of public service without public expenditure."

The film he had shown, he added, had been made because "we felt it necessary to counter some of the snide comments, knocking jobs, misrepresentations and at times downright lies being levelled against ILR. Activities which have come, almost without exception from the BBC". The BBC, he said rightly commands respect and admiration (including his own) all over the world. So, he asked, "Why do we

Smith: 'every area can have its own radio station'

have all this knicker-twisting paranoia from them about ILR?" His own verdict was that "It isn't about local radio at all; it is about how the BBC sees itself ... the State's instrument of broadcasting, not to be questioned, criticised, challenged or put under pressure."

He quoted examples of BBC reaction to various aspects of ILR, including the vexed question of frequencies and whether there were or were not enough MW frequencies to go round, and the Corporation's reaction to the Annan report (it published a list of 45 proposed new local radio stations within days of this).

Much of Smith's statement and criticism has already been made public in Radio City's submission to the Home office of its own reactions to Anna, but the invective on this occasion was sharper.

He concluded with a lengthy counterblast to the BBC's claims that "in some ways BBC local radio is more valuable to and worthy of the community than is ILR".

Redhouse, Smith recalled, had recently compared the two as being like *The Times* and *Reveille*. "What kind of arrogance," demanded Smith, "does it take to claim a special merit in broadcasting programmes to audiences often so small that no accepted method of research has actually been able to find them? How much public service is there in broadcasting largely to oneself, and at the public expense?"

Smith concluded by taking up Stoller's point that "ILR is ready and eager for rapid expansion ... virtually every area can have its own radio station, and it need not cost a penny in public expenditure or on the BBC licence fee; the existing stations are now paying enough hard cash in both primary and secondary rentals to pay for the set-up of the new stations."

Would the new stations, Gillian Reynolds asked, have the same difficulty in getting backers as the original batch had? Smith felt that this was unlikely; because "ILR now has a track record". Stoller agreed that a lot of Canadian money had gone into the existing stations, and more was likely to be forthcoming.

Asked about the investment by local newspapers, and the possibility of investment from record companies, Stoller said that local papers' prescriptive right to invest would probably be lost soon, because they realised now they were not threatened by local stations. Record companies and record promoters remained proscribed, and could not own part of a station.

The panel was unable to predict when, or if, the much-heralded Government White Paper on broadcasting, post-Annan, would appear. Smith hoped that Parliament's reaction would be to leave the BBC doing "what it does best" — running national radio — and that the IBA would be given all local radio.

Should the IBA press for a national channel?

FROM PAGE 8

In concluding Stoller looked forward at what local radio might become within 10 years. There might be the originally-planned 60 stations, or as many as 100, serving the whole of England, Scotland, Wales and Northern Ireland as an accepted part of daily life in the country, and such that people travelling anywhere would know that they would find an ILR station serving the place they were going to, "which would give the flavour of the locality". Stoller closed, "For those of us who want local radio to flourish it is within our reach, we have no time now for political pandering, empire building or cheap slogans, and we must go ahead and add a new dimension to people's lives."

Fielding an opening question from the chairman as to whether the IBA would continue to influence programming, or "recede into being just an administrator" Stoller said firmly that the Authority's main aim is to get stations on the air, but that it has obligations to ensure a high quality of programming. "I would be surprised," he added, "if we develop as close an association with radio programming as we do on the tv side; the needs of the two media are quite different." However, the IBA had found through experience with existing companies that it was "wise for us to maintain a role in programming."

Asked if the experimental stations would be so in area or in format, Stoller's reply was: "Both." There are certain existing experiments which the Annan Committee thought should have been the province of a Local Broadcasting Authority such as cable radio and tv; there were also proposals for ethnic and themed broadcasting. "All of which we feel we could look after — but experiments are not the first priority." Taxed with the "delvings of the IBA into programming areas," such as the clearly irritant (to the radio programmers) topic of "meaningful speech" content, Stoller insisted that the IBA had "a clear duty to make sure that radio services inform and educate as well as entertain." He also pointed out, "The IBA has not set itself up as judge of its own volition. I don't think there is any way that we can be persuaded to avoid any of our duties under the Independent Broadcasting Authority Act; it is what we live by

and what gives us existence."

Julius K. Scragg, Pennine Radio presenter, asked if Stoller's view of the future number of stations meant there was no possibility of themed local radio — for example, five ILR stations in Manchester each with a separate target audience. While agreeing that the idea was attractive, Stoller detailed the realities which make it impossible. "This is a small crowded island near a crowded continent; there are a limited number of channels and a lot of people wanting to use them." The effect of European broadcasts on reception was often not realised.

Beverly Chubb, Radio Hallam music programmer, asked whether the problem could not be solved by splitting frequencies, with speech on VHF and streamlined rock programmes on MW. Doubling up was "a bit wasteful" Stoller admitted, but again the realities had to be examined. "Medium wave is rather a moveable feast; it's very hard to get at night and will become harder. People here just do not listen to VHF, and won't until they produce a cheap ferrite rod aerial which can go into cheap trannies built in the Far East." Splitting was not the long term solution to all the problems anyway.

On the topic of the IBA's view of an independent national radio channel Stoller stated succinctly, "The Authority does not have a view about a national channel. We have not been asked to consider it and have not submitted any ideas. Personally I see it as perfectly possible that some national radio like some national tv could be provided by commercial companies, but it is not a priority. Reaction from the floor to this was that there was a case for a national commercial radio channel which the IBA should not neglect to press home politically."

Picking up on several allusions to frequencies and signal strength Chris Yates, managing director of Thames Valley Radio remarked, "We are part of a big club in Europe, and the only body which seems to be abiding by the rules is the IBA. Stoller reminded everyone that in his opinion and that of others — although not the BBC — Britain had come out of the Geneva discussion on allocation of frequencies pretty well; the UK's package of frequencies, time and power allotted" is really larger than it is entitled to".

COUNTRY

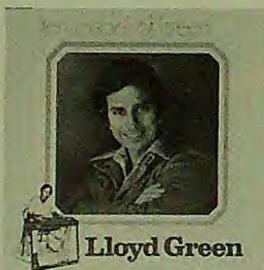
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COUNTRY

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RADIO

"YOU HAVE to look out for some of the potential dangers of success in radio programming. Some of us are stuck in it now and it's hellish."

That was how Andy Park, head of entertainment at one of the UK's most successful stations, Radio Clyde, and described by forum chairman Gillian Reynolds as "the reluctant guru of ILR", opened the Saturday afternoon session billed The Potential Of UK Programming.

Park was one of a panel of four including representatives of the industry from Canada and the US and a leading producer of radio commercials and jingles.

Sounding more like a systems analyst than a radio programmer, he outlined some of the problems faced by Clyde but added that there was no way he could speak on behalf of the whole of ILR because in programming there is no such thing as the ILR system, only 19 individual companies.

Park's emphasis was on streamlining and keeping the system fluid. "It's a young person's business," he said. "I'm 41 and I can't stand the pace. The system means that you pay a little and demand a lot in return. At Clyde we have appointed no producers. There is no engineering system that puts anyone between the dj and his audience," he added.

Djs were the worst culprits for wanting a rigid system, he continued "Disc jockeys want the concrete and plaster to set once they've got their show. You need to keep it fluid, to take a dj's ego and break it from time to time. Keep pouring water on the system. At Clyde we have 27 djs, eight of them full-time.

"There should be no such thing as British jockdom," he said, describing the state of affairs where a number of old or aspiring djs are constantly moving in and out of different stations, often leaving a bad taste behind them.

Programming: 'There is no such thing as an ILR system'

"The people who bring expertise in the subject matter are the ones who will take you to the top. It's not too important to worry about whether they're broadcasters or not. They can learn that part."

Park picked on some of the people who can be a thorn in a radio station's flesh, including the Musicians' Union which could demand everything and give little in return, and local newspapers which would steadfastly ignore anything the station did even though it was a major shareholder.

Clyde, he said, was "hot", but the BBC wasn't as cold as some record companies thought it was. "Many of you don't know who to talk to in the BBC in some towns," he remarked.

None the less the notion that the BBC has an elitist role was still true and that, he noted, was the problem.

After Park, Al Mair of Canada's Attic Records outlined the Canadian broadcasting set-up. It was, he believed, the "child" of the UK and US systems, with a government run Canadian Broadcasting Corporation (CBC) with FM and AM services resembling Radios 1 and 2, and 500 self-supporting commercial stations.

Citing Toronto as a city with 14 stations for just over two million people, he noted that the average listening span was just 20 minutes.

On Canada's MOR stations the stress is on personality and music is secondary, while on Top 40 the

opposite is true. A top Canadian radio personality could expect to earn up to 50,000 a year.

"Yet less than 20 stations have an impact on record sales," added Mair, who is also director of the Canadian equivalents of the PRS and MCPS royalty collecting agencies. "The industry is so dominated by the rack-jobbers that 85 percent of sales go through them."

"It's a chicken-and-egg situation. The racks won't stock a record until it has a radio chart number, and the stations won't give it a number until it's selling."

Canada's largest station, CFRB, has a negligible impact on sales. Major influences were the US trade papers, as Canada does not yet have an accepted chart of its own.

Mair also outlined the "Cancon" regulations, which force radio stations to play 30 percent home-grown product among its music output.

"Canada is dominated by US culture," he added. "It's so much easier to read Billboard than to go with a record you love. No-one wants to be first to go with a record."

"You've got a lot of good things here," he concluded. "You've got excitement in radio. There's a hell of a lot more excitement than in Canada or the US."

American programme consultant Bob Atkinson then discussed some aspects of US radio, in particular the



recent move towards AOR — album-oriented radio.

He warned against pressure placed on stations to give in to advertisers' wishes, either from the advertisers or from the station's own salesmen. Programming, he said, belongs in the hands of the programmers.

"Money is not made just by the number of commercials," he said, touching on a tender spot in UK radio just now, "It is made by good commercials and good placing of them."

Atkinson then outlined briefly the development of US radio since tv arrived on the scene in the mid-Fifties and radio ratings took a hammering.

AOR, he believed, seemed to be the format of the future, certainly for the late Seventies. One of the difficulties was knowing which album cuts to play and his own company was researching the problem by testing listeners reactions in 50 markets.

He recommended constant research by each station in its own city, but added that he thought UK audience research was in many respects better than US', especially in the care taken.

Emison's Jeremy Rose, who since 1964 has been active in the business

of radio and tv sound, then addressed the question of on-air promotion, beginning with a playback of tapes representing radio styles in the Thirties, Forties and Eighties.

"When it comes to promotion we are rank amateurs," he said. "There are no people, time or money put into it."

"The image matters. Advertising research shows that the image is more important than the substance. Radio stations have to re-inforce that self-image by promotion and advertising. People don't know what you are until you tell them. It's not competition but loyalty that is going to make ILR work."

Local advertising, he criticised as "bad most of the time". Stations should be talking to their advertisers about class, "putting over the real stuff."

Turning to station promos and ID's he said: "I think I know some of the answers now and I think there are a few others here who do. To be a pioneer always costs money and we turned out a lot of rubbish early on."

"I think many commercials are now of a very high standard and I'd like to see some of that conceptual experience used to sell the station."

"We been amateurs, thinking that the audience will love it and we'll always get away with it. Let's reverse it and be professionals playing at being amateurs."

Many stations are currently buying Canadian packages of "beds" — all-purpose musical tracks on which to record commercial voiceovers. Rose said it was time the UK got in on the act. "We have the singers and producers now and a lot of you are putting money into it," he told the radio industry.

Throwing the session open, Gillian Reynolds asked whether ILR

TO PAGE 14

Air-Edel proudly present their track record.

AA Club
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Ajax Liquid
Alcoa
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Angel Delight
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Bird's Dream Topping
Birds Eye Cod in Batter
Blue Band Margarine
Body Mist
Bontkracht
Bovril
Boots No.7 Collection
Boots No.17
Bowyers Cold Meats
Brandini
British Airways
British Caledonian
British Gas Cookers
British Leyland (Middle East)
British Meats
British Rail Sealink
Brylcreem
Brook Street Bureau

Brutus Jeans
Burtons
Butlins
Cadbury's Alamo
Cadbury's Country Style
Cadbury's Dairy Milk
Cadbury's Drinking Chocolate
Cadbury's Furry Friends
Cadbury's Magic Dream
Cadbury's Roses
Cadbury's Snack
Cadbury's Special Recipe
Cadbury's Welcome
Cadbury's Whistler
Campbells Meatballs
Canada Dry
Carlsberg
Catty Amsterdam
C&A
Cepton Radio
Ceylon Tea
Cheese Savours
Chef Soups
Cherry Valley Duckling
Chipnicks
Chokito
Christy
Chrysler Simca
Chrysler Dealer
Cinzano
Clairol 1200
Clan Tobacco

Club 18-30
C.O.L.
Comfort
Comfort Switzerland
Co-op
Cookeen
Crackerjack
Craven "A" Cigarettes
Crawford's Cheddars
Crazy Curl
Cream
Cresta
Cutex
Daily Mail
Dayvilles
Dentylne Chewing Gum
Derwent Ham
Dim
Drive Detergent
Dulux
Dunhill Cigarettes
Duracell
English Tourist Board
Esso
Expressway
Falcon Hairspray
Feudor Lighters
Fiat Cars
Fine Blend
Fine Fare
Fison's Carbyne
Frottee Deodorant

Frys Chocolate Cream
Global Tours
Goya Aqua Citra
Haliborange
Halifax
Hapi Cola (Egypt)
Harp Lager Scotland
Harvest Biscuits
Heinz Bangers & Beans
Heinz Beans
Heinz Casserole Base
Heinz Sponge Pudding
Herbal Sensation
Hof Beer
H.P. Sauce
H.P. Sweet Pickle
I.C.L. Paints
International Gold
Jackson the Tailor
Jacob's Club
Jelly Tots
Jet Jeans
Justina Wine
Kayser Tights
Kent Cigarettes
Kerrygold Butter
Kiddikraft
Kiku
Kit-E-Kat Munchies
Kodak Instant Camera
K.P. Discos
Levis
Lipton Tea

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Lotus Shoes
Lyons Bakeries
Lyons Maid Ice Cream
Lyons Quick Brew Tea "Super Brew"
Halifax
Hapi Cola (Egypt)
Harp Lager Scotland
Harvest Biscuits
Heinz Bangers & Beans
Heinz Beans
Heinz Casserole Base
Heinz Sponge Pudding
Herbal Sensation
Hof Beer
H.P. Sauce
H.P. Sweet Pickle
I.C.L. Paints
International Gold
Jackson the Tailor
Jacob's Club
Jelly Tots
Jet Jeans
Justina Wine
Kayser Tights
Kent Cigarettes
Kerrygold Butter
Kiddikraft
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Sunday Times (Soul on Fire)
Supersoft Hairspray
Swifts Turkeys
Tate & Lyle
Tango
Tetley Tea
Tia Maria
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Timothy Whites
Tower Mixers
Toyota
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Vikki Carr

The Vikki Carr Collection

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Includes: Can't Take My Eyes Off You: Strangers In The Night: For Once In My Life: By The Time I Get To Phoenix...

Album: SLD 503/4 Cassette: 2TCT 503

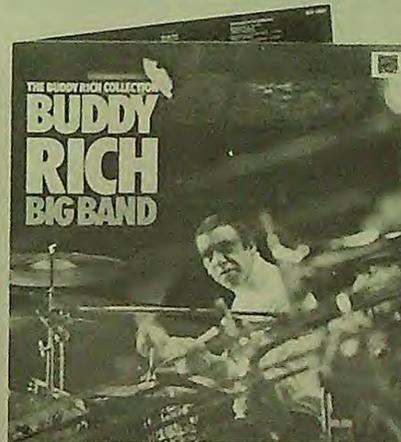


Duke Ellington

The English Concert

This splendid live double album was recorded in England during a visit in October 1971. Soloists include Paul Gousalves whose tenor sax work on "Cotton Tail" and "Happy Reunion" is a revelation. Altogether an excellent album and incredible value on Sunset. Tracks include Togo Brava Brava Togo Suite, C.Jam Blues, Lotus Blossom, Happy Reunion...

Album: SLD 507/8 Cassette: 2TCT 507



The Buddy Rich Big Band

The Buddy Rich Collection

Renowned as the world's foremost big band drummer, this pair of recordings highlights the excellence of Buddy Rich and his band. Recorded live in Hollywood and Las Vegas, sixteen tracks are featured including classics like "Big Swing Face" and "Meaning of the Blues".

Album: SLD 505/6 Cassette: 2TCT 505

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Battle Of Britain

SLS 50407
Cassette TCT 50407



A Man And A Woman

SLS 50409
Cassette TCT 50409



The Music Lovers

SLS 50410
Cassette TCT 50410



A Product of United Artists Records

RADIO

Playlists or free choice?

FROM PAGE 12

had moved away from some of the "rigid programming postures" adopted early on and sparked off the perennial playlist-versus-free-choice debate that dogs ILR whenever two or three are gathered together in its name.

Swansea Sound programme controller Colin Mason remarked that some British stations had been AOR since they started. "There has been a more relaxed attitude," he observed, "and unwittingly we have been ahead of the times."

Gerry Laing (head of presentation, Beacon) and Brian Savin (music organiser, BRMB) were called on to defend the two midland stations who are among the most tightly formatted in ILR.

Beacon operates a large playlist of singles and album tracks in rotation with only a small degree of free

choice by presenters. Laing remarked that on joining the station recently he had allowed presenters more freedom to do what they want. "That week was unreal," he said. "I almost went into cardiac arrest."

Savin programmes very track on BRMB, including compulsory segues, and explained: "I do it so that the djs are free to think of the more important things. Music should be an inoffensive noise going on in the background."

Record company reaction to the debate was mixed. Anchor assistant m.d. Martin Wyatt summed up one point of view when he said of tight playlisting: "At least you know where you are."

Motown promotions man Keith Harris took up the side of the absent Radio 1. "People say it's limited and restricted. In fact commercial radio tends to come down to one person programming music, but on 1 at

least it's down to a dozen programmers." Ariola's Frank Pritchard commented that a strict Top 40 repetition station would only work if there were more competing stations.

Andy Park tried to lay the ghost that ILR works on restricted playlists. Radio Clyde plays up to 16 records an hour and up to six of them will be the dj's own choice.

"You have to depend on the guys you buy," he said. "When I employed Steve Jones I talked to him for five weeks before signing him and if he had said anything that worried me in that time I wouldn't have. I have to be able to turn my back."

Park attacked the importance attached to simple devices like segues in discussion about programming. The idea that it should become a major feature, he said, was curious.

Selling music through radio

WITH REVENUE from ILR advertising at a projected £22 million for 1977, and four of the top ten spenders being record companies, Gus Killen was on strong ground for introducing the topic of Marketing Music.

Killen, deputy managing director of Freeman Matthews & Milne, the advertising agency, opened with a slide presentation of relevant information, including recently published BPI charts on leisure spending (including spending on music) press and tv advertising. The diversion of advertising revenue in the music and other industries into radio had been increasing steadily, with Capital, Clyde, Piccadilly and BRMB radio stations emerging as the most successful in attracting such revenue.

"Radio is instant advertising," Killen reminded the representatives of 19 record companies present. "We so often produce advertisements in days rather than weeks." He urged that record companies should ask for, and be given, more consideration as advertisers, plus volume discounts which are arranged so as to take account of the special circumstances in the record industry. Unlike baked bean and soap powder manufacturers, record companies cannot predict exactly how advertising will be spaced in volume.

Eddie Blackwell, managing director of Air Services and a stalwart contributor to all the forum sessions, took Killen up on the

question of discounts, stating that discounts were given for volume when sufficient time was bought in advance and that three of the four biggest industry advertisers benefited. "ILR takes its place this year not as a palliative to the punch-drunk tv advertisement buyer, but a medium to be used in tandem with tv, in competition with the press." He quoted this summer's JICRAR audience survey, and pointed out that radio is the only advertising medium which is in a period of genuine growth. He very strongly put the point that "all radio stations are worth buying pound for pound, and the idea that revenue should only go to the bigger stations should be attacked. "I believe that if you have the will to support the smaller stations — and the future is in the smaller stations — our agency is ready to relieve you of the difficulties involved. Maybe it is the job of companies like Air Services to take on some of the production and distribution of commercials to make it easier for the record companies to support the 'acorns' — the small stations. Alan Keen, Radio Luxembourg m.d. spoke of his disappointment that the BBC was not represented, and urged that in future apathy on the creative side of record companies should be counteracted.

Figures quoted by Gus Killen appear in the MW review of the BPI yearbook (MW November 26). The JICRAR survey was covered in MW July 16.



MIKE AGAPIOU (Creative Director, Rupert Chetwynds agency) and Maggie Douglas (Executive Producer, Air-Edel) leading the Sunday morning forum session billed Music In Marketing. An outline of the thinking that goes into jingle and background music writing was followed by a run through of old tv ads that emphasised four main efforts that music could have in advertising: impact, memorability, creating a mood and being a thread to co-ordinate a campaign across different media.



Awarded to Radio Clyde by Virgin Records—one gold LP disc for Mike Oldfield's "Tubular Bells."

Awarded to Radio Clyde by MCA—one gold single disc for Julie Covington's "Don't Cry for me Argentina."

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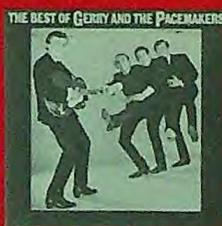
20 GOLDEN NUMBER ONES		
ANYONE WHO HAD A HEART	Cilla Black	Nov. 1, 29 Feb. 1964
YOU'RE MY WORLD	Cilla Black	Nov. 1, 30 Mar. 1964
NUTROCKET	B. Bumble & The Singers	Nov. 1, 19 May 1962
ONLY SIXTEEN	Craig Douglas	Nov. 1, 27 Aug. 1959
WHAT DO YOU WANT	Adam Faith	Nov. 1, 3 Dec. 1959
POOR ME	Adam Faith	Nov. 1, 27 Feb. 1960
YOU'LL NEVER WALK ALONE	Gerry & The Pacemakers	Nov. 1, 26 June 1965
I'M ALIVE	Hollies	Nov. 1, 24 Aug. 1963
BAD TO ME	Billy J. Kramer & The Dakotas	Nov. 1, 21 Mar. 1964
LITTLE CHILDREN	Billy J. Kramer & The Dakotas	Nov. 1, 14 Aug. 1964
JOHNNY REMEMBER ME	John Leyton	Nov. 1, 7 May 1966
PRETTY FLAMINGO	Manfred Mann	Nov. 1, 15 Aug. 1964
DOWNY DIDDY DIDDY	Manfred Mann	Nov. 1, 25 April 1964
WORLD WITHOUT LOVE	Peter & Gordon	Nov. 1, 1 Feb. 1972
JANUARY	Pilot	Nov. 1, 14 Dec. 1968
LILY THE PINK	Scaffold	Nov. 1, 27 Feb. 1965
I'LL NEVER FIND ANOTHER YOU	Seekers	Nov. 1, 23 Sept. 1961
KON TIKI	Shadows	Nov. 1, 23 Sept. 1960
TELL LAURA I LOVE HER	Ricky Valance	Nov. 1, 19 May 1962
SEE MY BABY LIVE	Wizard	Nov. 1, 19 May 1962

20 Golden Number Ones

NUT6
Plus



Best of Freddie and the Dreamers



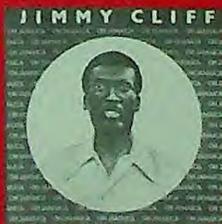
Best of Gerry and the Pacemakers



Hits of The Mersey Era



My Generation



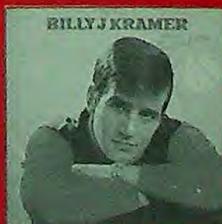
Jimmy Cliff - Oh! Jamaica



Shadows Rarities



Best of Peter and Gordon



Best of Billy J. Kramer



Best of Manfred Mann

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The Pretty Things' Singles A's & B's



Boulders by Roy Wood



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Ashley Hutchings Son of Morris On



Best of Barclay James Harvest



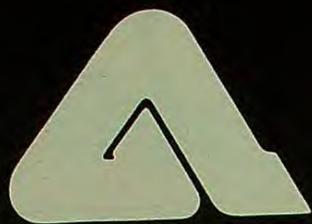
The Light Shines On Electric Light Orchestra



Shades of Deep Purple



The Best of Babe Ruth



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General Johnson
SPARTY 1029
- MARTHA REEVES**
The Best Of My Life
SPARTY 1030
- GIL SCOTT HERON**
Bridges
SPARTY 1031 TC ARTY 1031 (cass)
- BARRY MANILOW**
Barry Manilow Live
DARTY 3 (double album) TC DAR 3 (cass)
- BEN SIDRAN**
The Doctor Is In
SPARTY 1022
- BURLESQUE**
Burlesque
SPARTY 1028 TC ARTY 1028 (cass)
- ALAN PARSONS**
I Robot
SPARTY 1012 TC ARTY 1012 (cass)
- GARY GLITTER**
Silver Star
SPARTY 1020 TC ARTY 1020 (cass)
- CARAVAN**
Better By Far
SPARTY 1008 TC ARTY 1008 (cass)
- GRATEFUL DEAD**
Terrapin Station
SPARTY 1016 TC ARTY 1016 (cass)
- STOMU YAMASHTA**
Go Too
SPARTY 1011 TC ARTY 1011 (cass)
- COMMANDER CODY**
Rock 'n' Roll Again
SPARTY 1018
- SHOWADDYWADDY**
Red Star
SPARTY 1023 TC ARTY 1023 (cass)
- SHOWADDYWADDY**
Greatest Hits
ARTY 145 TC ARTY 145 (cass)

SINGLES

- BRECKER BROTHERS**
Don't Stop The Music c/w Finger Lickin' Good
ARISTA 117
- THE SECRET**
The Young Ones
ARISTA 142 (special bag)
- BAY CITY ROLLERS**
The Way I Feel Tonight
ARISTA 144
- BARRY MANILOW**
Daybreak
ARISTA 146
- FURY**
Missdemeanor
ARISTA 150
- VIOLA WILLS**
Lets Love Now
ARISTA 151 (12")
- GRATEFUL DEAD**
Dancin' In The Streets
DEAD 1 (12")
- PILOT**
Ten Feet Tall
ARISTA 155
- THE KINKS**
Father Christmas
ARISTA 153 (special bag)
- THE PLEASERS**
(You Keep On Telling Me) Lies
ARISTA 152 (special bag)
- GARY GLITTER**
I Dare You To Lay One On Me
ARISTA 154
- SHOWADDYWADDY**
Dancin' Party
ARISTA 149

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cheque list
from Arista**

Order now from your Tandem salesman
or direct from Phonodisc

RADIO

Kennedy stresses need for income-angled growth

LEEDS, BRISTOL, Southampton, Hull — these should be the next sites for commercial radio stations, and never mind the fact that BBC local stations exist there already.

That was Bob Kennedy's contribution to the territorial warfare currently going on between the IBA and the BBC over the future development of local radio, spelled out in a Sunday afternoon forum speech.

Kennedy — m.d. of Standard Broadcasting UK, the Canadian-owned company with substantial holdings in ILR, and formerly a senior radio officer at the IBS — is one of ILR's most experienced and respected advocates.

His argument was directed at the IBA, whose own policy is that the next round of stations, adding to the current 19, should be in areas at present unserved by any form of local radio, ILR or BBC.

That would leave cities like the four above still without a commercial station, while smaller centres like Plymouth and Northampton were provided for.

"If we take four stations in a year as a reasonable pace for development," Kennedy said, "and select from the IBA list Cardiff, Northampton, Exeter and Aberdeen, ILR will have grown in coverage by about 1.5 million or five to six percent."

Kennedy suggested this was not fast enough for a number of reasons. By moving first into the larger cities like Leeds or Hull the



Bob Kennedy

IBA would generate more income more quickly, which would in turn allow them to move more quickly into the smaller urban and rural areas.

His case, though, he stressed was also a marketing one. Major national advertisers do not use ILR simply because they do not consider it to be a national medium. He cited the Central Office of Information as an advertiser which rarely uses radio, whereas in Canada one provincial government spent 50 percent more on radio than on any other medium this year.

Of the major cities he said: "They must be there for you, the advertisers, for us, the marketers, and to provide the finance to speed the development of local radio into

the country areas."

Kennedy also hinted that he thought bringing ILR to major cities, even where they have a BBC station already, could be considered a more useful public service than bringing ILR to smaller areas which don't have any local radio at all — though all of them must have it in time.

He reminded record companies that records are the largest single product group advertised on ILR, and spoke of the "special opportunities" ILR offered to sell records.

"ILR is the only mass medium where the editorial content of the medium is the same as the product that is being advertised by a major advertiser.

"Perhaps the most important new dimension which ILR has given to the record business is the opportunity to widen the exposure to new records of the radio listeners. This has been done in two ways.

"First, programming. As different companies have developed their own music policies ILR has provided more exposure for new product that could possibly be provided by the national or local services of the BBC.

"Secondly there is the opportunity to buy advertising time to expose whatever new product it wishes to sell. Whether record companies have been quite as adventurous as they might have been in breaking new talent in their bought time is open to debate."



Laurie John, producer of *The Risk Business*, the BBC report on the record industry which was screened for Forum delegates.

Video tapes 'a threat to radio'

AL MAIR, president of Canada's Attic Records and forum panellist, gave delegates a chilly warning about the threat posed to the record industry by the video-cassette.

Speaking in the closing session. The Changing Face Of The Record Industry, Mair pointed out that video-cassette machines were now being marketed in Canada at just \$900, with blank four-hour tapes selling for \$25.

It was competition for radio and records because one of the attractions of those media was that

they offered continuous music.

"Now people can have Elton John in concert on videotape all the time," he added.

"Does it mean fewer people will be at concerts? Will there be more home-taping off tv because of video-cassettes?"

"I don't know the answers to that, but they offer competition and the next step is illegal lending libraries.

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Fancy Free	5	2.78
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Greatest Hits	2	2.67
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	035	1.45
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	33	2.26
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PUBLISHING

Kingston sets up RK music deals

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He says: "Maybe it should be stressed that the RK group of companies is 100 per cent owned by me, but financed completely by Boosey and Hawkes, who take 50 per cent of the profits. After the initial three year period, there is an option of another four. After that, it is open for us to carry on as before, or for me to buy them out, or for them to buy me out."



Lamont Dozier

April signs Dozier firms

NEWLY SIGNED to April Music on an exclusive worldwide publishing management deal are Dozier Music Inc., and Bullet Proof Music, Lamont Dozier's publishing companies.

Dozier, long known for his association with Brian and Eddie Holland, co-wrote hits like *Baby Love*, *Where Did Our Love Go*, *Reach Out I'll Be There* and *It's The Same Old Song*. His album *Peddlin' Music On The Side*, due for early 1978 release, includes his current single *Going Back To My Roots* and his new single, out January 6, is *Break The Ice*.

US-born Tim Rose, best-known for his standard *Morning Dew* and his own arrangement of *Hey Joe* has also signed with April on an exclusive worldwide deal. His album, due out in January, is *The Gambler* and is produced by Pierre Tubbs.

To April on a worldwide deal comes the UK writing team of David Reilly (son of harmonica player Tommy Reilly) and Anthony Bygraves, (son of comedian Max).

EDITED
by
PETER JONES

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- 1 NAME OF THE GAME, Bocu
- 2 YOU'RE IN MY HEART, Riva
- 3 NEEDLES AND PINS, United Artists
- 4 ROCKING ALL OVER THE WORLD, Intersong
- 5 YES SIR I CAN BOOGIE, Louvigny Marquee
- 6 BLACK BETTY, Kensington
- 6 BLACK IS BLACK, Robert Mottin
- 8 CALLING OCCUPANTS, ATV
- 8 SILVER LADY, Macaulay/DJM
- 10 WE ARE THE CHAMPIONS, EMI/Queen
- 11 VIRGINIA PLAIN, EG Music
- 12 LOVE HURTS, Acuff Rose/WB
- 13 STAR WARS, Chappell
- 14 WONDEROUS STORIES, Topiographic/Warner Bros
- 15 BELFAST, ATV/Hansa
- 16 HAPPY DAYS, Famous Chappell
- 17 LOVE BUG, Rondor/Chappell
- 18 YOU MAKE LOVING FUN, (-)
- 19 ANGEL OF THE MORNING, April
- 20 BEST OF MY LOVE, Carlin

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SCOTLAND

It's all very well — on paper

NO MATTER what concert you put on in London, there is a large enough potential audience in the city and its satellites for virtually any act, with sufficient promotion, to fill a hall. In the provinces things are different. Top line acts can of course fill any venue, but comebacks, new bands, or even name bands better known on the dance hall circuit have often to work very hard even to half-fill a hall.

Taking Glasgow as an example, there is the Apollo in splendid isolation, a specialist music venue

and a prestigious one because of the inimitable audience reaction. Then there is city hall — a small to medium venue with every city hall drawback — it has no-smoking instructions, a strangely shaped gallery, an indifferent acoustic, and jobsworths. Apart from that there are the city's theatres, only rarely used for one night stands, and the smaller municipals with capacity suited only to smaller jazz or serious music events. There are of course the dance halls, some fairly sizeable, but always catering for Glasgow's dancing-madness rather than the kind of audience who might stand and gape at a known attraction.

Colin Robertson, manager of the Dead End Kids and of the Lion Leisure combine which owns discos and pubs as well as acting as an agency has experience in most of these facets. Firstly, he managed the Apollo when it opened, he has promoted in smaller venues all over Scotland, and he has been heavily involved in the day-to-day running of dance halls.

He is concerned at the alacrity with which London agents seem ready to give away free tickets. "You can never give anything free," he says, "Something for nothing is considered to be worth nothing."

"In the past year the economic situation has highlighted the problem and there seem to have been more freebies, and it is all wrong.

"We should be trying to make the service we give better, or the show itself better, but we must still charge for them. Our service is either worth money or it isn't. I think it is."

In the past year there have been quite a few shows — not a great number, but enough to have made the regular punters aware of it —

EDITED
by
IAN MCFADDEN

which have not sold and have as a result been "papered". Russell Gilchrist, the Apollo manager since the beginning of the winter concert season, points out that since he has been there he has not "papered" any concerts. "Of course it is bad for the business," he says, "Nobody wants to do it, ever, and we have not done it for ages, mainly because what we have seen here this season is good door sales — if you have a good guaranteed walk-up why would you give anything away? I think the attitude of the promoters has changed. What they tend to do now is ladle on more advertising. They are trying to promote again, rather than just sitting back. To give you an example, we have 27 concerts in the period between November 5-December 5. We can't possibly expect them all to sell out, but they are all selling well enough not to make a loss."

But more than simply "papering" is concerning Colin Robertson.

"In London you often see clubs with special admission prices before certain hours. That is nonsense. The way the public translate that is not that you are giving early punters a bargain, but that you are punishing latecomers. And it is the latecomers who actually get less service. I have never had a situation where people get in cheap or free, or by bringing branded goods for admission. The incentive to come must be that what we are offering is good.

"Any success that we may have

had has been due to giving the public what they wanted to pay for ... what a nice way to earn your living."

The other major problem exercising Robertson in the give-away stakes is that of allowing cheap-seat punters to move forward to the dearer seats during a show.

"In all the events I have been concerned with where there were different price, I have always kept the seat prices segregated. If you have not 'papered', and the audience is spread throughout the hall to allow the drift to more expensive seats has only one result — it aggravates those who paid the higher price. In the interests of protecting the long term interests of both the venue and the artists it has to be stopped.

"If the promoter made the mistake of taking on too large a venue, then he should have one price throughout. Look at outdoor events. Everyone is paying the same price and it is simply a matter of first come first served — and not everyone rushes to the front, but they can stake out their territory further back. At a football match everyone feels they have had their money's worth ... when was the last time anyone 'papered' football match?"

Robertson reckons that one of the results has been the loss to the business of the middle-range bands. "There is no imagination used. If the promoters thought about it, instead of putting them into big venues and either 'papering' or suffering empty houses, why don't they use venues — like discos — which have a regular audience of their own? This satisfies the need to introduce the band to a new audience without causing damage to their reputation."

It is a long and complicated debate, and it will no doubt be a continuing one.

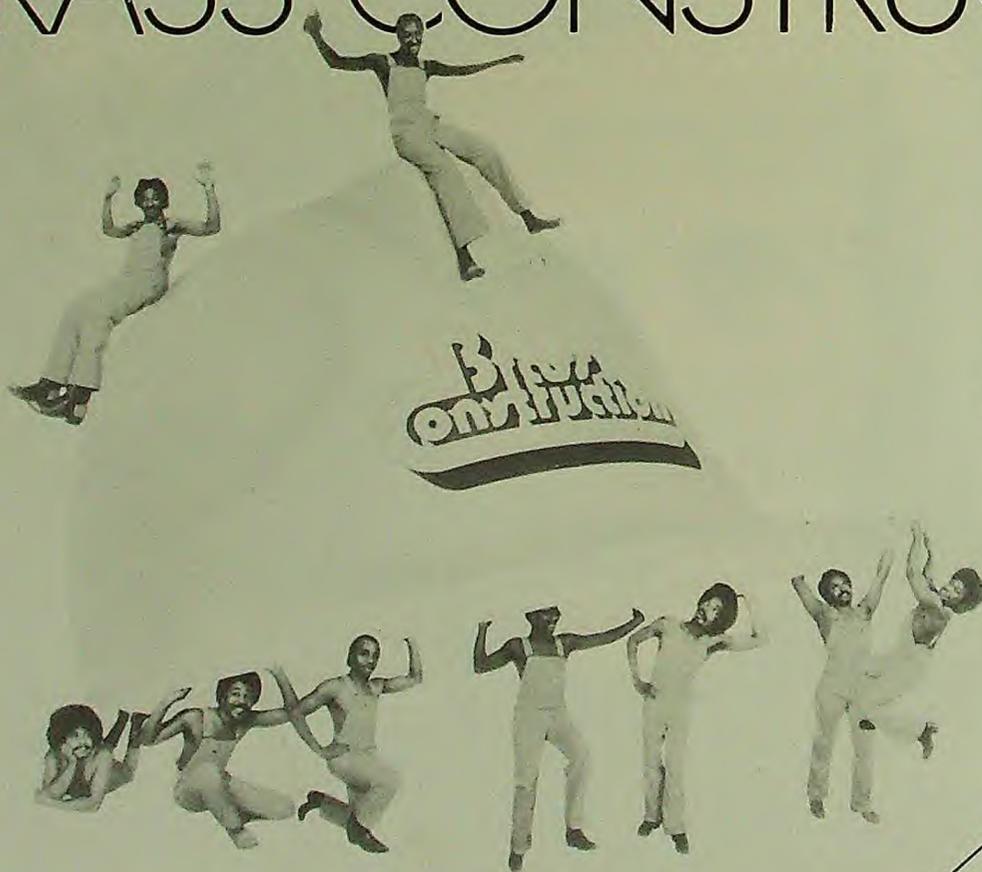
Dipstick Top 20

- 1 FOOT LOOSE AND FANCY FREE, Rod Stewart
- 2 BEST OF, Bread
- 3 GREATEST HITS, Eagles
- 4 NEVER MIND THE, Sex Pistols
- 5 RUMOURS, Fleetwood Mac
- 6 THINGUMMYJIG, Various
- 7 40 GOLDEN GREATS, Cliff Richard
- 8 GOLDEN FIDDLE AWARDS, Various (Vol II)
- 9 20 GOLDEN GREATS, Diana Ross & Supremes
- 10 NEWS OF THE WORLD, Queen
- 11 FOR THE GOOD TIMES, Ethna Campbell
- 12 NO MORE HEROES, Stranglers
- 13 40 GREATEST HITS, Elvis Presley (Import)
- 14 ALMOST PERSUADED, Sydney Devine
- 15 OXYGENE, Jean Michel Jarre
- 16 20 GREATEST, Connie Francis
- 17 THE MATHIS COLLECTION, Johnny Mathis
- 18 GREATEST HITS, Abba
- 19 I REMEMBER YESTERDAY, Donna Summer
- 20 PEAT FIRS FLAME, Corries

This dipstick chart is intended only as the best sellers in one shop. This chart was kindly supplied by Nanette Ferrie at Tom Ferrie's Record Machine, 216 Main St, Barrhead.

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AUDIO

Big prices expected at vintage auction

THERE IS a boom in collecting old phonographs and gramophones at the moment and a lot of cash is expected to change hands when about 150 vintage machines come under the hammer at Christie's on December 6 in a special auction to mark the centenary of the birth of recorded sound.

Enthusiasts are expected to fork out up to £2,000 for some of the more valuable items in the sale like a phonograph similar to Edison's

original machine but actually made in England.

Other lots include an unusual Columbia gramophone fitted with a tone-arm and a wooden horn and a superb horn gramophone made by Gramophone and Typewriter Limited (HMV) in about 1904.

Also up for sale will be a sought-after 1936 Wurlitzer juke box, a garish HMV radiogram covered in pink mirror glass and a selection of old cylinder and disc records dating back as far as 1890.

Pioneer drops its only music centre

PIONEER has dropped the M6500 music centre from its equipment range — an unusual move which makes them just about the only hi-fi firm without a three-in-one unit on catalogue.

A company spokesman said the centre was no longer being brought in to Britain because it lacked the Dolby noise reduction circuitry which music centre buyers demanded these days. Pressure was being put on the Japanese parent organisation to produce a Mark 2 version of the M6500 with Dolby but there was "no news of anything in the pipeline yet".

In some quarters the decision to drop the music centre is seen as being symptomatic of Pioneer's recent moves to escape its budget-

market tag and establish an equal reputation for sophisticated up-market hi-fi. Many of the new products due to be launched during the next six months fall in to that category.

The most interesting of these are four new separates forming what Pioneer calls its Series 20 Class range. They are not only up-market products, they also represent something of a change in styling away from typically-Japanese to slim-line Scandinavian reminiscent of Bang & Olufsen.

Pioneer has also just launched the JAR-18 — an equipment rack described as being for the "semi-professional hi-fi enthusiast" which houses four separates. Full details from: Shiro (UK) Iver, Bucks.

Edited by
DAVID ALDRIDGE
Of Hi-Fi Buyers Guide

Hi-fi sound for tv?

SUSSEX FIRM Crowborough Electronics has launched a television sound adaptor which, it claimed, safely lets the sound output of any colour or black & white receiver be linked to the input of an amplifier, musiccentre or tape deck.

The TSA 3, which comprises an audio isolating transformer enclosed in an insulated case and fitted with input and output leads and connectors, lets TV sound recordings be made without the background-noise problems of using a microphone and improves sound quality by letting it be fed through hi-fi speakers.

The transformer fits inside the TV cabinet — well away from any valves or hot components — and is connected to the set's speaker by two insulated clips. The output lead, which is fitted with a three-pin plug, goes in to the Tape Playback, Radio or Auxiliary socket of the amp or tape deck.

TV sound can usually be connected through both channels of a stereo system by setting the amplifier switch to Mono. The TSA-3 costs £9.50 including postage and is available from Crowborough Electronics, Eridge Road, Crowborough, Sussex TN6 2SL (Tel: 089-26 4124).

Video lecture course — for January start

SPECIALISTS from the BBC, Philips, Sony and EMI Tapes will be giving a series of nine lectures on video, recording at South London College early next year. The lectures will be on consecutive Tuesday evenings commencing on January 17.

Topics covered will include monochrome and colour video recording techniques, magnetic tape systems and applications and cassette recorders for closed-circuit

television and broadcasting use.

The course is aimed at radio and television technicians and engineers and at video recording enthusiasts. It assumes a basic knowledge of radio and TV.

The fee for the full nine-lecture series is just £6. Enrolment details can be obtained from: A. A. Rowlands, Video Recording Course Organiser, South London College, Knights Hill, London SE27 OTX (Tel: 01-670 4488).



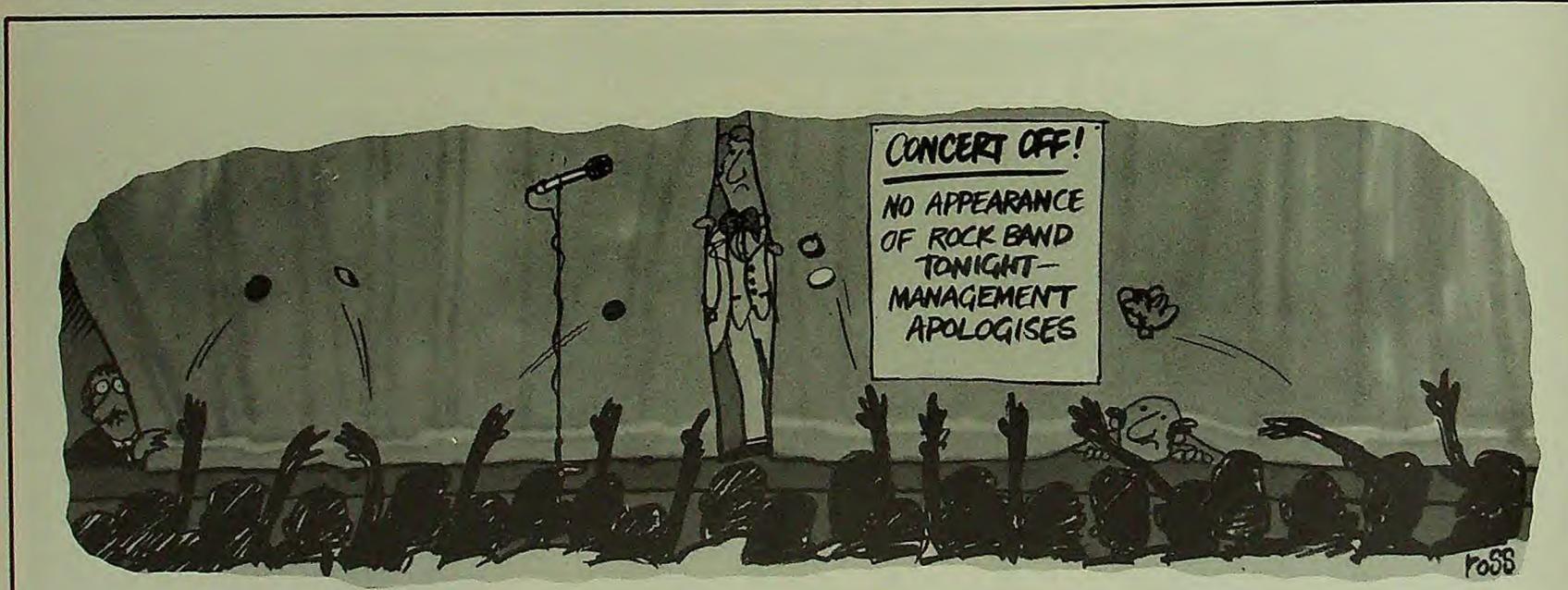
Hitachi stays inside £100

HITACHI HAS become the latest firm to produce a direct drive turntable that sells for under £100 — the new semi-automatic HT-350 costs just £99.50.

The two-speed deck makes use of Hitachi's special "unitorque" motor which the company claims ensures exact speeds and guarantees good performance figures.

Other features include speed-adjustment controls, a stroboscope platter, anti-skate and viscous-damped cueing, an S-shaped pickup arm and a removeable plug-in headshell.

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



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AMERICAN SCENE

US firms set to attend MIDEM

"NO DOUBT lawyers involved in the new copyright law will become very prosperous," said Leonard Feist, president of the National Music Publishers Association when he addressed the Los Angeles members on the new US law. He did stress the need for US publishers to work with foreign publishers and told members that the NMPA "is moving ahead in this area with the US Government State Department."

Around 100 American firms have already signed up for the 1978 MIDEM with an average of three employees per company, and another 500 to 600 are expected, according to John Nathan, MIDEM's man in America. He's expecting US companies again to provide the main bulk of MIDEM registrants.

The National Academy of Recording Arts and Sciences (NARAS) is in its 20th year and as part of the celebrations hosted a dinner for the five original Founding Fathers of the organization that is better known as the Grammy-giver. As was pointed out, happily all five were there — Sonny Burke, then with Decca, Jim Conkling, then with Columbia, Lloyd Dunn, then with Capitol advertising, Denis Farnon, with RCA, Jesse Kaye, with MGM and Paul Weston, then with Columbia. They revealed that other names were suggested for the Grammy awards — the Eddy (for Edison), Vicky (for Victrola) and Phoney (for Phonograph). The last was, of course, quickly rejected. Making the presentation was conductor-arranger, Frank DeVol, who pointed out: "20 years ago it took three hours and 65 men to make a record; today it takes three men and 65 hours".

WHEN DON McLean played a local club, The Roxy, Columbia Records bought out the house, some 450 plus

Letter from
Los Angeles
by
LITA ELISCU

tickets. McLean records for Arista Records but this was no spasm of altruism on Columbia's part. They wanted their own label personnel — in California for some kind of convention/junket — to hear Karla Bonoff, who was the opening act on McLean's show. She is a new singer-songwriter in Columbia's stable. It raised an interesting point. In Bonoff's performance (according to the *Los Angeles Times* critic, Robert Hilburn, who is highly respected) her every move was cheered and those who did not leave before McLean went on spent much of their time in business talk and inattention to what was going on onstage. Nobody denies the real need to showcase new talent, both in-house and for the public. But who was best served by this McLean gig — not Bonoff (apparently it was hardly a critical audience), not McLean (deprived by record label money of a normal audience), nor the public admitted (deprived of McLean); (McLean went SRO the remaining sets at the Roxy) and maybe not even Columbia (who came off in many minds as cliquish)?

Certain artists, such as Jackson Browne, refuse to allow their labels to overkill this way, to "paper" the house so that a performer doesn't really get any idea of how he or she is going over. If Columbia are committed to a certain number of promodollars, who's going to really analyse. It is all rah-rah for the company? And isn't rock'n'roll supposed to be built to some extent on the interaction between stage and (real?) audience...?

PRESSING problems in the record industry: there is the normal tremendous demand on pressing plants in this pre-Christmas period (whatever happened to those grand statements made some years back about staggering superstar releases throughout the year?) but this year, sadly, the death of Elvis Presley compounded the problem. Apparently there is no room for the breakout single or album to take off at the present time — more demand than facilities to press. United Artists president Artie Mogull is offering \$1000 dollars reward to any pressing plant that can deliver him 10,000 albums right now. Mogull's company is caught with ELO, "Rocky soundtrack" Crystal Gayle and others all cooking at the same moment.

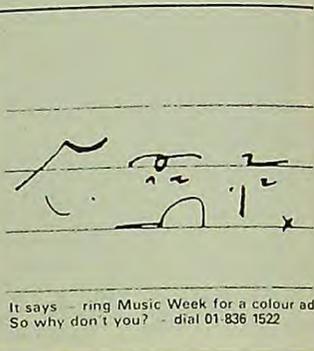
ROY CLARK, country instrumentalist-singer, might just be the tops in his field this year. Going out for some 250 dates a year at

\$30,000 and up, he's expected to gross around seven million dollars. He's also involved in a baseball club, a shoe manufacturing firm, a highly syndicated TV show that will move another five million or so into his bank account. Expect Waylon Jennings to come out of this year grossing nearly three million dollars (if outlaws believe in banks that is!). Willie Nelson a little more, Merle Haggard topping both of them... The figures come from a *Country Style Magazine* survey and certainly indicate the rising lifestyles of Nashville's biggest industry. More country singers are relying on memory rather than reality for those lonesomes barroom blues.

ROD STEWART sold out at the Los Angeles Forum — 35,000 tickets within six hours... Jazz pianist Oscar Peterson suing the Festival Records label for five million dollars for releasing a couple of TV taped albums and calling them live sets. Gregg Allman also in the courts over a Springboard Records album that is titled Gregg And Duane Allman whereas Gregg maintains he was merely a member/sideman of a group called Hourglass... Somebody in the film world was paying attention when the record industry moguls started talking about a two billion — now three — record business and the demographics thereof (appealing to age 18 to 28). How else to account for the wave of films being made dealing with and about the music business? ... Universal has FM concerning the radio business and with a four million dollar budget; Sgt. Pepper's Lonely Hearts Club Band, Beatles album, 12 million dollar budget; I Want To Hold Your Hand, Beatlemania pic.; The Wiz, a black Wizard Of Oz with Diana Ross and made in association with Motown Industries... Paramount

weighs in with American Hot Wax, based on the life of disc jockey Alan Freed, is releasing Saturday Night Fever, a disco film with a various-artists soundtrack but especially the Bee Gees, and Grease a Fifties lifestyle with Olivia Newton-John. Disco 9000 is a black disco film, and perhaps about to be made are Disco Dolls, and (naturally) Disco Man. Columbia moves into the disco world with Thank God It's Friday that has a Donna Summer soundtrack and Neil Bogart, Casablanca president, as executive producer. You Light Up My Life is also Columbia, a story of a rise to recording riches that has already spawned a number one title song. United Artists is set to film Hair and will release The Last Waltz about the Band's last San Francisco concert. Record City is a low budget film built around a record store, Ode To Billy Joe, and Harper Valley PTA are films just built around song titles and the animator of Fritz The Cat has an animated rock cartoon, Hey Good Lookin' about to come out.

Biopictures include films based on Janis Joplin, Louis Armstrong, Nat King Cole, Buddy Holly, Bessie Smith, Jelly Roll Morton.



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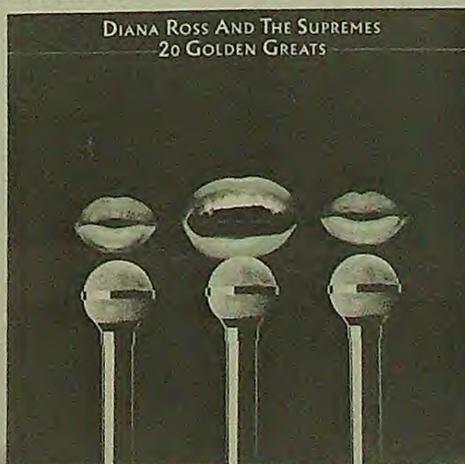
The new campaign starts on Dec. 12th. It's going out nationally. And at the same weight as in the last week of

the summer campaign.

Which means there's every likelihood that it will repeat something of that fabulous success.

So stock up. Display the special Christmas support material. And stand by for a repeat performance.

The recommended retail price for the disc is £3.89; for cassettes and cartridges £4.10. Full dealer margins apply.



CLASSICAL

This year's Christmas disc crop

CHRISTMAS IS coming, the retailers are hoping to get fat, and many of the record companies have long recognized that suitably seasonal albums have a corner of the classical market all their own. It is perhaps the only time of year when sales of LPs from classical divisions have a virtually guaranteed sale outside the orbit of the classical record-buying public. Indeed, more interest tends to be shown in specifically Christmas-orientated items by casual buyers taking a sentimental journey than by serious collectors.

Marketing discs for a season which will all be over and done with in a month's time needs the realization that Christmas product falls into roughly three categories: albums of Christmas "evergreens" such as carols, hymns and songs; large-scale works such as oratorios by the great composers; and programmes designated as suitable for gift buying but without necessarily having any direct Christmas flavour. Here we look at this year's crop.

Philips

In the gift division one of the most acceptable presents for the serious collector would surely be a ten-record boxed set from Philips of Mozart's complete sacred and organ music (6747 384). This is in fact Volume 11 of the label's recently-concluded 16-volume edition of all the music that Mozart ever wrote, but is available separately.

There are immense riches in Volume Eleven alone, with all the orchestral Masses, the Vespers, the Propers and morets, the church

sonati, and the works for organ solo.

Philips has gathered together into this striking green and gold box all of its most remarkable performances of recent years, with notable conductors including Kegel, Grossmann, Colin Davis, Leppard, Knothe and Wanschermann. Soloists and ensembles featured include the Vienna Boys' Choir, London Symphony Orchestra and Chorus, English Chamber Orchestra, John Aldiss Choir, BBC Symphony Orchestra, German Bach Soloists, Kirk Te Kanawa, Elizabeth Bainbridge and Ryland Davies.

Unfortunately space does not permit detailed examination of each work here, and from such a plethora of outstanding performances it seems invidious to single out any one for special mention. It must be said, however, that the C minor Missa Solemnis, the C major "Credo" Mass, the requiem and the motets on the final side are all superb, while Daniel Chorzempa makes a distinctive contribution in the organ solos and church sonati. Philips has produced a unique addition to the catalogues.

One of the more unusual Christmas releases — and one particularly welcome to the serious collector — is a splendid two-disc album also from Philips (who seem to be having almost more than their fair share of good things these days). This is the continuation of Colin Davis's fine Berlioz cycle with that composer's oratorio L'Enfance Du Christ (Philips 6700 106).

Here Davis conducts the London Symphony Orchestra, the John Aldiss Choir and a company of world-class soloists including Janet Baker, Eric Tappy, Thomas Allen

EDITED
by
NICHOLAS WEBBER

and Jules Bastin in a classically moving performance of the work in its original language.

The recording often gives the impression of low levels; but this is really more a result of the wide dynamic range (Berlioz often marks his score triple pianissimo). There are a number of outstanding moments — in particular the Hosanna chorus, the rather genteel fugue marking The Flight Into Egypt and The Shepherds' Farewell chorus. On the production side the only slight adverse criticism is whether it was a good idea to start a fresh side after this chorus rather than after the ensuing aria, which properly marks the end of the second part. Apart from that — a tremendous set which will give pleasure the whole year round.

EMI

Some people, no doubt, would be inclined to place the second of the two Christmas Oratorios more strongly on their list in first place. It is Bach's hardy annual The Christmas Oratorio, of which a dozen or more versions are already in the catalogues. But EMI's 1977 version is different inasmuch as it returns wholeheartedly to the crisply incisive textures "rediscovered" by Bach scholars over the past decade.

On EMI SLS 5098 the choir of King's College Cambridge and the Academy of St Martin-in-the-Fields explore these sonorities with a reading in the original language.

unusual inclusions, including many contemporary carols and arrangements, the record is one of the best of its type released in recent years. Christmas At Liverpool Cathedral features both the cathedral choir and choirs from the diocese directed by Ronald Woan with organ accompaniment by Noel Rawthorne. This is much more traditional fare, but well-enough sung, and the sound quality in this vast edifice is magnificent.

Argo

For Christmas 1977 Argo has reissued a disc which originated as far back as 1959 and which had further releases in 1962 and 1965: The World Of Christmas Music with the choir of King's College Cambridge under its former director David Willcocks. (Argo SPA 501). Much water has flowed under the festive bridge since then and there are many more programmes of this type available. High though the King's standards were then, it is probable that they are higher now. Certainly the present tone is rather less cloying nowadays and diction (particularly that of the trebles) is much clearer. On this disc of mostly well-worn favourites pronunciation tends to be twice: much greater zest and drive in Joubert's Torches (here pronounced "Torchess"), to give one example, is needed. But the record — as past performance shows — is likely to go on selling. The final band is the one piece of "real" music: the Fantasia On Christmas Carols of Vaughan Williams, here supported by the LSO.

CBS

A much more commercially-oriented view of Christmas than other records reviewed here is taken by CBS in an LP from the Mormon Tabernacle Choir and Columbia Symphony Orchestra entitled White Christmas (CBS 73630). In arrangements by Arthur Harris it explores such numbers as Silver Bells, I'll Be Home For Christmas, Winter Wonderland, Have Yourself A Merry Little Christmas, and — of course — White Christmas. In a strange way it is all very tear-jerking, and one has to hand to the choir under its director Jerrold D Otley the palm of sheer joie de vivre coupled with subtle professionalism.

From that veteran conductor of music associated with Christmas Edward Heath (former Prime Minister rather than goose-stepping band leader) comes an album subtly designed, as *Music Week* recently put it, with Christmas presents in mind yet not specifically connected with the season. Cynics who let their musical judgement become clouded by political preference will doubtless be disappointed to learn that European Brass (RCA PL 25117) is really rather good.

The ubiquitous Heath takes the celebrated Black Dyke Mills Band through a number of popular original works. Indeed, he brings to the conductor's tasks a rare subtlety of dynamic range, drawing an unusually mellow tune.

Bach's evergreen oratorio is seldom given complete, so it is no surprise that EMI's version takes up three discs. But serious collectors will find that expenditure worthwhile.

From the opening bars it is clear that here is a performance of rare bite and precision under the baton of Philip Ledger (present Master of the Music at King's). Orchestral trumpets are particularly outstanding, while the boys' tone is superlative. The stunning portions of this work are Bach's masterly treatment of the chorales, and although these are here taken a fraction on the fast side their sheer liveliness cannot be gainsaid.

The soloists — Ameling, Baker, Tear, Fisher-Dieskau — are all of world class in their own right; but it is the boys' chorus of King's which shines through with its sheer unforced musicianship.

The impression gained throughout this splendidly boxed set is that it is a performance rather than a recording — and what can one ask of a record company? The set will provide a yardstick by which to judge future recordings of the work.

An unusual record from the National Gallery, London, would make an original present for art-lovers and those who enjoy music alike. On its first record, entitled Music In Pictures (NGS 100), the gallery has asked Steve Race to match "11 authentic performances" to 11 Old Master paintings, reconstructing the period, style, instrumentation and language of the original music. Thus pictures from della Francesca to Degas are linked with music from Hugo of Lantins to Mussorgsky.

Race's commentary, tracing the history of the Gallery as well as its treasures, is rather bland but certainly not obtrusive. Admittedly some of his links between visual and aural are a little fanciful: yet he does capture quite well the impression of an informed guide conducting an interested visitor. The stereo sound and pressing are reasonably good (the recording was made by Bob Auger) whilst a gatefold sleeve illustrating the featured paintings is instantly appealing. A pity, though, that the unlined inner sleeve is packed so that one edge of the disc is exposed to dust.

Abbey

From Abbey Records come two good quality items specifically geared to the Christmas market: Music For Christmas with Worcester Cathedral Choir (Abbey LPB 787) and Christmas At Liverpool Cathedral (Abbey MVP 785). The Worcester record, with its aim of giving as wide a variety of the repertoire as possible, is the first in a projected series on this label devoted to seasons of the ecclesiastical year.

Under the excellent direction of Donald Hund this ensemble of men and boys shows itself to be one of the foremost cathedral choirs in the country — if not the world. The treble tone, particularly, is superlative while the underparts are sensitively supportive. With its

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RICCARDO MUTI, artistic director of Florence's Maggio Musicale, principal conductor of the Philharmonia and chief guest conductor of the Philadelphia Orchestra, has been awarded the coveted André Messager Best Conductor Prize by the Academie du disque lyrique Francaise.

Muti, who is an exclusive EMI recording artist, was voted the prize for his recording of Verdi's Macbeth issued by EMI at the end of last year. He adds this to his prizes received for recordings of Aida and Mendelssohn's 'Scotch' Symphony.



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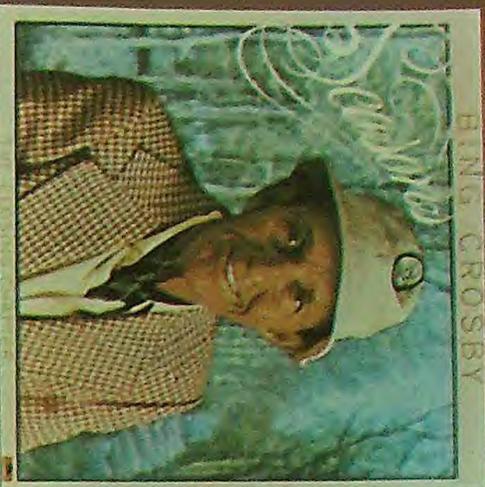
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MUSIC WEEK

WEEK ENDING DECEMBER 3 1977

1	1	THE SOUND OF BREAD	Bread	•	Elektra K 52062
2	16	DISCO FEVER	Various		K-Tel NE 1014
3	2	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Sex Pistols	•	Virgin V 2086
4	3	FOOT LOOSE AND FANCY FREE	Rod Stewart	•	Riva RVL P 5
5	6	ROCKIN' ALL OVER THE WORLD	Status Quo		Verdigo 9102 014
6	5	NEWS OF THE WORLD	Queen		EMI EMA 784
7	11	FEELINGS	Various		K-Tel NE 1006
8	4	OUT OF THE BLUE	Electric Light Orchestra	•	Jet UAR 100
9	9	GREATEST	Gladys Knight & The Pips		K-Tel NE 1004
10	7	MOONFLOWER	Santana		CBS 88272 (C)
11	15	GOLDEN GREATS	Black & White Minstrels With Joe Loss		EMI EMTV 7
12	10	GOLDEN GREATS	Diana Ross & The Supremes	•	Motown EMTV 5
13	8	GOLDEN GREATS	Giff Richard	•	EMI EMTVS 6
14	12	RUMOURS	Fleetwood Mac	•	Warner Brothers K 56344
15	17	GET STONED	Rolling Stones		Arcade ADEP 32
16	14	HEROES	David Bowie		RCA PL 12522
17	22	GREATEST HITS VOL. 2	Eton John	•	DJM DJH 20520
18	20	GREATEST HITS	Abba	•	Epic EPC 69218
19	18	NO MORE HEROES	Stranglers	•	United Artists UAG 30200
20	23	ROXY MUSIC GREATEST HITS	Roxy Music	•	Polydor 2302 073
21	13	SECONDS OUT	Genesis	•	Charisma GE 2001
22	54	THIS IS THE MODERN WORLD	Jam		Polydor 2383 475
23	59	SLOW HAND	Eric Clapton		RSD 2479 201
24	26	ONCE UPON A TIME	Donna Summer	•	Casablanca CALD 5003 (A)
25	NEW	CRIMINAL RECORD	Rick Wakeman		ABM AMLK 64660
26	24	THUNDER IN MY HEART	Leo Sayer	•	Chrysalis CDL 1154
27	NEW	LIFE ON THE LINE	Eddie & The Hot Rods		Island ILPS 9509
28	29	ECHOES OF THE 60S	Phil Spector	•	Phil Spector 2307 013
29	21	GOING FOR THE ONE	Yes	•	Atlantic K 50379
30	25	ARRIVAL	Abba	•	Epic EPC 86018
31	NEW	RED STAR	Showaddywaddy		Arista SPARTY 1023
32	27	A STAR IS BORN	Soundtrack	•	CBS 86021
33	19	SOUL CITY	Various		K-Tel NE 1003
34	28	ELVIS IN CONCERT	Elvis Presley		RCA PL 02587



BING CROSBY

SEASONS

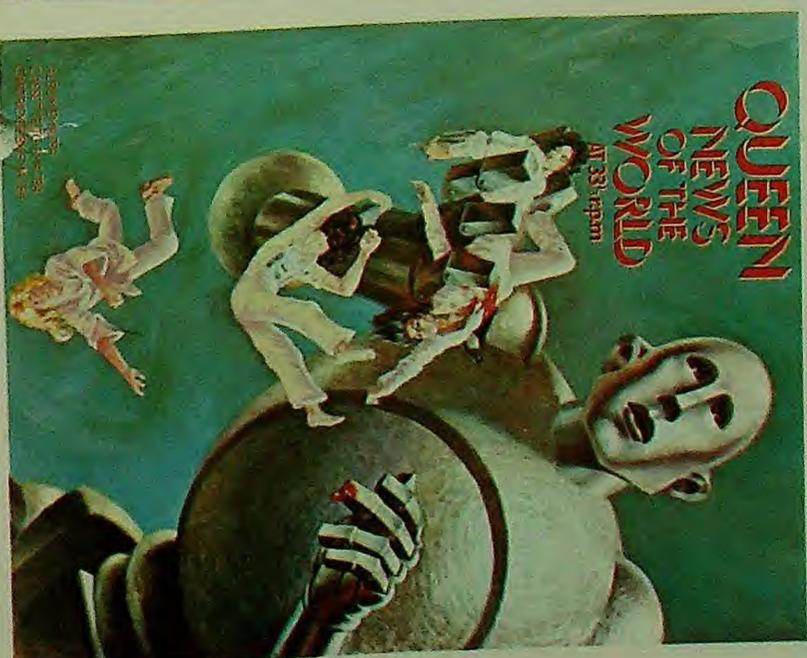
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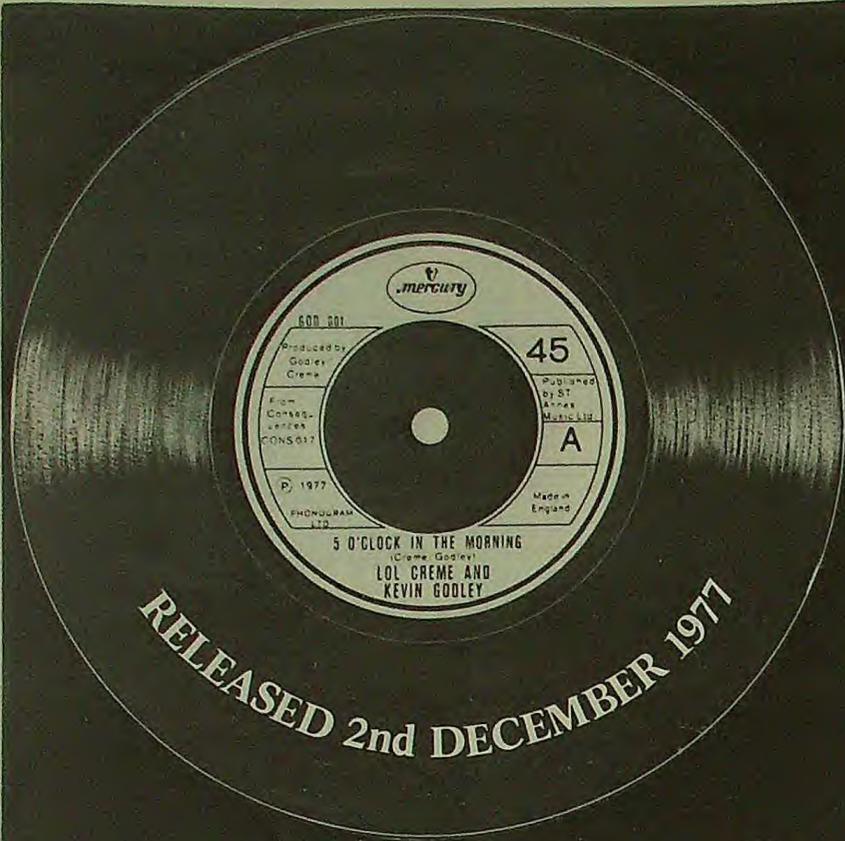


Mary O'Hara

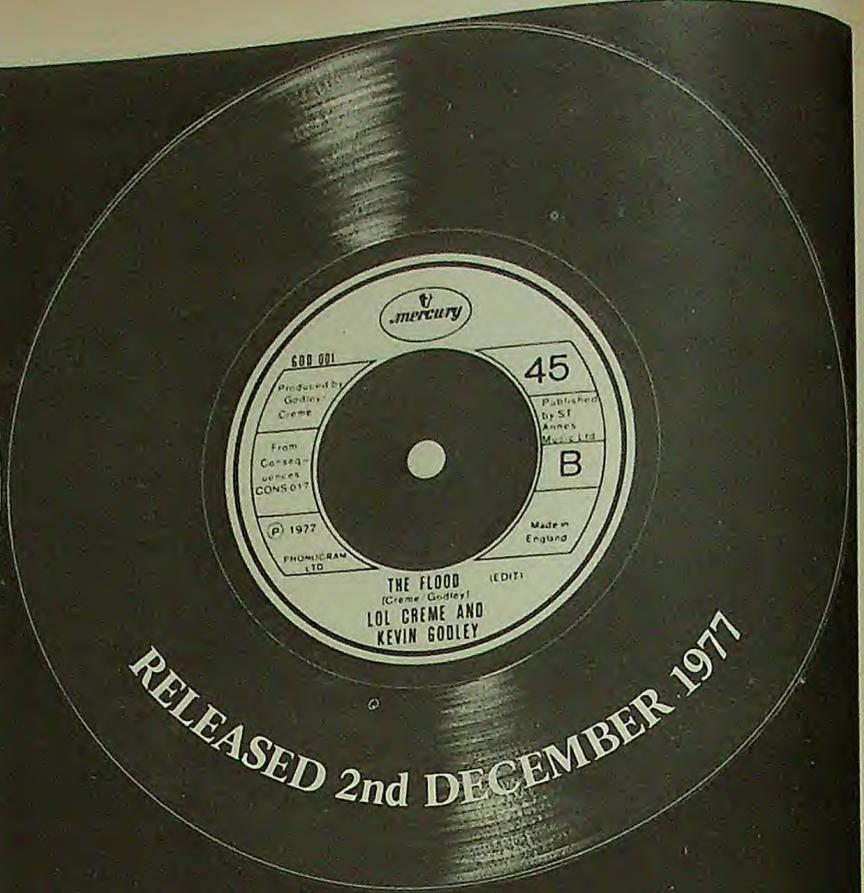
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Mary O'Hara



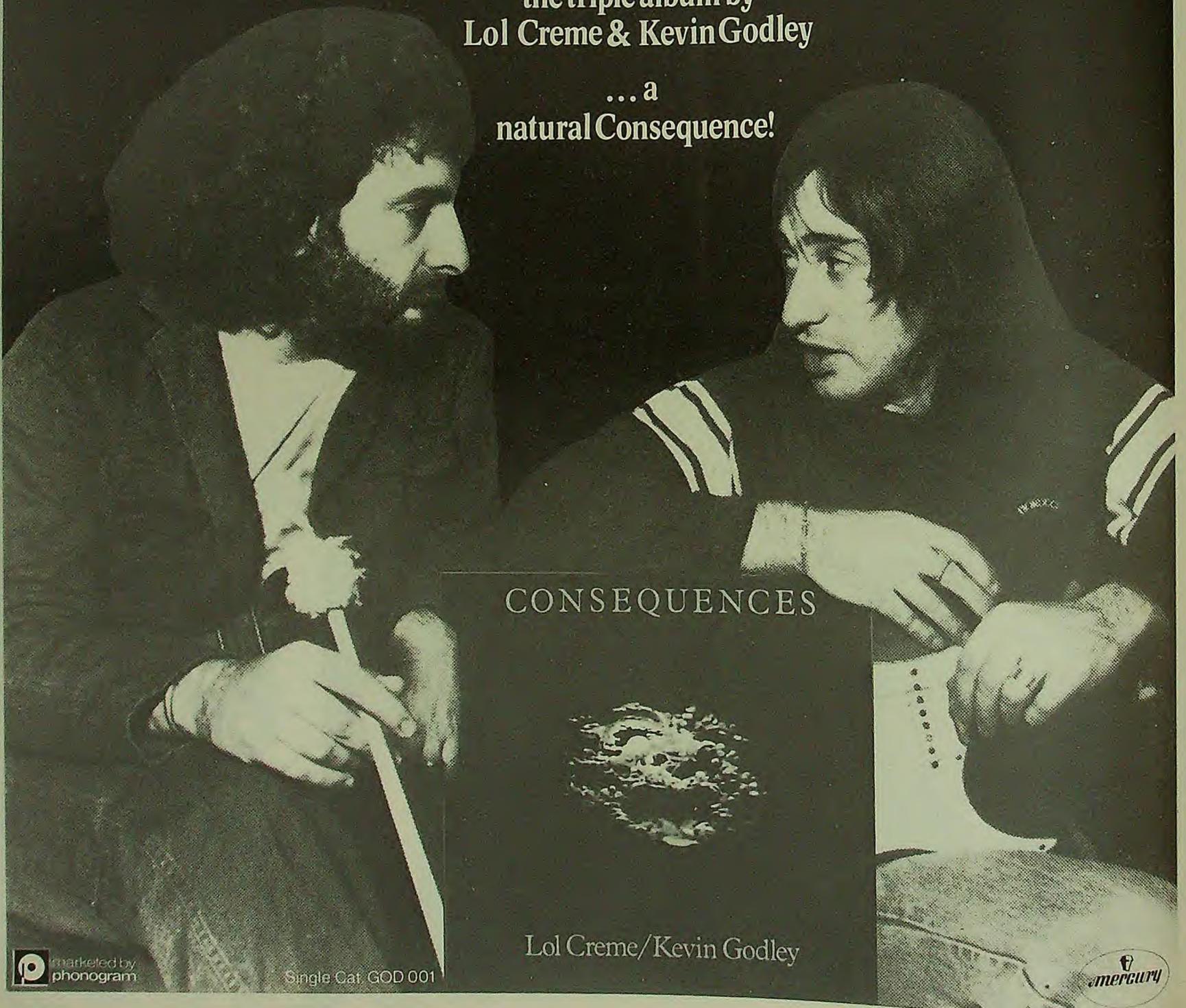
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DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING DECEMBER 3

Radio 1

FEATURED FORTY

APB — Blossoms (MAM 168)
 AS — Stevie Wonder (Motown TMG 1091)
 BABY BABY MY LOVE IS ALL FOR YOU — Deniece Williams (CBS 5779)
 CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
 DADDY COOL — Darts (Magnet MAG 100)
 DANCING PARTY — Showaddywaddy (Arista 149)
 DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
 EGYPTIAN REGGAE — Jonathan Richman (Beserkley BZZ 2)
 GETTING READY FOR LOVE — Diana Ross (Motown TMG 1090)
 GOIN' PLACES — Jacksons (Epic EPC 5732)
 HELP ME BABY — Rory Block (Chrysalis CHS 2176)
 HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)
 I DON'T WANNA LOSE YOUR LOVE — The Emotions (CBS 5819)
 I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)
 I'M A ROCKER — Mike Berry (Polydor 2058 925)
 ISN'T IT TIME — Babys (Chrysalis CHS 2173)
 IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)
 I WANNA SEE YOU SOON — Tavares (Capitol CL 159545)
 I WILL — Ruby Winter (Creole CR 141)
 LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 LITTLE GIRL — The Banned (Harvest HAR 5145)
 LOVE OF MY LIFE — Dooleys (GTO GT 110)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 MARY OF THE 4TH FORM — Boomtown Rats (Ensign ENY 9)
 MULL OF KINTYRE — Wings (Parlophone R 6018)
 NAME OF THE GAME — Abba (Epic EPC 5750)
 ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
 PRIME TIME — Don McLean (EMI INT 542)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 ROCKIN' ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)
 SHE'S NOT THERE — Santana (CBS 5671)
 SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2160)
 TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
 2-4-6-8 MOTORWAY — Tom Robinson Band (EMI 2715)
 WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
 WE ARE THE CHAMPIONS — Queen (EMI 2708)
 WITCHFIRE — Bardot (RCA PB 5055)
 YOUR SMILING FACE — James Taylor (CBS 5737)
 WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)

RECORDS OF THE WEEK

Noel Edmonds: I'D RATHER LEAVE WHILE I'M IN LOVE
 Simon Bates: IT'S A HEARTACHE
 Paul Burnett: PRIME TIME
 Tony Blackburn: LOVE'S UNKIND

Radio 2

ALBUM OF THE WEEK

Vicki Carr Collection (Sunset SLD 503/4)

Luxembourg

HOT SHOTS

Barry Alldis: DESIREE — Neil Diamond (CBS 5869)
 Stuart Henry: CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
 Tony Prince: FATHER CHRISTMAS — Kinks (Arista 153)
 Mark Wesley: CADILLAC WALK — Mink Deville (Capitol CL 15952)
 Bob Stewart: MOVE ME — Allman & Woman (Warner Bros. K 17057)
 Rob Jones: WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
 Mike Read: IF I HAD WORDS — Scot Fitzgerald & Yvonne Keeley (Pepper UP 36333)

POWER PLAY

HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)
 HOLD ME — Quint (United Artists UP 36328)

ADD ONS

EVERY TEAR I CRY — Sutherland Brothers & Quiver (CBS 5818)
 SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 DANCE DANCE DANCE — Chic (Atlantic K 11038)
 DAN SWIT ME — Patti LaBelle (Epic EPC 5805)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 MY WAY — Elvis Presley (RCA PB 1165)
 GOODNIGHT AND GOOD MORNING — Graham Bonnet (Ring 'O 2017 110)

TOP ADD ONS

- 1 DESIREE — Neil Diamond (CBS 5869)
PR, C, BR, RC, D, M, T, F, SS, P, V.
- 2 CUCKOO SONG — Mike Oldfield
(Virgin VS 198) PR, D, T, H, V, Bb.
- 3 WOMEN — Blue (Rocket ROKN 534)
D, F, SS, PS, P.

No other titles were added to more than four playlists.

Titles from Radio 1 Featured Forty only included if they are new this week.

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.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 DALLAS — Steely Dan (ABC SD 1)
 GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)
 I LOVE YOU — Donna Summer (Casablanca CAN 114)
 TURN THE PAGE — Bob Seger (Capitol CL 15956)
 SAVE ME — Clodagh Rogers (Polydor 2058 804)
 WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 WRAP YOUR LOVE ALL AROUND YOUR MAN — Lynn Anderson (CBS 5423)
 DEIRDRE — Bruce Johnston (CBS 5703)

BRMB

BIRMINGHAM

ADD ONS

ONE THIRD LOVE, TWO THIRDS PAIN — Al Sharp (GTO GT 108)
 DO RIGHT WOMAN, DO RIGHT MAN — Elkie Brooks (A&M AMS 7324)
 DESIREE — Neil Diamond (CBS 5869)
 FACE TO FACE — Sprinkler (Ariola 'Hansa AHA 507)
 LOVE'S UNKIND — Donna Summer (GTO GT 113)
 IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)
 AS — Stevie Wonder (Motown TMG 1091)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 DON'T TOUCH ME THERE — Tubes (A&M AMS 7323)

Capital Radio

LONDON

CLIMBERS

LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 FOR YOUR LOVE — Four Tops (ABC 4199)
 TEN TO EIGHT — David Castle (Parachute WRS 501)
 MOVE ME — Allman & Woman (Warner Bros. K 17057)

PEOPLE'S CHOICE

BABY JANE — Dr. Feelgood (United Artists UP 36332)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: BEYOND THE FIELDS — Mary Hopkins (Chrysalis CHS 2193)
 Dave Lincoln: SAD — Andy Williams (CBS 5867)
 Phil Easton: EBONY EYES — Bob Welch (Capitol CL 15951)
 Mark Joenz: MOVE ME — Allman & Woman (Warner Brothers K 17057)
 Chris Jones: LOVELY DAY — Bill Withers (CBS 5773)
 Brian Cullen: NATIVE NEW YORKER — Odyssey (RCA PB 1129)

ADD ONS

DESIREE — Neil Diamond (CBS 5869)
 DANCE DANCE DANCE — Chic (Atlantic K 11038)
 WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DESIREE — Neil Diamond (CBS 5869)
 Steve Jones: BE WHAT YOU GOTTA BE — Motors (Virgin VS 194)
 Richard Park: JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 Tom Ferrie: WINTER IN AMERICA — Doug Ashdown (Decca FR 13730)
 Brian Ford: LOVELY DAY — Bill Withers (CBS 5773)
 Bill Smith: NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)

CURRENT CHOICE

LOVE'S UNKIND — Donna Summer (GTO GT 113)

ADD ONS

EBONY EYES — Bob Welch (Capitol CL 15951)
 FLORAL DANCE — Brighthouse & Rastrick Band (Transatlantic BIG 548)
 HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)
 LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 MY WAY — Elvis Presley (RCA PB 1165)
 REALLY FREE — John Otway & Wild Willy Barrett (Polydor 2058 951)
 CADILLAC WALK — Mink Deville (Capitol CL 15952)

Downtown Radio

BELFAST

HIT PICKS

John Paul: CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
 Trevor Campbell: LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
 Candy Devine: ECHOES OF LOVE — Doobie Brothers (Warner Bros. K 17044)
 Cherry McIlwaine: HEARTSONG — Gordon Giltrap (Electric WOT 19)
 Hendi: WOMEN — Blue (Rocket ROKN 534)
 Eddie West: WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
 Lawrence John: LITTLE GIRL — The Banned (Harvest HAR 5145)

ADD ONS

GOING FOR THE ONE — Yes (Atlantic K 11047)
 APB — Blossoms (MAM 168)
 MY WAY — Elvis Presley (RCA PB 1165)
 CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 DESIREE — Neil Diamond (CBS 5869)

Radio Forth

EDINBURGH

ADD ONS

BABY JANE — Dr. Feelgood (United Artists UP 36332)
 CADILLAC WALK — Mink Deville (Capitol CL 15952)
 DALLAS — Steely Dan (ABC AS 1)
 DANCING SHOES — Ann Williamson (Pye 7N 46013)
 DESIREE — Neil Diamond (CBS 5869)
 FORTY-FIVE YEARS — Mary O'Hara (Chrysalis CHS 2194)
 HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)
 I CAN SEE CLEARLY NOW — Ray Charles (London HLU 1054)
 WOMEN — Blue (Rocket ROKN 534)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: LOVE'S UNKIND — Donna Summer (GTO GT 113)
 Roger Moffat: CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 Johnny Moran: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)
 Colin Slade: LITTLE GIRL — The Banned (Harvest HAR 5145)
 Ray Stewart: WISHING ON A STAR — Rose Royce (Whitfield K 17060)
 Bill Crozier: CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
 Cindy Kent: MOVE ME — Allman & Woman (Warner Bros. K 17057)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 3 1977

THE NEW

CARL DOUGLAS



HIS NEW
SINGLE

'RUN BACK'

7N46018
RECORDS



1	5	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R 6018
2	2	WE ARE THE CHAMPIONS Queen	EMI 2708
3	3	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 6059 184
4	1	NAME OF THE GAME Abba	Epic EPC 5750
5	6	HOW DEEP IS YOUR LOVE Bee Gees	RSO 2090 259
6	4	DANCIN' PARTY Showaddywaddy	Arista 149
7	7	DADDY COOL Darts	Magnet MAG 100
8	14	I WILL Ruby Winters	Creole CR 141
9	13	FLORAL DANCE Brighthouse & Rastrick Road	Transatlantic BIG 548
10	10	LIVE IN TROUBLE Barron Knights	Epic EPC 5752
11	18	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	Beserkley BZZ 2
12	8	2.4.6.8. MOTORWAY Tom Robinson Band	EMI 2715
13	9	YES SIR I CAN BOOGIE Baccara	RCA PB 5526
14	11	SHE'S NOT THERE Santana	CBS 5671
15	12	YOU'RE IN MY HEART Rod Stewart	Riva 11
16	15	NEEDLES & PINS Smokie	RAK 263
17	16	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters	A&M AMS 7318
18	22	WATCHIN' THE DETECTIVES Elvis Costello	Stiff BUY 20
19	17	BELFAST Boney M	Atlantic/Hansa 11020
20	23	MARY OF THE FOURTH FORM Boomtown Rats	Ensign ENY 9
21	25	LOVE OF MY LIFE Dooleys	GTO GT 110
22	21	TURN TO STONE Electric Light Orchestra	Jet UP 36313
23	49	PUT YOUR LOVE IN ME Hot Chocolate	Rak RAK 266
24	42	GOIN' FOR THE ONE Yes	Atlantic K11047
25	50	DANCE DANCE DANCE Chic	Atlantic K 11038
26	26	GOIN' PLACES Jacksons	Epic EPC 5732
27	27	GETTIN' READY FOR LOVE Diana Ross	Mo'Nique MGC 1000

Kenny Williams

Single
(You're)
Fabulous Babe

FR13731



ONES TO WATCH

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



K12274

Jet Bronx And The Forbidden
"Ain't Doin' Nothin'"

"Ain't Doin' Nothin'"

Epic EPC 5732

GUIN PLACES JACKSONS

20 26

27 31

GETTIN' READY FOR JIVE DANCE

and
Here
it

and
at
N

- *London Underground and British Rail poster campaign
- *Extensive window displays
- *Full scale commercial radio campaign in major cities

The album is released on December 2nd CBS 86044 and the first single from it 'Desirée' is already on release.

It's the one Diamond fans have been waiting for!

Album: 'I'm Glad You're Here With Me Tonight' CBS 86044
Single: 'Desirée' CBS 5869
Produced by Bob Gaudio

USE THIS POSTER AND STOCK UP NOW!



BOZ Scaggs

New Album



Down
two
then
left

includes the
single:
"Hollywood"

86028



Records
& Tapes

BB

WEI

1	5	MULL OF
2	2	WE ARE
3	3	ROCKIN
4	1	NAME O
5	6	HOW DE
6	4	DANCIN
7	7	DADDY
8	14	I WILL F
9	13	FLORAL
10	10	LIVE IN
11	18	EGYPTI
12	8	24.6.8.
13	9	YES SIR
14	11	SHE'S N
15	12	YOU'RE
16	15	NEEDLE
17	16	CALLIN
18	22	WATCH
19	17	BELFAS
20	23	MARY O
21	25	LOVE OF
22	21	TURN T
23	49	PUT YOU
24	42	GOIN' FO
25	50	DANCE D
26	26	GOIN' PL
27	31	GETTIN

Neil Diamond

'I'm Glad You're Here With Me Tonight'

Following a Top-5 Platinum album 'Love At The Greek', sell-out concerts at the London Palladium and a 50,000+ audience for a single solo performance at Woburn Abbey . . .

Neil Diamond is back with an album of brand new songs. The first for nearly two years.

It will be supported by:

- *A national press campaign using the Mail, Sun and Mirror
- *London Underground and British Rail poster campaign
- *Extensive window displays
- *Full scale commercial radio campaign in major cities

The album is released on December 2nd CBS 86044
and the first single from it 'Desirée' is already on release.

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Album: 'I'm Glad You're Here With Me Tonight' CBS 86044
Single: 'Desirée' CBS 5869
Produced by Bob Gaudio

USE THIS POSTER AND STOCK UP NOW!

86044

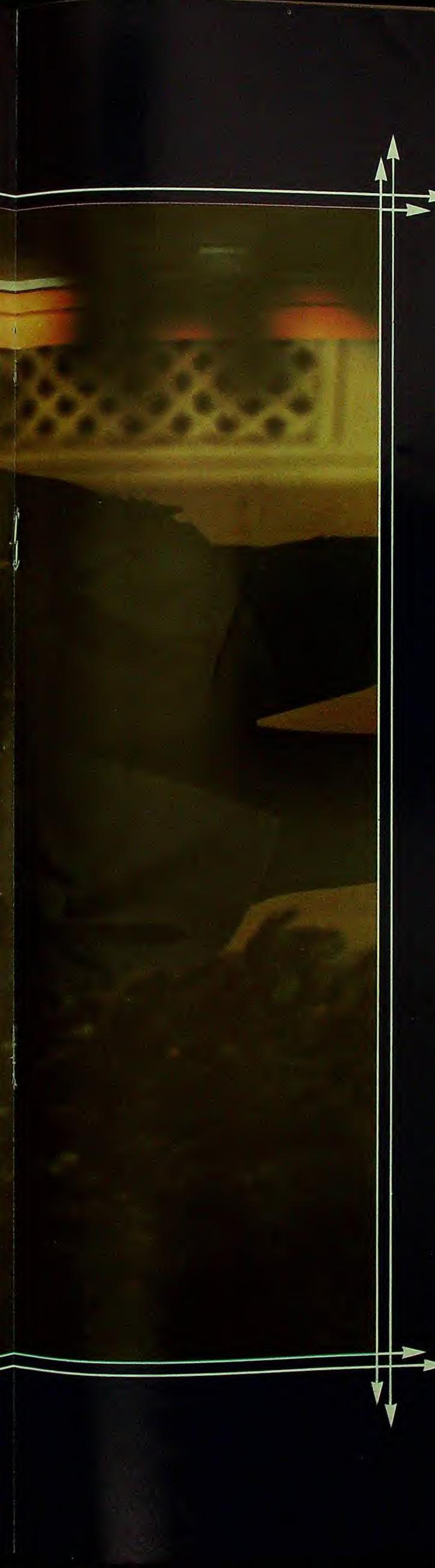


Records
& Tapes

The new album from

Neil Diamond





*I'm Glad You're Here
With Me Tonight*

*Includes the Single 'Desirée'
and nine other brand new tracks*

86044



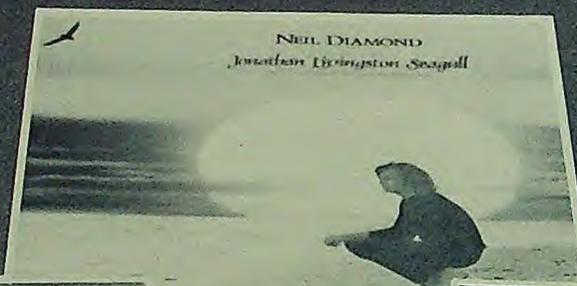
Records

Also on cassette and cartridge

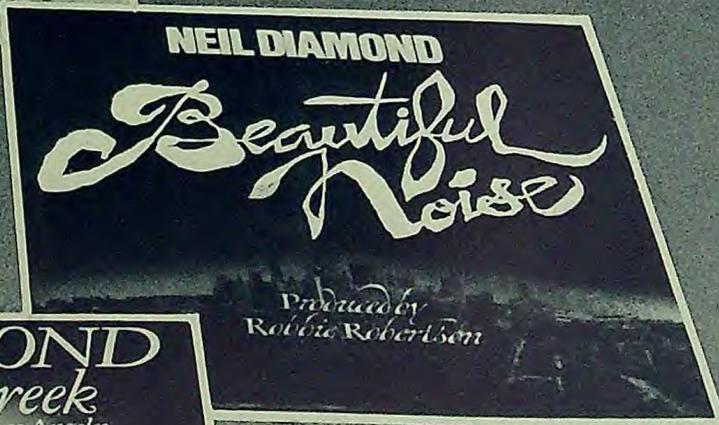
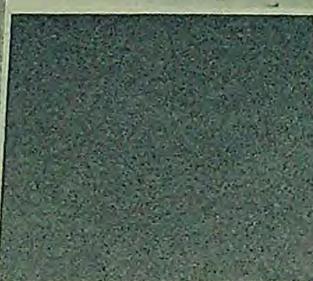


Four more albums of Diamond at His Peak

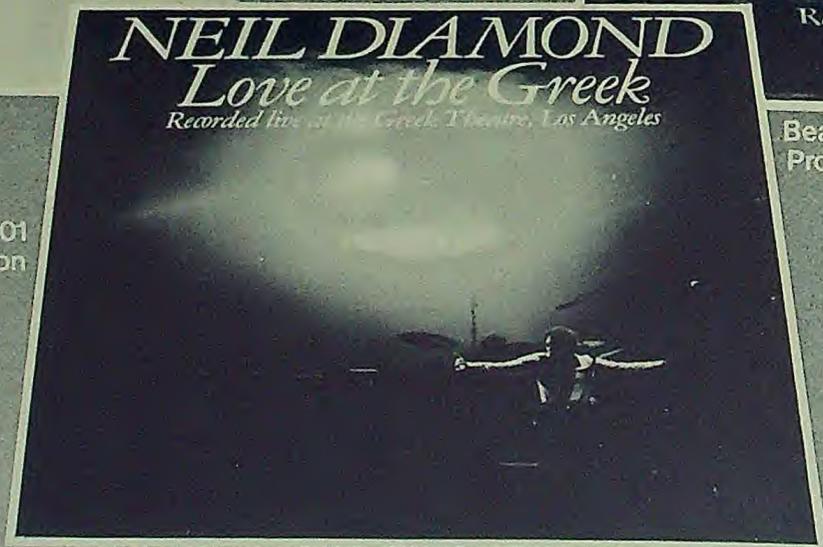
Serenade CBS 69067
Produced by Tom Catalano



Jonathan Livingston Seagull CBS 69047
Produced by Tom Catalano



Love At The Greek CBS 95001
Produced by Robbie Robertson



Beautiful Noise CBS 86004
Produced by Robbie Robertson



LITTLE GIRL

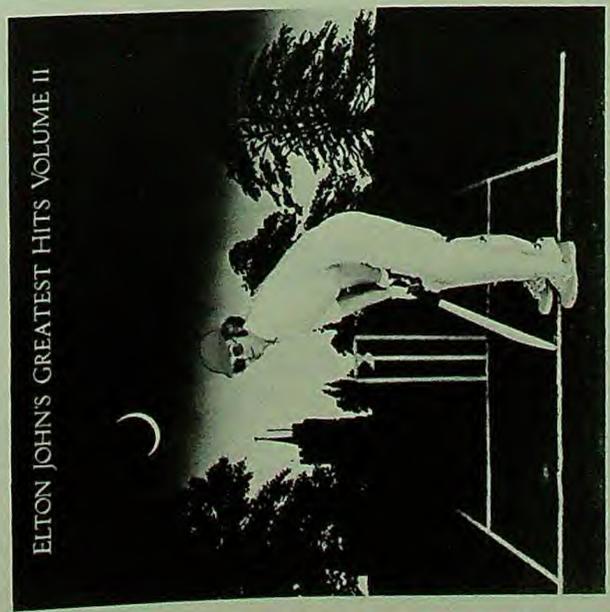
SINGLE

Get yours now

1st 5,000 ONLY IN PICTURE SLEEVE



HAR 5145



ELTON JOHN'S GREATEST HITS VOLUME II

ELTON JOHN'S GREATEST HITS VOLUME II

Out now with ten truly great tracks. DJH 20520.



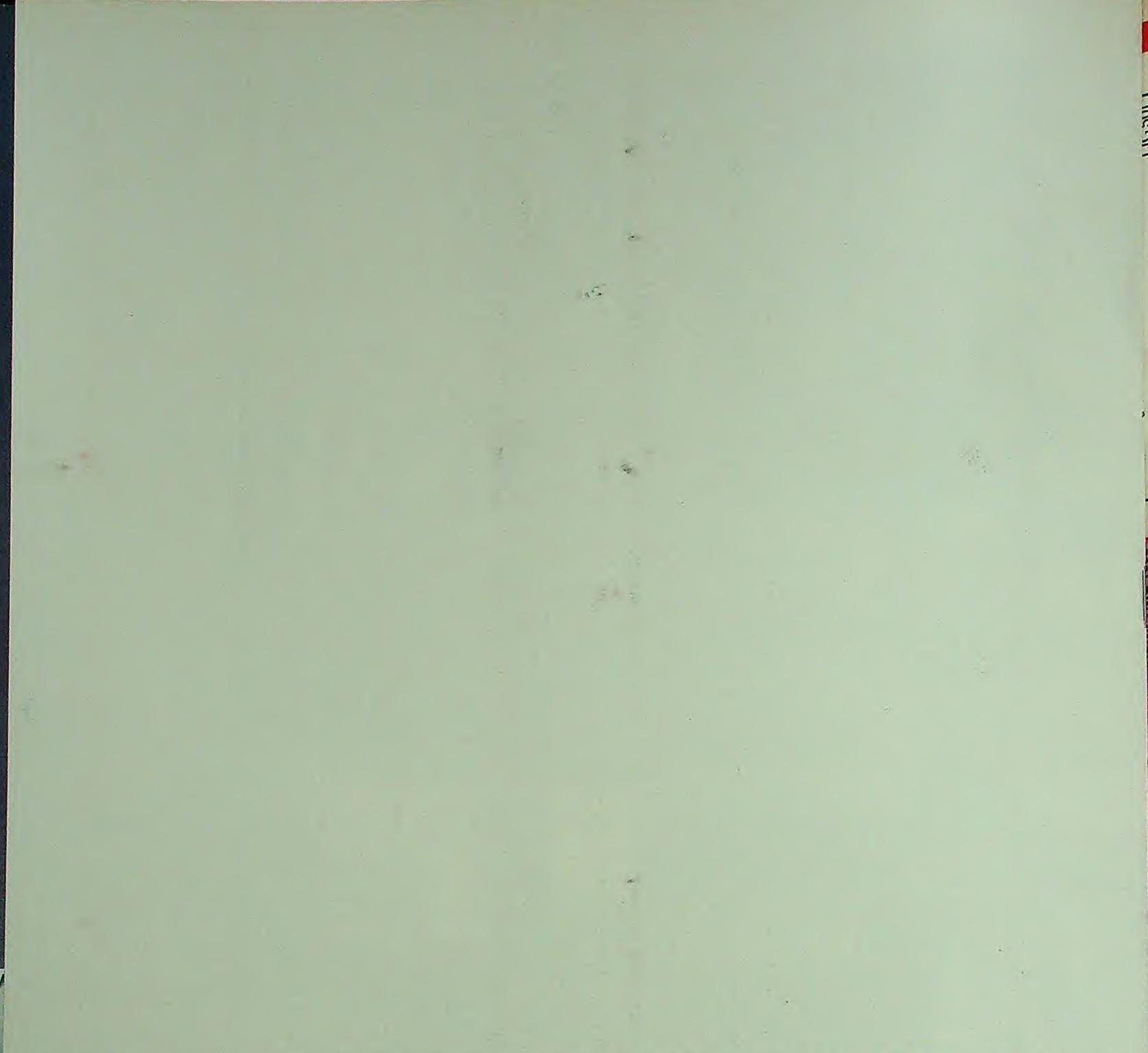
Paul

'Slipstream' Ahead

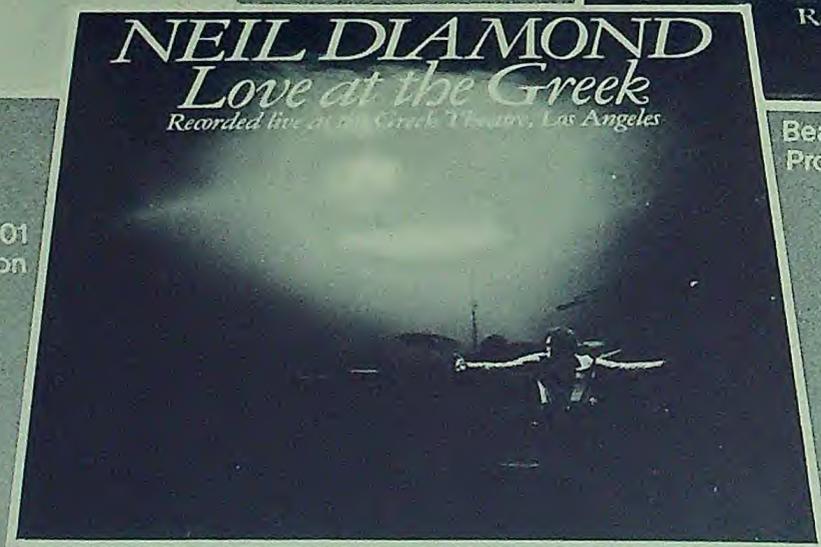
28	29	WHITE PU
29	30	DON'T IT
30	27	I BELIEVE
31	35	GEORGINA
32	47	L.A. RUN
33	39	ONLY THE
34	NEW	IT'S A HEA
35	37	YOU'RE FA
36	NEW	LOVE'S UN
37	20	LOVE HUR
38	24	BLACK IS
39	34	HEROES D
40	33	BABY BAB
41	32	CAPTAIN
42	46	YOU'VE LO
43	41	DON'T LET
44	NEW	ONLY WON
45	NEW	REALLY FR
46	NEW	RUN BACK
47	NEW	SLIP SLIDI
48	NEW	WHITE CH
49	NEW	AS TIME G
50	NEW	SAN FRAN
MILLION (PLATINUM)		

Chart compiled for Music W





Love At The Greek CBS 95001
Produced by Robbie Robertson



Beautiful Noise CBS 86004
Produced by Robbie Robertson



LITTLE GIRL
SINGLE
Get yours now
1st 5,000 ONLY IN
PICTURE SLEEVE



ELTON JOHN'S GREATEST HITS VOLUME II

**ELTON JOHN'S
GREATEST HITS VOLUME II**
Out now with ten truly great tracks.
DJH 20520.



Paul Simon new single 'Slip Slidin' Away'



28 29	WHITE PUNKS ON DOPE Tubes	A&M AMS 7323
29 30	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	United Artists UP 36307
30 27	I BELIEVE YOU Dorothy Moore	Epic EPC 5573
31 35	GEORGINA BAILEY NooSha Fox	GTO GT 106
32 47	L.A. RUN Carvells	Creole CR 143
33 39	ONLY THE STRONG SURVIVE Billy Paul	Philadelphia PIR 5699
34 NEW	IT'S A HEARTACHE Bonnie Tyler	RCA PB 5057
35 37	YOU'RE FABULOUS BABE Kenny Williams	Decca F 13731
36 NEW	LOVE'S UNKIND Donna Summer	GTO GT 113
37 20	LOVE HURTS ETC. Nazareth	Mountain NAZ 1
38 24	BLACK IS BLACK La Belle Epoque.	Harvest HAR 5133
39 34	HEROES David Bowie	RCA PB 1121
40 33	BABY BABY MY LOVE IS ALL FOR YOU Deniece Williams	CBS 5779
41 32	CAPTAIN KREMMEN Kenny Everett/Mike Vickers	DJM DJs 10810
42 46	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers	Phil Spector Int. 2010 022
43 41	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda	Philips 604 2325
44 NEW	ONLY WOMEN BLEED Julie Covington	Virgin VS 196
45 NEW	REALLY FREE John Orway/Wild Willy Barrett	Polydor 2058 951
46 NEW	RUN BACK Carl Douglas	Pye 7N 46018
47 NEW	SLIP SLIDIN' AWAY Paul Simon	CBS 5770
48 NEW	WHITE CHRISTMAS Bing Crosby	MCA 111
49 NEW	AS TIME GOES BY Dooley Wilson	United Artists UP 36331
50 NEW	SAN FRANCISCO Village People	DJM DJs 10817

Chart compiled for Music Week and the BBC by British Market Research Bureau
 ● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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Debbly Boone
"You Light Up My Life"
K17043

SMALL FACES
"Stand By Me (Stand By You)"
K11043

3 HIT SINGLES FROM POWER EXCHANGE

THE IMPERIALS
"WHO'S GONNA LOVE ME" **PX266**
RADIO 1 FEATURED 40/CAPITAL COUNTDOWN
PLAYLISTED THROUGHOUT THE COUNTRY-A SMASH

MAIN INGREDIENT
"REGGAE DISCO" **PX265**
A DISCO HIT - PLAYLISTED ON ALL SOUL
AND DISCO SHOWS
ALSO AVAILABLE ON 12" APX 265

RAY O'SUNSHINE
"HAPPY PARTY TIME" **PX281**
8 TRACKS FOR 70p! AN XMAS PARTY SMASH
OVER 20,000 SOLD ALREADY

**POWER EXCHANGE
RECORDS & TAPES.**

AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)
 YOU'RE MY PEACE OF MIND — David Ruffin (Motown TMG 1093)
 WISHING ON A STAR — Rose Royce (Whitfield K 17060)
 DESIREE — Neil Diamond (CBS 5869)

Radio Orwell

IPSWICH

ADD ONS

LOVELY DAY — Bill Withers (CBS 5773)
 DALLAS — Steely Dan (ABC SD 1)
 YOU DON'T TURN ME OFF — High Inergy (Motown TMG 1087)
 DEIRDRE — Bruce Johnston (CBS 5703)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: I LOVE YOU — Donna Summer (Casablanca CAN 114)
 Paul Needle: THE BOARS HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
 Stewart Francis: WOMEN — Blue (Rocket ROKN 534)
 Mike Hurley: THE ROCKFORD FILES — Mike Post (MGM PPSP 11)
 Peter Levy: NATIVE NEW YORKER — Odyssey (RCA PB 1129)

PENNINE PICK

DESIREE — Neil Diamond (CBS 5869)

ADD ONS

NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
 EBONY EYES — Bob Welch (Capitol CL 15951)
 REALLY FREE — John Otway & Wild Willie Barrett (Polydor 2058 951)
 JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
 APB — Blossoms (MAM 168)

Piccadilly Radio

MANCHESTER

ADD ONS

NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 DESIREE — Neil Diamond (CBS 5869)
 LOVELY DAY — Bill Withers (CBS 5773)
 CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: MARY OF THE FOURTH FORM — Boomtown Rats (Ensign ENY 9)
 GET CRAZY WITH ME — Ray Stevens (Warner Brothers K 16929)
 Peter Greig: WOMEN — Blue (Rocket ROKN 534)
 ALL FOR A REASON — Alessi (A&M AMS 7322)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 Carmella McKenzie: ARRIVAL — London Pipes & Choir (Epic EPC 5861)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: EBONY EYES — Bob Welch (Capitol CL 15951)
 Colin Mason: DESIREE — Neil Diamond (CBS 5869)
 Jon Hawkins: WINTER IN AMERICA — Doug Ashdown (Decca FR 13730)

Stuart Freeman: JAMMING — Bob Marley & The Wailers (Island WIP 6410)
 Phil Fothergill: SAVE ME YOUR LOVE — Peter McCann (20th Century BTC 2354)
 Paul Holmes: I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)

ADD ONS

I WILL — Ruby Winters (Creole CR 141)
 WOMEN — Blue (Rocket ROKN 534)
 DANCE DANCE DANCE/SAO PAULO — Chic (Atlantic K 11038)
 TIME IS TIGHT — Booker T. & The M.G.'s (Stax 2001)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: YOU/CAN'T DANCE — Rick Nelson (Epic EPC 5821)
 David Hoare: LABYRINTH — Carole King (Capitol CL 15949)
 Dave Gregory: BANDIT — Window (Riva 12)
 Alastair Pirrie: HALFWAY TO PARADISE — Nick Lowe (Stiff BUY 21)
 Ian Fisher: MY WAY — Elvis Presley (RCA PB 1165)
 Brian Anderson: LITTLE GIRL — The Banned (Harvest HAR 5145)

ADD ONS

FLORAL DANCE — Brighthouse & Rastrick Band (Transatlantic BIG 548)
 CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 DALLAS — Steely Dan (ABC SD 1)
 TRUE LOVE — Bing Crosby & Grace Kelly (Capitol CL 15953)
 MOVE ME — Allman & Woman (Warner Brothers K 17057)
 HEARTSONG — Gordon Giltrap (Electric WOT 19)
 ECHOES OF LOVE — Doobie Brothers (Warner Brothers K 17044)
 TEN FEET TALL — Pilot (Arista 155)
 THE BOARS HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
 HEAVENS JUST A SIN AWAY — Kendalls (Polydor 2058 963)
 DESIREE — Neil Diamond (CBS 5869)

Radio 210

THAMES VALLEY

ADD ONS

THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)
 COCAINE — Eric Clapton (RSO 2090 264)
 THE LIGHT — Donovan (RAK 265)
 CALIFORNIA — Manfred Mann's Earthband (Bronze BRO 48)
 SAD — Andy Williams (CBS 5867)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 YOU CAN'T DANCE — Rick Nelson (Epic EPC 5821)
 JUKE BOX GIRL — Herb Reed & Sweet River (PVK 009)
 SAVE ME — Clodagh Rogers (Polydor 2058 804)
 AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)
 ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 LOVE ON OUR HANDS — Gene Pitney (Epic EPC 5783)

Radio Trent

NOTTINGHAM

ADD ONS

GOING FOR THE ONE — Yes (Atlantic K 11047)
 DANCE DANCE DANCE — Chic (Atlantic K 11038)
 WISHING ON A STAR — Rose Royce (Whitfield K 17060)
 FLORAL DANCE — Brighthouse & Rastrick Band (Transatlantic BIG 548)
 SO GOOD — J.A.L.N. Band (Magnet MAG 105)
 SAD — Andy Williams (CBS 5867)
 UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)
 SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)
 ALL FOR A REASON — Alessi (A&M AMS 7322)
 SLEIGH RIDE — Memphis Sounds Orchestra (RSO 2090 212)
 THE BULL — Mike Theodore Orchestra (Atlantic K 11035)
 STAR WARS DISCO — The Force (Splash CP 15)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)
 Nicky Jackson: THE BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHR 2192)
 Dave Christian: SWINGTOWN — Steve Miller Band (Album Track) (From 'Book Of Dreams' — Mercury 9286 455)
 Andy Ferriss: NOT FADE AWAY — Steve Hillage (Virgin VS 197)
 Chris Rider: COME GO WITH ME — Pockets (CBS 5780)
 Anton Darby: CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 Howard Pearce: DESIREE — Neil Diamond (CBS 5869)
 Jack McLaughlin: THE TWELVE DAYS OF CHRISTMAS/DOES YOUR HAIR HANG LOW — Bill Barclay (GM GMS 9041)

STATION SPECIAL

I BELIEVE IN FATHER CHRISTMAS — Greg Lake (Manticor K 13511)

BBC Blackburn

HIT PICKS

Jude Bunker: THE BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
 Kath Dutton: CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 Gerald Jackson: AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)
 Phil Scott: PRIVATE NUMBER — Judy Clay & William Bell (Stax 2006)
 Nigel Dyson: ARRIVAL — London Pipes & Choir (Epic EPC 5861)
 Pat Gibson: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
 Trevor Hall: UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: ONE WAY WIND — The Cats (Smack)
 John Howden: THE TEA BAG IN MY COFFEE — Bernard Wrigley (Transatlantic BIG 566)

BBC London

PRESENTER PICKS

Paul Owens: LOVE WITH YOU — Bill Fredericks (Polydor 2058 946)
 David Kremer: ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
 Susie Barnes: AS — Stevie Wonder (Motown TMG 1091)
 Tony Fish: GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)

BBC Medway

PRESENTER PICKS

Jimmy Mack: FORTY FIVE YEARS — Mary O'Hara (Chrysalis CHS 2194)
 Bernard Mulhern: SAD — Andy Williams (CBS 5867)
 John Thurston: ARRIVAL — The London Pipes & Choir (Epic EPC 5861)
 Mike Brill: RUDOLPH THE RED NOSED REINDEER — Wounded John Scott Cree (Pye 7N 46034)
 Rod Lucas: A GUY IS A GUY — Cheri Adams (Epic EPC 5840)

BBC Merseyside

PERSONAL PICKS

Phil Ross: FRANKIE MILLER THAT'S WHO — Frankie Miller (Chrysalis CHS 2184)
 Dave Porter: LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
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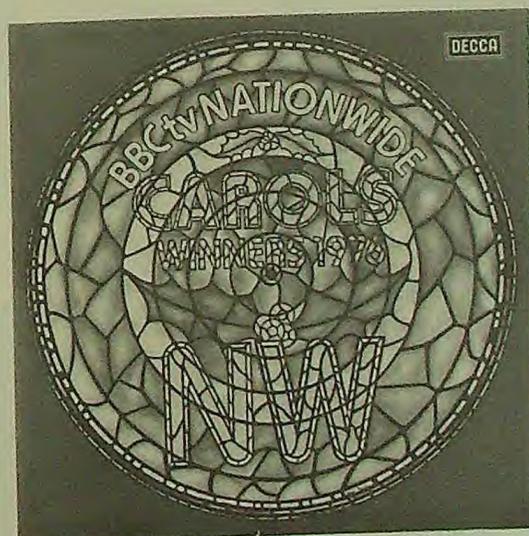
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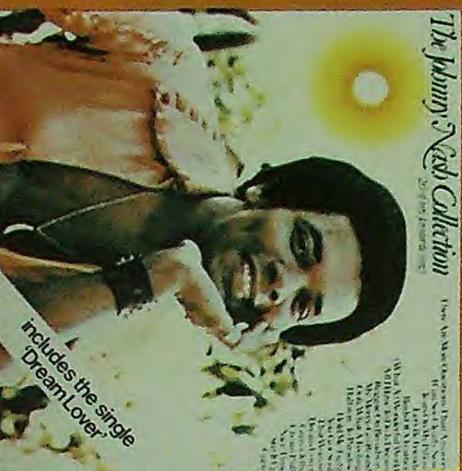
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39 30 100 GOLDEN GREATS Frankie Vaughan

40 32 BEST OF ROD STEWART Rod Stewart

41 19 OXYGENE Jean Michel Jarre

42 37 LET THERE BE ROCK AC/DC

43 51 THE MUPPET SHOW The Muppets

44 **NEW** DARTS Darts

45 **NEW** GOIN' PLACES Jacksons

45 34 ENDLESS FLIGHT Leo Sayer

47 **NEW** GREATEST HITS Paul Simon

48 38 EXODUS Bob Marley & The Wailers

49 35 THE JOHNNY MATHIS COLLECTION Johnny Mathis

50 44 AJA Steely Dan

51 - BAD REPUTATION Thin Lizzy

52 41 PLAYING TO AN AUDIENCE OF ONE David Soul

53 53 THEIR GREATEST HITS 1971-1975 Eagles

54 39 HOME ON THE RANGE Slim Whitman

55 46 RATTUS NORVEGICUS The Stranglers

56 49 HOTEL CALIFORNIA Eagles

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Polydor 2310 555

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Magnet MAG 5020

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CBS 10007

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ABC ABCL 5225

Vertigo 9102 016

Private Stock PVL P 1026

Asylum K 53017

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Asylum K 53051

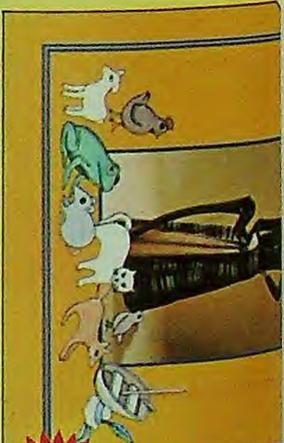
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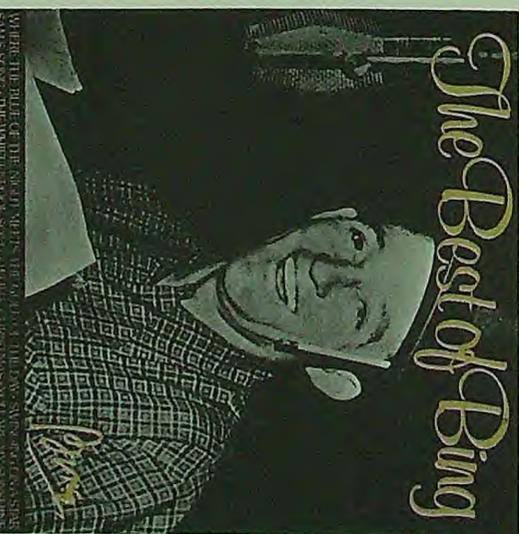
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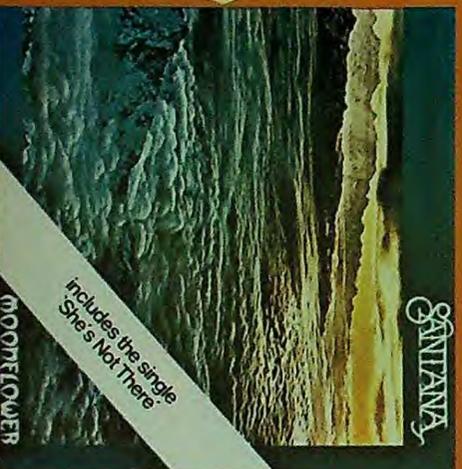
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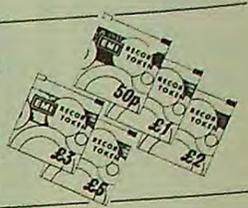
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TALENTS SCENE

spotlighting the music makers and management

QUICK SPINS

BILLY AND Bobby Alessi whose new album, *All For A Reason*, is released next week by A&M are appearing as special guests on David Essex's autumn tour. They will play on all the concert dates except for those at the Dominion Theatre in London. A&M is also releasing a new single to tie-in with the visit.

FOR THE first time in ten years, Cliff Richard and the Shadows are to work together again on stage. They have been booked to play the London Palladium for two weeks from February 27 the season will mark the twentieth anniversary in showbusiness for both Richard and Shadows Hank Marvin and Bruce Welch.

FAIRPORT CONVENTION are giving a special concert in their home town on December 21. The venue is the Winter Gardens, High Street, Banbury and supporting them on the bill will be the Alvin Morris Men, Glen Cardier and songwriter Earl Okin. Tickets are £1.50 each.

WEA BAND Deaf School are currently recording their third album at Rockfield Studios. Tentatively called *English Boys With Guns*, it is being produced by Robert Lange whose previous successes have included the Boomtown Rats, Motors and Graham Parker. Following release of the album by Warner Brothers, Deaf School will commence an extensive British tour followed by their second US tour.



WINGS WERE presented with gold and silver discs during a reception at the Dial 9 club in London, to celebrate the release of the group's new double A-sided single, *Mull of Kintyre/Girls School*. Paul and Linda McCartney, with Denny Laine, received silver discs for the singles *Silly Love Songs* and *Let 'Em In*, and also the album *Venus And Mars*, *Wings Over America* and *Wings At The Speed Of Sound*. The gold discs were to mark UK sales of more than £250,000 for *Wings Over America* and *Wings At The Speed Of Sound*.

Fertile first hit for Logo Records

AN OLD Cornish folk tune is one of the surprise hits of the year, as well as the Transatlantic label's first chart single for seven years. The record, *Floral Dance* by the Brighthouse and Rastrick Band from West Yorkshire, sold more than 10,000 copies when first issued in July 1976, and was reactivated a few weeks ago by Logo Records after receiving constant plays on BBC local radio stations.

According to Logo, the record is the first to make the charts by a North Country brass band. The

Cornish Floral Dance is a traditional tune and started life as a fertility dance. Some 18 months ago producer Ivor Raymonde decided to make a single with the brass band but gave the song a gentle rock treatment. Now the record is selling several thousand copies a day and is on the play list of every major radio station in the UK. Transatlantic's last hit was *Light Flight* by Pentangle in 1969 and even that record only made number 45.

John Briley, a&r manager of Logo — which took over Transatlantic

Grant brings hot Ice from the West Indies

LACK OF enthusiasm by major record companies for his product has resulted in Eddie Grant, former lead singer and songwriter for the Equals, forming his own record company called Ice. Despite legal problems involving the name — there are currently three Ice Record labels active in the UK (*Music Week*, November 26) Grant intends to keep the company 'at grass roots level' and promoting a wide variety of music.

Based at 117a Fulham Road, SW3 (584-3248), Ice has just released its first product — an album by Grant called *Message Man* (ICEL 1001) and a single, *Hello Africa/Neighbour Neighbour* (Guyana 1). They are to be followed by a revival of the Bee Gees' *First Of*

EDITED
by
CHRIS WHITE

May by *Mexicano*, which features Grant's younger brother, Rudolph. The label is distributed by Pye.

During the Sixties, Grant's group the Equals had more than 14 hit records including the worldwide best-seller *Baby Come Back*, *Viva Bobby Joe*, *Michael And The Slipper Tree*, *Black-Skinned Blue Eyed Boys*, and *Rub-a Dub Dub*. In the early Seventies the band split however, although Grant continued to make records under the name of the Equals but using session players. He also started a black community recording complex in North London's Stamford Hill which included Coachhouse Studios.

Four years ago he decided to start Ice Records in the West Indies, producing and making records for the market there, and it has been the success of that venture — now one of the largest independent record operations in that part of the world — which has resulted in the formation of a British company. Grant said: "I did have an association with Phonogram in the UK, mainly through a production deal for the Equals and Pioneers, but I could not get the response I wanted from major companies for the other artists I was involved with. When I recorded the *Message Man* album, there were offers made by several companies but no one was prepared to make the kind of deal that I was looking for, which was to show enthusiasm for my fellow artists."

He continued: "I have my own situation with the Coach-House studios, financed entirely by myself, and I was looking for the better end of the stick so far as the major companies were concerned. The only alternative left for me was for me to have my own label. I was fortunate of course that my company Ice Records was already a success in the West Indies — in fact that operation was started for precisely the same reason that I have started the UK company."

Grant had not planned to start his British operation for another 12 months, but the success in the West Indies forced him to bring forward his plans. "People tend to think that the Caribbean market isn't very important but last year alone my company had a turn-over of more than £250,000 and we don't even have an office as such — everyone works from home. We intend to do the same here. In Britain there is a marked disadvantage in that the media, including TV, radio and press, are often inaccessible but we plan to find alternative ways around those problems."

Grant added: "Ice Records will not be a reggae company, but rather an amalgam of different musical styles including calypso, rock and soul. Anyone will be able to come to our offices and play us their tapes — if that person can convince me about his music and potential, then I will be happy to release his record."

TOP 50 NEWCOMERS

several months ago — said: "The first time that *Floral Dance* was released most of the BBC stations played it a lot, and in fact three of them, Oxford, Bristol and Derby, were forced to take it out of their needletime schedules because listeners were phoning up and claiming that it was being played too much. At that time no commercial radio station would touch it either, because they said brass bands were not their scene. The disc did about 10,000 sales in a couple of weeks but because of Transatlantic's distribution problems and lack of stock the sales impetus was lost."

After the takeover of Transatlantic, Logo decided to reactivate the record and also Radio 2's Terry Wogan picked up on it again. The music has also been used by several stations for interlude music, and also to introduce programmes. Surprisingly however the West Country's commercial radio station, Plymouth Sound, was one which did not feature the record as a regular choice — the song was given only a couple of new spins.

Briley added: "The response has been tremendous, just about everyone picked up on the record. There have been singles before with brass band backings and bagpipe bands but this is the first hit by a brass band in its own right. Originally the record was done as a one-off project. Although it is the first hit for the Transatlantic label for seven years, we are now hopeful of making it a trio of hits with *Love And Kisses*, *I Found Love*, and another disco song, *Get Your Boom-Boom Around The Room* by Pamplemousse."

Footnote: The Brighthouse and Rastrick Band was formed in 1881 as a brass and reed band, although there is evidence of a Brighthouse band as early as 1858. In 1935 the outfit was barred from the annual Belle Vue Brass Championships in Manchester — because it has already won three years in succession!

Findlay moves to talent-spotting

A LEADING Scottish record dealer is well on his way to becoming one of that country's leading talent spotters, as well as starting his own record label for local groups, and managing another band, *Cafe Jacques*, whom many people are predicting are going to be a huge success on both sides of the Atlantic. Bruce Findlay, who with his older brother Brian runs a chain of six retail outlets north of the border, has been closely involved with both sides of the trade for a couple of years now, and says that he has now

reached the stage where he is considering having a London office.

In fact, Findlay is a regular visitor to London, and is usually in the capital at least one day a week to liaise with CBS, which has just released *Cafe Jacques' Round The Back LP* on Epic, or to make other business deals. While still involved with the retailing side of Bruce's Record Stores, he admits that the major part of that work is now carried out by his brother.

He sees his new role as rock band manager/talent hunter as a logical

extension of his retailing activities. "As a dealer you hear a lot about local musical talent, and I used to be always suggesting names to the Island Records salesman. Scotland has become a hotbed for pop talent, and in the past I've suggested that record companies should see such people as the then-unknown Billy Connolly in action, and also a couple of members of the Average White Band — unfortunately they never took me up."

Eventually Paul Johnson of Island suggested to Findlay that he should form his own small label, sign up Scottish talent, and then do a licensing deal with the major record company, operating on similar lines to those taken by EG Management. "Until then I used to quite enjoy going round the clubs and discos, watching the bands, but then I realised I had to look for commercial potential, and spent most of my time wondering if a certain band would be any good on record. I first got to know *Cafe Jacques* about three years ago when one of the DJs on Radio Forth asked me to go and see this band in action. There was something about their music which struck me, and I knew that in Peter Veitch and Chris Thomson there were a couple of brilliant songwriters."

In fact, *Cafe Jacques* had already had a taste of some moderate success when they came runners-up to Deaf School in a *Melody Maker* talent competition. When Findlay took

CONT ON PAGE 43



SCOTTISH RECORD dealer-cum-manager Bruce Findlay (front row in the centre) is pictured with members of *Cafe Jacques*, recently signed to Epic. Left to right, standing: Chris Thomson, Mike O, (seated) Colin Nelson, Bruce and Peter Veitch.

TALENTSCENE

Boyce: under the waxing moon of a second career

by CHRIS WHITE

FORMER MONKEES producer and songwriter Tommy Boyce had actually been living in Britain for three weeks before he realised that a song he had composed some 14 years previously — Under The Moon Of Love — was number three in the charts. Now celebrating his first anniversary firmly domiciled in his new adopted country, a new recording contract for Pye, as well as a chart success with Darts' Daddy Cool (co-produced with Richard Hartley), Boyce recalls how one day he decided to escape from the Californian sunshine, and visit the UK — a territory he had never visited before, and where he had only one acquaintance.

"I just decided to jump on the first plane to London, despite the fact that I knew no one there, and realised that I would probably be completely unknown. In fact the only person I had met was Derek Green (A&M Records' managing director in London) for about ten minutes on some tennis courts in the US. He told me, 'If you're ever in London, drop by and we'll have some tea' so the first thing when I arrived was call him up, and say that I had come for my cup of tea!" Boyce says.

After Green's initial shock, the two men met and, in Boyce's words, one thing led to another. He met various other contacts in the music business, and visited various record companies — "However nobody wanted to sign me as a singer-

songwriter, until about three weeks later. I met somebody and he asked me if I realised I was the composer of the third most successful song at that time. Because I didn't even have a transistor radio in my hotel room, I had never heard Showaddywaddy singing Under The Moon Of Love — I never even realised that the song had been resurrected by them, let alone that it was so high in the charts."

That song, written in the back of a car in Connecticut, and a huge US hit in 1961 changed Boyce's British fortunes. It rocketed to number one in the UK chart, holding the top spot over the Christmas period, and won Boyce his 23rd gold disc in 17 years. Rather ironically his songwriting career had started in 1959 when he wrote a song called Be My Guest, and flung it into the hands of Fats Domino in a hotel lobby. A couple of weeks later Domino rang him to say that he was recording the number for his next single, and in November of that year it gave the veteran singer his 23rd gold disc, and the 19-year-old Boyce his first.

"I waited six hours in that hotel lobby and when Domino did arrive he was surrounded by a huge entourage of people. My enthusiasm had become rather dampened by then, but anyway I gave him the song and it turned out to be the first time in his career as a hit artist that he had recorded an unknown number. The first time I heard the disc on the radio, I was driving my

car and ended up in a ditch!"

In the Sixties, Boyce and songwriting partner Bobby Hart became part of the legendary Don Kirshner "school of songwriting" in New York which was the spawning ground for such talent as Carole King, Neil Sedaka, Gerry Goffin, Carole Bayer Sager, and Barry Mann. The Boyce/Hart partnership lasted for ten years and the team were responsible for many of the Monkees' hits including the first, Take The Last Train To Clarksville. Their involvement with the manufactured group came when no one else in the Kirshner group was interested in writing music for them. "The basic problem was that it meant a move to the West Coast, and everyone else was happy in New York, so it was left to Bobby Hart and myself to write for the Monkees."

Early days with Kirshner

Boyce recalls his years with Kirshner with affection — "It really was like a big family — Don Kirshner had a knack of surrounding himself with young creative talent, but he always had the time to talk to people and encourage them in their work. He would often walk in and say, 'I need a song for such-and-such an artist by



TOMMY BOYCE visited the Pye Records offices to meet some typical English Girls, the title of his first single for the company. He is pictured with secretaries and girls from press, promotion and administration.

tomorrow, can you help me?' and everyone would get to work. When Bobby Hart and myself arrived, it was about 1964 and writers like Carole King and Neil Sedaka were well established. However there were other young names there at the same time as us, for instance, Toni Wein and Carole Bayer Sager. I remember Toni, who was only 15 then, used to warm up her fingers on the piano every morning with a little tune she had composed — later it gave her a huge success internationally as A Groovy Kind Of Love."

He recalls another incident. "Don Kirshner wanted a song for a relatively unknown duo called the Righteous Brothers, and we were all asked to submit material. There we all were, sitting in the small room outside Kirshner's office with our songs — Carole King and Gerry Goffin, Neil Sedaka and Howard Greenfield, Barry Mann and Cynthia Weill, Bobby Hart and myself, and Jack Heller and Helen Miller. Everyone went in, and came out looking rather dejected, saying that they (the Righteous Brothers) hadn't liked the songs. The exceptions were Barry Mann and Cythia Weill who said, 'Well they quite liked one of the numbers we have written, but we don't rate our chances.' It turned out that they had written THE song, and it wasn't long afterwards that You've Lost That Lovin' Feelin' was a huge seller around the world."

Since those days, Boyce's career has taken many turns. Apart from their success with the Monkees, he and Hart made several successful records together for A&M, and Boyce had a hit in his own right for RCA with I Remember Carol — "It wasn't written with Carole King in mind, following Neil Sedaka's example — I was thinking about my doctor's wife!" In 1970 he retired completely from the music scene and spent his time writing books including one called How To Write A Hit Song And Sell It which has to date sold 100,000 copies.

In 1975 he was persuaded to emerge from retirement, and go on the road with ex-Monkees Davy Jones and Mickey Dolenz, and also Bobby Hart. "The idea was to present a road show called 'the great golden hits of the Monkees' and we played dates around the US with a five-piece band. Everyone thought it was a joke and said it couldn't possibly be a success. The first day we played to more than 23,000 fans in St. Louis, Missouri! It was almost as though the Monkees as a group had been asleep for five years, and everything was starting again."

During the summer of 1976, the five men decided to call it a day, and it was not long after that Boyce decided to come to Britain. Since then his success has continued. Apart from Under The Moon Of Love, he has had his songs recorded by Petula Clark, Demis Roussos and David Essex, and with Richard Hartley has been responsible for Darts' success, both with the single Daddy Cool and album. In addition,

his first single, English Girls, written and produced by himself, has been released on Pye. When he first arrived here, Bob Grace of Rondor Music administered his publishing but he now operates on a freelance basis.

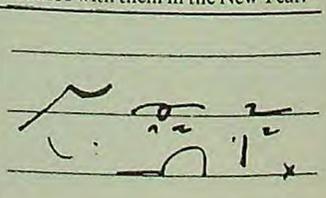
His teaming with Richard Hartley came several months ago, and the two penned songs under the fictitious names Fame And Fortune until Magnet persuaded them to use their real identities for the Darts recordings. In fact, Hartley is the complete opposite of extrovert Boyce, a quietly-spoken Yorkshireman, and it was through Rondor Music that he first met Boyce.

Hartley lived in France for a while, after leaving Huddersfield, before getting a job with the newly-established Island Records, doing musical arrangements for reggae records by such names as Harry Jay and the Upsetters. Later he became musical director for the new hit musical, The Rocky Horror Show at the Kings Road Theatre — "I was involved with the show from the time it was just a couple of pages of script, and about five songs."

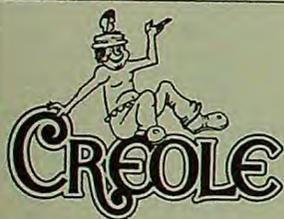
Darts—back in the studios

Since then he has also produced and arranged the soundtrack album for the Rocky Horror Show film, and he has done the scores for a couple of other movies including the new Peter Cook and Dudley Moore film, The Hound Of The Baskervilles, which is released in the New Year. Because of his involvement with the theatre, Hartley has particularly enjoyed working with Darts, a band whose stage performance has to be seen to be fully appreciated. He says: "We're pleased with the way the album has turned out, Darts are great onstage but they are a very visual band, and they could have been difficult to put on record. What attracted me to them was the fact that they are so theatrical, but what is refreshing is that there is absolutely no pretension about them or their performance at all."

"It was important to get quite a raw sound on the album, it is much easier to get a slick sound and we felt that if Darts' music was very smooth on disc then they would lose a lot of their appeal. Now we are planning to go back into the studios with them in the New Year."



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TALENTSCENE

Pam's plan for a little hit record

FROM THE Women's Institute in Bampton, Oxfordshire, where her first album was recorded before an audience of villagers — and ultimately won a gold disc — to the Fairfield Halls in Croydon, where her new EMI album was recorded, is quite a move for any artist but for poetess Pam Ayres the achievement is even more remarkable considering that this rapid progress has been in the space of less than two years.

Pam Ayres is of course the country lass who made poetry on record acceptable to the masses. Her two previous two albums for Galaxy have combined sales of 250,000 and have earned two silver discs and one gold. Her new LP, *Will Anybody Marry Me?*, already has advance orders of 80,000 and her books have achieved similar sales. It is all a long way from the time that she used to read her poetry at WI meetings and then rush to the exit door afterwards to sell her self-published books of prose!

Her career as a poetess started during her school days — "When I used to bore my friends to tears with poems about them" — and later she joined several folk clubs and was frequently asked to recite some of her work. "One day Radio Oxford asked me to go on a programme and recite *The Battery Hen* — the result was that Radio Four decided to include the spot as their 'pick of the week' and before long I was doing quite a few recordings for BBC Oxford, as well as going round all the local WIs," Miss Ayres says.

"I had 7,000 pamphlets printed which included some of the poems I used to recite, and I used to go to the meetings with my carrier bag! Afterwards I'd sell copies for 40p each, and from the small profit that



Pam Ayres: "I used to bore my friends with poems about them."

I managed to make, I decided to go on holiday to the US."

Miss Ayres' breakthrough nationally followed several wins on Hughie Green's *Opportunity Knocks* TV series. "Somebody told me that I should go in for an audition for the show but I really didn't fancy the rigours of the clapometer. However I went along, went through a couple of poems and surprisingly everybody was falling about laughing. I expected people to be very serious and deadpan when they were auditioning acts but it was quite the opposite."

Although Miss Ayres' won the *Opportunity Knocks* programmes in the November and December, it wasn't until the following February that she gave up her full-time job as a secretary in a factory, and then her

decision to leave was mainly based on the fact that she was getting more telephone calls than her boss.

"After the wins, people were always calling up and offering weird and wonderful things. One man actually wanted me to appear in a West End play, taking the role of a maid, but I don't think the part was really me — because I would have had to appear nude in the last scene! Can you imagine what that would have done to my image? However I did sign with Galaxy Records, which was a very good idea at the time, but now I have broken all my associations with them and signed to EMI. The nice thing about the m-o-r division there is that I have been closely involved with the production of *Will Anybody Marry Me?*, and I have even helped to design the sleeve. I like to feel that I have some close link with the product."

Miss Ayres has just completed a 13-week series for Thames TV, and in addition had a guest spot on the *Royal Variety Show* when she recited her *Jubilee* poem. Currently she is writing new prose which eventually will find its way into print and on record, and in the early part of 1978 she will do a concert tour under the promotion auspices of Dudley Russell. Miss Ayres currently has one unfulfilled ambition — to have a hit single.

She adds: "Bob Barratt produced the album for me and we worked together very well, but I would like to make a single. At the moment I have a couple of ideas in mind, and maybe if it does happen one side will feature a song and the other side a poem. I see no reason why I shouldn't be able to record a single as well as an album."

Findlay's new role as a talent spotter

FROM PAGE 41

over their management though, he suggested to Veitch and Thomson that they should either leave the band or ask the other members to quit. "They decided to turn professional and took on a new bass player and drummer, but at this point Island Records suddenly decided that it wasn't really interested in the band anymore," Findlay says. "The company was apparently only interested in singles band but they said that in a couple of years time they might reconsider *Cafe Jacques*. However we were not prepared to wait that long."

Other record companies showed an interest in the band — Ken Maliphant of Phonogram suggested that they go into the studios and make some demo tapes, with the agreement that if the company didn't like the results, *Cafe Jacques* could keep the demos. The result was that the band were left with the tapes but no contract. Then Alan Bown, CBS' a&r in Scotland, saw the group in action and immediately recommended that his company should sign them.

Surprisingly it is two years since CBS first showed interest in the group but only now has the first product appeared. The actual recording deal was signed last April. Findlay adds: "One of the problems was finding a suitable producer which turned out to be Rupert Hine. It did mean though that for a long time the group couldn't do anything in the studios which was very frustrating for them. At first with Hine we thought that his ideas might

be too avant-garde for the band, but in fact he was really great, he acted as a sort of psychologist and succeeded in bringing everybody together."

Findlay's own record label is called *Zoom!* "The emergence of companies like Stiff and Chiswick has opened a lot of doors for other people, and I decided to launch *Zoom!* because so many of the local bands in Edinburgh and other parts of Scotland were coming to me and asking if I could do the same for them as I had with *Cafe Jacques*. In some cases they were even asking me before they had managed to get a band together! Our first single did something like 2,000 units and since then I've made a number of signings to the label."

One such signing is *Sale*, described by Findlay as 'a raunchy rock and roll band'. "I went backstage after one of their performances and said that I'd like to make some demos with them and if the results were good then I'd get them issued on an independent label. The band has now changed its name to *Valves* and the first single was issued three weeks ago and has sold 15,000 copies."

Zoom product is distributed by several independents, as well as *Lightning* in London and *Scotia*. In addition, the singles are naturally sold through the Findlay brothers' six retailing outlets.

Bruce Findlay adds: "I suppose that I have got this far because I have a lot of blind faith in my own ability, and also because I have had a lot of good luck."

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TALENTSCENE

Covington: a positive approach to her Virgin singing career

by VAL FALLOON

CONSIDERING THE general and now official recognition of Julie Covington as one of the UK's most exciting musical talents, the reaction of the show business media to the artist has been curiously discouraging. The negative aspects of her career have been well-documented, with her refusal of the leading role in the stage version of *Evita* causing enough shock waves to warrant national coverage. Then the report that there would be no more *Rock Follies* on TV (the second series is now back on the screens) with the decision not to continue wrongly attributed to her alone. There are still grumbles about her non-performance of the *Evita* single *Don't Cry For Me Argentina* (a number one here and a worldwide hit) with the added weight of her recent claim that she would, on reflection, rather not have seen it released at all.

Admittedly, during last year's round of promotion, Miss Covington and the press became increasingly disgruntled with each other. More recently, with most of the record industry assuming that she had a deal somewhere with someone, *Rock Follies* being shelved for the summer because of a union dispute over editing equipment, and the artist's main territory, the theatre, claiming her, things were quiet in the Covington camp.

So it was something of a surprise when she followed up her acceptance of the Britannia Award for most promising new female artist with a preview of her new single, the Alice Cooper song *Only Women Bleed*. She had signed to Virgin in July, but it was only with this performance, followed by the release of the single almost a month afterwards, that it was realised Julie Covington was officially back in the music business.

Now the positive aspects of her career can be chronicled. The single is receiving national airplay and sales indicate chart status is imminent. She is hinting that, following the release of her first Virgin album next year, she might consider a tour.

Her return to the Top 50 stakes has been leisurely and almost by chance. She heard the song on the radio, liked it and discussed its value as a single with Virgin. Then things began to roll. Her producer, Joe Boyd — he has worked with artists like the McGarrigles and John Martin — is now scouting the US for suitable album titles, while Miss Covington does the same at home. And they hope to be in the studios within the next two months. Her signing with Virgin was unpredictable — she rang the company's boss Richard Brandon out of the blue. The deal, too, is unusual, and will amount to three albums next year, or perhaps one next year and two in 1983. Or one every two years. A gem of a deal for an artist who wants to make records but needs the freedom to continue with her successful career as an actress.

Virgin, with its approach — or rather non-approach — to Mike Oldfield (his forthcoming LP will have taken over two years to complete) is rare in the product-hungry record world in agreeing to such deals. Said Branson: "Julie wanted to pursue her acting and musical careers separately. So we tried to work out a deal that would enable her to follow both satisfactorily and not cause one to exclude the other. She didn't want to feel pressurised for product, and I know our approach to Oldfield encouraged her. On the other hand, she was also impressed with our handling of the Sex Pistols. I'm



Julie Covington

delighted we were able to sign her."

Certain artists, he continued, need to work in their own way. "We're dealing with artists, not machines," he added, "and I feel we are fortunate to be dealing with someone who, like Oldfield, is an artist out of the norm. Of all the actresses who might have phoned me up, Julie Covington is the perfect one." Branson pointed out that despite the apparently leisurely approach and the elastic contract, the deal was arranged with the best possible lawyers and every clause gone through carefully. Miss Covington knows exactly what she wants.

The most positive aspect of all this is the fact that Julie Covington is now recording as herself, rather than as an actress. This, she said, was one of the reasons why she is no longer happy about the *Argentina* single.

"Of course I appreciate why record companies need to take single cuts off albums," she said, "but it wasn't me — I was acting the part of Eva Peron. As a song it was meaningless out of context of the whole work. Now, because most people thought I was committed, so I had no offers, I have had the freedom to think carefully and decide for myself if and when I wanted to record again. Once I'd made my mind up I approached Virgin and one other small company and asked if they would be interested."

"The important thing is that I couldn't put myself in the position of having to make one album a year, and then the resulting promotional work because of my acting career." Her immediate commitments are a play titled *Plenty* at the National in January, then Brecht's *Seven Deadly Sins* with the ENO in the summer. The appeal of theatre work to her is based on almost ten years in the profession, after abandoning a teaching career ("I couldn't see myself being able to be responsible for a class full of children — anyway, I failed the finals"). Her credits include television plays, leading theatre roles (such as *Jumpers* at the National) several plays by Howard Schumann, author of *Rock Follies*, along with "musicals" including the *Rocky Horror Show*, *Godspell* and one movie — *The Adventures Of Barry McKenzie* in London.

She takes both careers equally seriously, making all her decisions slowly and carefully. She took a long time to decide that *Argentina* should not have been a single. (Her non-performance of the title at the time of its chart success was, she said, because she was too busy in the theatre.) She took two months to turn down the stage version of *Evita*. She had tea with Harold Prince, the director, before the format was

finalised, and was offered the role the following day. "But there was no pressure on me to make up my mind, and I considered it with exactly the same care that I have always applied to such things throughout my career. I just didn't want to do it." Despite press despair over the news she refuses to see it as a big deal, merely insisting that both aspects of her work must be kept separate, and a career in musicals was not at all what she was after. *Rock Follies* was presumably different, as she plays the role of a singer.

In true theatrical tradition she, among others, was auditioned for the *Evita* recording, which involved going to Lloyd-Webber's flat and listening to him on piano while Tim Rice sang it all the way through. "That album was the hardest thing I've ever done," she said. Apart from session work for several years, Julie Covington has now made albums for five different companies, four of them in the past two years. The *Rock Follies* LPs were with Island and Polydor, *Evita* was on MCA, there is the current Virgin deal and long ago in 1970, an EMI set written by Pete Atkins and Clive James and several singles. Plus the Polydor *Mermaid Frolics* LP (see next page). Having now reached a position of prominence in both her chosen worlds, she is in a position to name her own deals.

However, she dislikes the idea of being offered roles, or deals for that matter, because she is a "name", rather than on the basis of her talent. "It is, I suppose, inevitable," she says sadly. Her unease with the showbiz culture is well known, and despite the fact that no entertainer can be considered an ordinary person, she wishes to be treated as such. Neither is she overawed at the prospect of winning more awards. "If that was all I worked for I would stand still," she affirms. "Winning the Britannia Award was very, very nice." But her vision of success is more idealistic. She does not like the prospect of "stardom", and obviously does not believe that having a Number One Single makes anyone a great artist. "Success, to me, was after the first year of acting when I realised I was making a living from the theatre," she said. "Of course it's good to be recognised and having the critics' vote of approval. But it's important to me to be good at what I'm doing in my own terms. I'm constantly learning, and, I hope, improving."

Her discomfort with stardom and its trappings becomes apparent throughout a conversation. Realising the press would want new interviews Branson invited everyone to tea, and she dealt with them all in one fell swoop. No doubt the idea of a series of one-to-one interviews sent shudders down her spine.

But an event consisting of answering questions in between mouthfuls of meringue and pouring out cups of tea is just as difficult for someone who needs to consider everything carefully, including press questions — especially in view of her past distrust of the media — and who with Virgoan thoroughness insists on having every fact right, every statement presented clearly and logically. She does not like to be pinned down or forced into giving quotable quotes and like many actresses, is not beyond disguising her shyness as artistic temperament.

In answer to the burning question — would she tour? she could not give a final answer, though suggested an anonymous series of dates in small clubs.

"I can't imagine doing a concert TO PAGE 45

TALENTSCENE

Straker tries to cross barriers

FOR THE second time in five years, Peter Straker is attempting a career as a recording artist while also trying to break the apparent taboo which seems to prevent theatre rock translating well from stage to record. Straker, in his own words a product of the Sixties, and who first came to recognition when he was in the West End stage version of Hair, is hoping that the new album he has made for EMI, *This One's On Me*, will finally break down the musical barriers, and finally establish his own name among the general record consumers.

In fact the LP has been produced by Freddie Mercury of Queen and Roy Thomas Baker, two names who alone should guarantee considerable media and general interest in the record. Straker says: "I first met Freddie Mercury a couple of years ago, through a business association I had with John Reid, and I thought that it would be a good idea if we could team together and make an LP. However everytime I asked Mercury, he always pleaded that he was too busy, and it was several months before anything was actually started."

Straker's current association with EMI is also his third attempt at a recording career. He made an album for RCA about five years ago but then opted out of the business, "Because I was frightened about what people expected me to do." Later he had a very brief flirtation with Pye, which spawned only two 'escaped' singles, and once more he decided against a recording career and instead decided to concentrate on his stage career. In 1975 he was one of the attractions at the Edinburgh Festival, and he was invited back to the annual event last

year. "My album is a development of what I try to do onstage. I think everyone expected the album to sound very much like a Queen record, because of Freddie Mercury's involvement, but I think we were all very conscious of the fact that that was the worst thing we could possibly do."

Straker is currently in the throes of making his first major UK tour, a prospect which he admits to being quite frightened about. "I haven't done a tour for a long time and certainly never done anything on this scale. There will be very few special effects however, I want the shows to be pure entertainment without having to resort to a lot of gimmicks. Another major difference with this tour is that previously I have always played very small and intimate venues — for instance, when I was in Edinburgh the first time, I was playing in what is known as a 'fringe theatre', meaning that it is really just outside of the Edinburgh Festival. This time I am playing in some huge auditoriums."

Straker says that he is now taking his recording career very seriously, and he has been pleased with EMI's involvement with *This One's On Me*, and the fact that they give the general impression of being interested in his career. "I think that I am now following a musical path and this is just the start. When we were making the album, our intention was to keep it very simple, and it is a musical statement of where I am now. I like to think that it does have across-the-board appeal."

"I think that maybe a lot of the album's success if it comes will be due to word of mouth, and because people have come along and seen my performance," he adds.

Polydor Frolics with Amnesty charity LP

POLYDOR IS releasing on an album highlights of the 1977 Amnesty International Gala, held at the Mermaid Theatre in London last May. Called the Mermaid Frolics, the cast line-up includes on the musical side, Julie Covington, and classical guitarist John Williams, and the Bowles Brothers Band, and representing comedy, Peter Ustinov, Jonathan Miller, Peter Cooke and John Cleese.

Mermaid Frolics, which will retail at £2.25, is the follow-up to an earlier successful album, *A Poke In*

The Eye, issued via Transatlantic Records. All profits from the new LP will go to Amnesty International, an organisation which fights for the rights of non-violent political prisoners throughout the world, and which was recently awarded the 1977 Nobel Peace Prize. The record has a running time of more than one hour.

Two John Williams' tracks are included, *Sevilla* and *Cavatina*, which is the first time that the classical guitarist has ever recorded live.

The positive Covington

FROM PAGE 44

tour. "I've never performed as me," she said. "I will have to think seriously about that." What about a possible Top Of The Pops appearance? There is a ready-made solution to that dilemma — a Virgin video film of her singing *Only Women Bleed*.

Being a real live rock star would present her with enormous challenge. "It wouldn't necessarily be rock," she says. "Contemporary, yes, perhaps even jazz. Who knows? We have yet to whittle down all the material available into 12 great songs for the album. I can't give any idea of what form a possible concert would take." Having pased stage one of the rock star stakes with

flying colours, she would be a promoter's dream as a concert artist, apart from the ready-made Rock Follies audience who would doubtless troop along to her concerts. All she can say now is that she is prepared to face, when and if the time comes, the demands that a chart album would make on her, compared to the isolated demands of the theatrical world. There are no more interviews or photo sessions planned and for the best part of next year she will be J. Covington, actress. A low key affair by contemporary music standards. But for one tea-time session at least, she was Julie Covington, recording artist, talking to the music press.



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TALENTSCENE

Pierce's Meal Ticket comes at last

by JOHN HAYWARD

FOR MORE than 20 years, Dave Pierce worked at producing the great Jewish-Canadian novel. He knew that to be a great writer he had to see real life, and sought it out with a vengeance all over America and Europe.

It took two decades, six novels and a few plays before he discovered his true calling — composing the short, short story. In between came spells on the Left Bank in Paris, a pilgrimage to Spain to follow the bulls and a vain attempt to canoe from Paris to Pakistan.

The short, short stories he speaks of are the beautifully-crafted lyrics he produces for up-coming band Meal Ticket. At their best, in songs like 'Keepin' The Faith and Last Port Of Call' they are self-contained narratives evoking the atmosphere of fly-blown bars on the Mexican-California border.

Pierce, an imposing six feet five inch man-mountain who affects ten gallon hats and huge lumberjack clothes admits to being 45 and has been in London for 12 years. He was born in Montreal just a few miles away from permanently 39-year-old

writing partner Rick Jones — Meal Ticket's tunesmith and keyboards player.

Strangely the pair did not meet until four years ago, and in between times, Pierce lived the writer's life to the hilt.

"I wanted to be the great Jewish-Canadian novelist, and having decided on my career, I wanted to do all the things that look good on the back covers of books like truck driving, lumberjacking, newspaper reporting and sailing the world single-handed," explained Pierce.

"So I wrote news copy for the Kingston Whig Reporter and drove a furniture truck by day before winning five thousand dollars on a quiz show and buying a ticket for Paris.

"I loved it in Europe. In Canada, if you tell people you are a writer, they ask you what you do for a living. In Europe they want to know about your book and have an interest in the arts in general."

Pierce loves to tell anecdotes of his time in Paris, especially his lunatic bid to canoe to Pakistan. "Me and my pal Pinto bought a kayak and set off for Pakistan," he

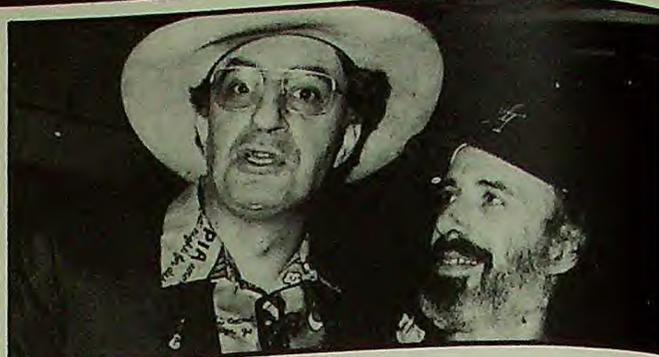
recalled. "After a month of hard paddling we were a 40 minute drive from the centre of the city and our friends used to come out and laugh at us.

"Eventually we hit the mighty river Rhone and got washed all the way to Nice. We set the boat on the first open water we had seen and it immediately filled with water and sank."

Having moved to London, Pierce claims he inherited Rick Jones from a mutual friend. "I had met Rick once or twice through this guy, and when he left the country, he kind of willed him to me as a legacy. After a mutual fencing period it turned out that the sum of our talent was greater than the two individuals, so we decided to team up. Our friend proved absolutely right."

Pierce and Jones first hit the big-time with an ambitious concept called Flash Fearless Versus The Zorg Women Parts Five and Six.

"I was up in Peterborough doing a spell of acting when I heard that Rick and a friend were writing a stage show behind my back. I began to have a go on my own and very quickly drafted out a story line and



Dave Pierce & Meal Ticket's Rick Jones.

guide lyrics. "I had never written a song before, but when the other two saw them, they started jotting down music for the words I had done. We wrote 20 songs together and suddenly we were in songwriting partnership.

"Then we went through all the motions of presenting the show to record companies, publishers and the rest of the industry and had a bite from Chrysalis who bought the idea. So equally suddenly we were not only a team, but in the music business and committed to coming up with songs for Chrysalis every year. Until then I had never considered a career in music, and it sure came late in life."

Chrysalis went on to gather a galaxy of stars to perform the Flash Fearless project, including Alice Cooper and John Entwistle, but the album that resulted proved to be a miss.

"They thought they could cause a stir and sell a lot of records by bringing in big stars instead of letting the concept speak for itself," said Pierce. "I suspect they lost a lot of money on it but they paid for the songs and they took their choice."

In fact Flash Fearless is not dead. The sci-fi extravaganza is currently the subject of considerable interest in theatrical circles and may yet be produced in the West End. Pierce is eyeing up the lead role for himself.

"Flash Fearless was the first time I made any significant money from my writing," admitted Pierce. "After all those years of paying my dues as a novelist — which is never any guarantee of success — I had songs on the market."

"But success brought more problems, because as a creative artist I still had to go out and sell my work for money. I find that undermines my whole moral position, which as an artist of any kind usually means a hatred of any kind of money affairs."

Still under contract to Chrysalis, Pierce and Jones carried on writing. "The door had opened, and we thought we might be able to sell some of our songs. Meanwhile we were going to parties, meeting musicians, and the elements of Meal Ticket were beginning to come together.

"Steve Simpson and Jack Brand were working in an Essex band called Belisha and the Beacons, with whom Rick was sitting in occasionally. Then Willy came around and Ray and Chris wandered in a couple of months later."

All the time Jones and Pierce were writing songs and building up a big portfolio of material. The evolution of Meal Ticket proved to be the perfect line-up for the duo's songs. The group are all in their late-twenties and early-thirties, having been on the road for years, so they all have the musical ability and maturity needed for the occasionally difficult job of interpreting the material.

"Meal Ticket is the best thing to happen to me in 20 years," declared Pierce. "The band needs a continual supply of material and take most of it from us. How much luckier can a writer be? To hear one's work performed by the best musicians after 20 years of rejection is an absolute thrill."

"I don't think we have fully realised the possibilities of the act

either. There are three vocalists of real stature, with the band and there are still many directions to explore. For instance Rick and I write the occasional ladies' love song, but we can't convince any member to sing them."

But it is the narrative song at which Pierce and Jones excel, two of which, Last Port Of Call and Laughing Daughter, appear on the new Three Times A Day album from Meal Ticket.

"In these songs I have finally found a form that I enjoy," said Pierce. "To tell the truth, I'm terrified of going back to the novel form, and I don't think I ever will."

"I think my songs are a lot like the best of the 1940s and early 1950s 'B' movies, which were shot on tiny budgets and were classics of economy. As soon as the director tried to get flashy, the whole film lost its pace and charm."

"I try to do the same thing with my writing. I find a story and try to tell it as succinctly as possible, rather like the skill a newspaper reporter employs. But I don't think my lyrics are poetry, because I can't even write bad poetry."

But in current rock and pop, the narrative song is a neglected form, and Pierce's material is hardly the stuff of the classic three-minute single.

"I don't know much about that side of the business," he replied. "I have finally become a story teller in song, but I honestly don't know what the market is like for my material. Frankly, I don't think I could write a three-minute pop single if I tried."

"But it was encouraging to see Meal Ticket in France where the story songs went down if anything better than they do here."

"With Meal Ticket I think the set works best with a seated audience, but remember the band started 18 months ago at the Nashville and we have packed them in at the Marquee and been well received."

After living in London for 12 years, Pierce is still writing songs about the America he loves. The sometimes sleazy but always romantic 'B' movie life portrayed in Pierce's songs shows that his inspiration is not running out.

"If you are looking for a line or some emotional colouration for a song, it is an even bet that it will be an American place name or idiom that fits the bill for a rock song, he explained.

"My songs are romances rather than real life. Think of Sacramento. There are all sorts of association with that place built up in Western movies and stories which a British town like Luton simply does not have. English subjects are just a little too gritty and real, whereas my songs are an escape or a kind of wish fulfillment — real life coloured with romance."

Pierce has experienced a dramatic change in his life at an age when most people have settled down into middle age, but he is finding ever greater stimulation from the music business, to the extent of trucking off to Glasgow with Meal Ticket for the sheer enjoyment of the journey.

"I would like to express my gratitude to the band for allowing me to make this change in my life. I'm doing a lot of different things and mixing in different circles. It's all good material for a writer."

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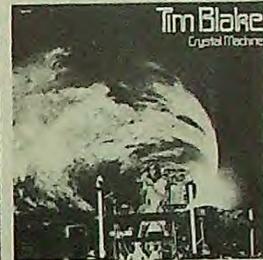
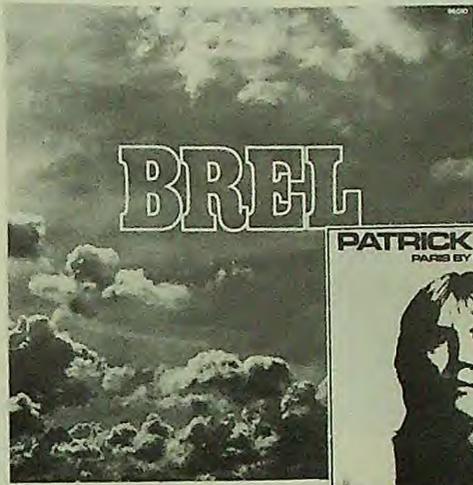
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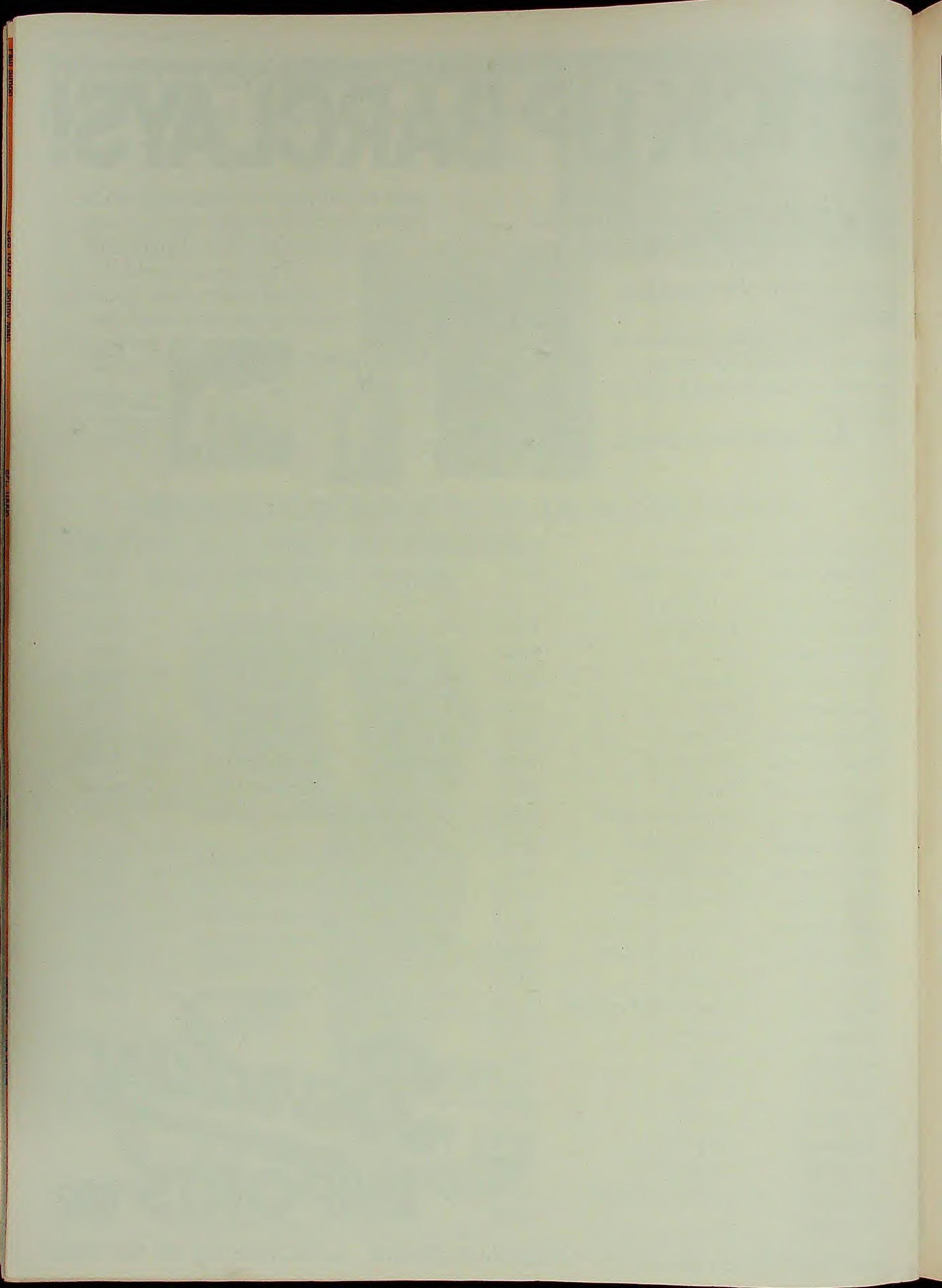
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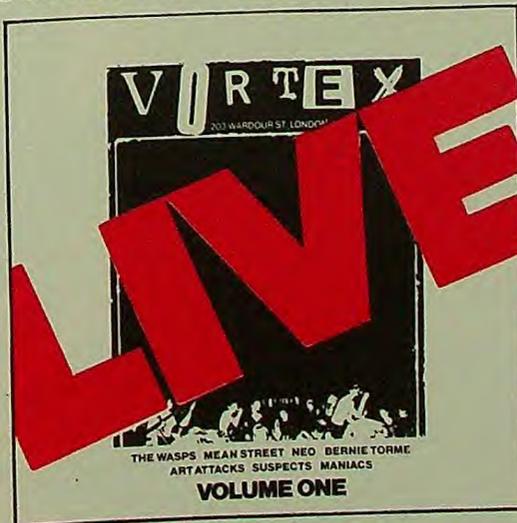


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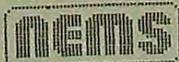
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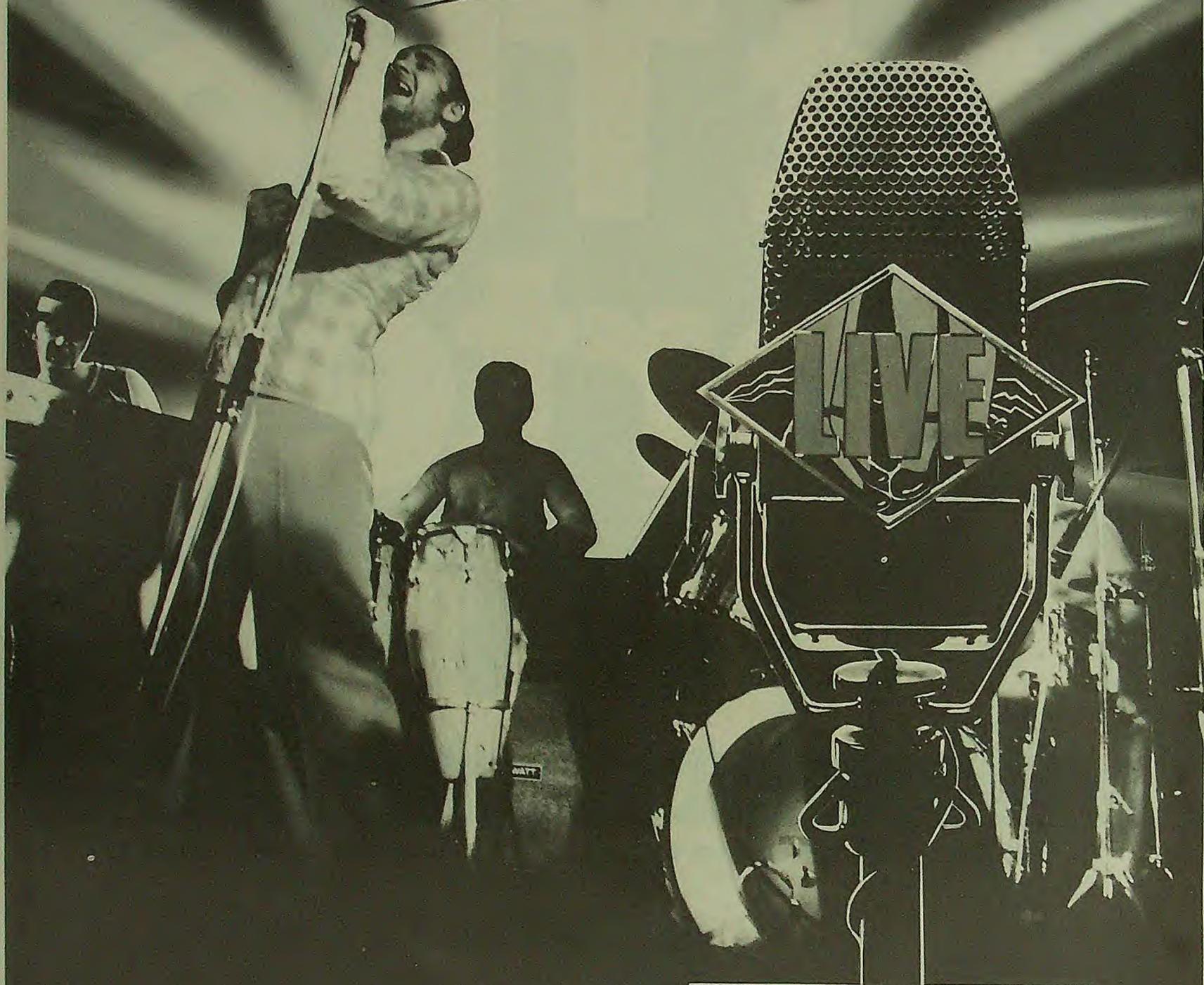
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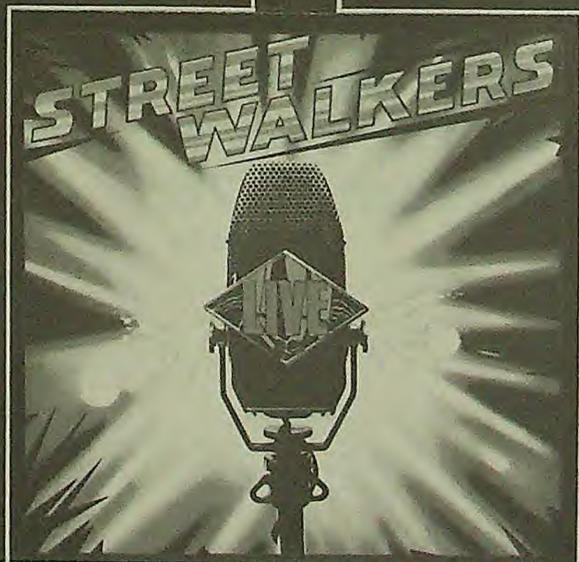


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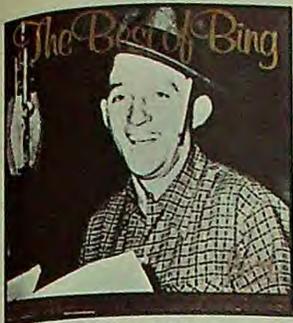
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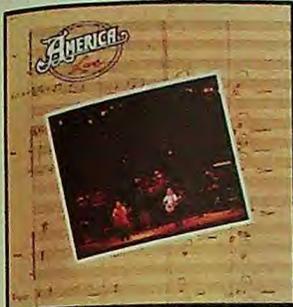
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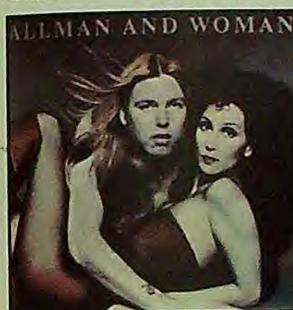
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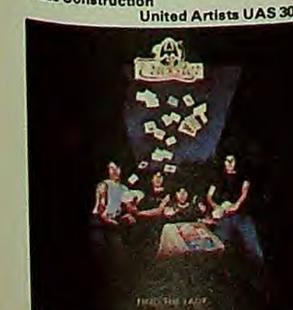
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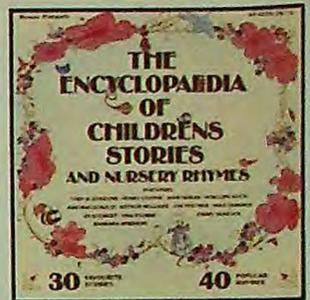
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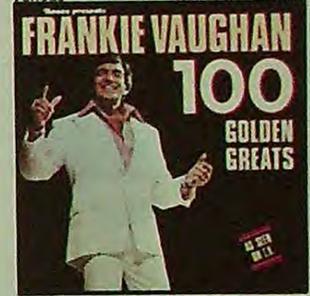
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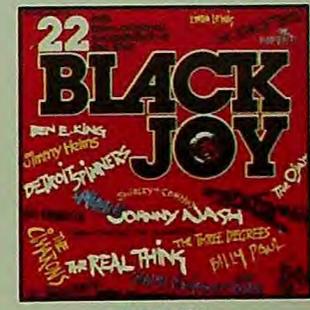
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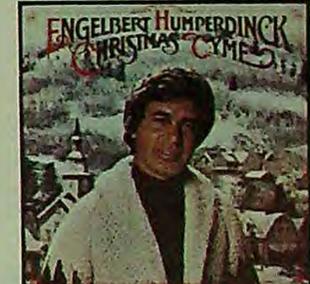
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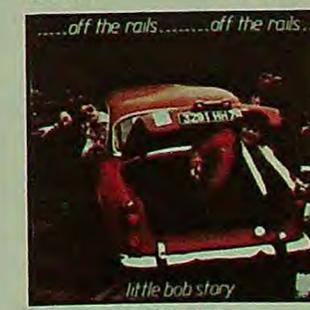
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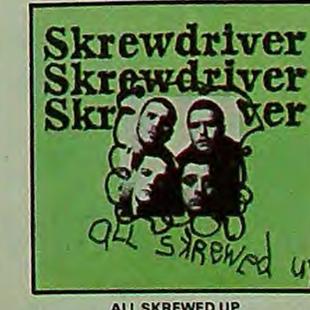
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THE DEVIL IN ME
Thelma Houston
STML 12075 (TC-STML 12075)

IT ALL COMES OUT IN MY SONG
Jerry Butler
STML 12073 (TC-STML 12073)

TURNIN' ON
High Inergy
STML 12074

ANTHOLOGY
Stevie Wonder
M9 804 (TC-MLL 804)

22 MONUMENT (CBS)
LOVE IS JUST A GAME
Larry Gatlin
MNT 82382

23 ONE-UP (EMI)
GLAD TIDINGS (MRS MILLS' CHRISTMAS PARTY)
Mrs. Mills
OU 2197 (TC-OU 2197)

24 PARLOPHONE (EMI)
LOVE SONGS
Beatles
PCS P 721 (TC2-PCSP 721)

25 PHILADELPHIA (CBS)
ONLY THE STRONG SURVIVE
Billy Paul
PIR 82236

PHILADELPHIA GOLD
Various
PIR 86049

26 PURPLE (EMI)
POWERHOUSE
Deep Purple
TPS 3510 (TC-TPS 3510)

27 PVK (PRESIDENT)
FREDDIE STARR
Freddie Starr
SPVK 004

28 RHAPSODY (PRESIDENT)
DISCO DANCING
Various
RHAS 9012

HITS & PIECES VOL. 1
Various
RHAS 9104

HITS & PIECES VOL. 2
Various
RHAS 9105

SHOUT SHOUT (KNOCK OUT)
Various
RHAS 9016

SOFTLY SOFTLY
Ruby Murray
RHAS 9018

NORTHERN LIGHTS VOL. 1
Various
RHAS 9020

NORTHERN LIGHTS VOL. 2
Various
RHAS 9021

29 SONET
I REMEMBER ELVIS PRESLEY
Danny Mirror
SNTF 571

30 STUDIO TWO (EMI)
DOWN MEXICO WAY
Pepe Jaramillo
TWOX 1067 (TC-TWOX 1067)

31 TOPIC
IRISH TRADITIONAL FLUTE SOLOS & BAND MUSIC FROM KERRY &

TIPPERARY
Billy Clifford
SHREDS AND PATCHES
John Kirkpatrick & Sue Harris
12TS355

MUSIC FROM SLIABH LUACHRA VOL. 6
Jackie Daly
12TS356

32 UNITED ARTISTS
SHIRLEY BASSEY BY REQUEST
Shirley Bassey
UAS 30141

JOE BUSKIN CELEBRATES A HUNDRED YEARS OF RECORDED SOUND
Joe Buskin
UAG 30142

33 WORLD RECORDS (EMI)
THE GOLDEN AGE OF BRITISH DANCE BANDS, VIVIAN ELLIS 1926-37
The Great British Dance Bands
STREAMLINE/JILL DARLING
Original London Cast Recordings
SH 263

CLASSICAL LISTING

1 H.M.V. (EMI)
THE MARIA CALLAS ALBUM
Maria Callas/Various
SLS 5104 (TC-SLS 5104)

EDWARD HEATH - MUSIC, A JOY FOR LIFE
Various Soloists, Choirs, Orchestra & Conductors
SLS 5101

THE JOY OF CHRISTMAS
Geoffrey Mitchell Choir/English Chamber Orchestra/Edward Heath
CSD 3784

A RECORD OF SINGING
Various
RLS 724

SCRIABIN: PIANO SONATAS NO. 1 IN F MINOR, OP. 6
NO. 3 IN F SHARP MINOR, OP. 23
Lazar Berman
ASD 3396

VIVALDI (ED. MALIPIERO):
MAGNIFICAT & GLORIA
Teresa Berganza/Lucia Valentini-Terrani/New Philharmonia Chorus/New Philharmonia Orchestra/Riccardo Muti
ASD 3418 (TC-ASD 3418)

2 WORLD RECORDS
THE ART OF TIANA LEMNITZ
Tiana Lemnitz/Various
SHB 47

SCHUBERT: QUINTET IN C, OP. 163
The Lansdowne String Quartet/Amaryllis Fleming
WRS 1005



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DAVE MASON
ABE 12009



THE POINTER SISTERS
ABE 12012



ACE
ANE 12005



JOE WALSH
ABE 12002



POCO
ABE 12011



ALICE COOPER
ANE 12001



STEPPENWOLF
ABE 12008



ISAAC HAYES
ABE 12007

ALBUM REVIEWS

POPULAR

THE COMMODORES

Live! Motown TMSF 6007. Producers: James Carmichael & The Commodores. This 2LP pack was recorded during the band's recent US tour, but as that followed appearances in Britain, this souvenir will mean something to buyers here. Contents are well-recorded and produced, while the Commodores' dynamic stage show and creative electricity jump out of the grooves — particularly Lionel Richie's lead vocals. Tracks include the sextet's recent hits, Easy and Brick House/Sweet Love, plus I Feel Sanctified, Just To Be Close To You and Slippery When Wet, making up running time of 73 minutes-plus. Bonus is a bouncy studio-recorded cut, Too Hot Ta Trot. Dealers: fans will want to be reminded of the Commodores' UK concerts, and Motown is taking commercial time on radio, so stock and display this one.

STEVIE WONDER

Anthology. Motown M9-804A3. Three years after its original release date comes this 3LP, 40-track documentation of Wonder's astonishing musical career development from 1962 to 1971. Over one dozen of his UK hits are here — including top 20 entries Upright, Blowin' In The Wind, I Was Made To Love Her, For Once In My Life, I Don't Know Why, My Cherie Amour, Yester-Me, Yester-You, Yesterday, Never Had A Dream Come True and If You Really Love Me — plus two unissued tracks, an uninspired If I Ruled The World from 1969) and a more Motownesque Until You Come Back To Me (1967). Stevie's even here as Eivets Rednow, blowing harmonica on Alfie. Dealers: reasonable price (£6.99) and attractive packaging (which runs to a 12-page colour booklet) augments the contents' appeal to make this a stock must for Christmas.

BERT WEEDON

Let The Good Times Roll. Warwick WW5035. Producer: Chris Harding. Will lightning strike twice? Here the veteran guitarist performs eight medleys featuring pop tunes, oldies, singalong numbers, country, rock & roll, honky tonk and m-o-r selections, occasionally backed up by percussion, keyboards, brass and vocals. Party time fun, and well-timed for Christmas. Dealers: check the tv backing in your area; if there's support, chart sales seem certain.

VARIOUS ARTISTS

Dance Paarrty. Contempo CLP 605. A dynamite disco delivery from the joint resources of Contempo and Atlantic, with little short of one hour's running time. Already-proven favourites like Mass Production's Welcome To Our World, J. J. Barnes' How Long, Ultrafunk's Meat Heat and C. J. & Company's Devil's Gun are segued for maximum dance floor impact. Other acts here are Tamiko Jones, the Armada Orchestra, Slave and the Daniel Jackson Explosion. But the front cover nude photo is awful! Dealers: this LP is a must for your disco clientele.

CROSBY-NASH

Live. Polydor 2310 565. Producers: Graham Nash, David Crosby, Don Gooch & Stephen Barnard. The pair brought their stage show to Britain last year, and this is an enjoyable souvenir from them. Nash and Crosby work well on solo numbers, but better in harmony, as a reading of CSN&Y's Deja Vu proves here. Other titles include Immigration Man, I Used To Be A King, Page 43 and Leeshore, but where are show highlights like

Cathedral and Chicago? Dealers: there are still plenty of fans of both these artists, though the gap between the UK concerts and this LP (which was made in the US) has been wide.

HAROLD MELVIN & THE BLUENOTES

Don't Leave Me This Way. Embassy 31600. Mid-price compilation drawn from the Philly act's various past albums, this 10-tracker includes their chart entries, Don't Leave Me This Way and Where Are All My Friends, plus the current noisemaker for Dee Dee Sharp Gamble, Nobody Could Ever Take Your Place. Lead singer Teddy Pendergrass, featured here, has now gone solo, and Melvin and the rest gone to ABC, but this should not hinder sales. Dealers: mid-price soul releases are rare, so this is a worthwhile stock item.

THELMA HOUSTON

The Devil In Me. Motown STML 12075. Houston became a UK chart name earlier this year with Don't Leave Me This Way, but failed to follow it up. This album features fine vocals, excellent songs, fine arrangements and plenty of variety, but is likely to sell only to Motown and disco buyers, unless she delivers another hit. Best tracks are Houston's current 45, I'm Here Again, and a couple of ballads, Memories and Your Eyes. Dealers: first division soul in terms of performance, this, but probably second in terms of sales prospects.

SANDIE SHAW

The Sandle Shaw File. Pye FILD 007. While it is good to see some of Sandie Shaw's early recordings back in catalogue — and many of them making their first appearance ever on an album — this double set has some strange omissions. Reputedly documenting the career of one of Britain's most popular female pop singers of the Sixties, it is puzzling to see such hits as Monsieur Dupont, Tonight In Tokyo, Think It All Over and You've Not Changed omitted, as indeed is her first ever record, As Long As You're Happy Baby. On the other hand, tracks like Girl Don't Come, I'll Stop At Nothing, Think Sometimes About Me, Nothing Comes Easy, Puppet On A String and (There's) Always Something There To Remind Me are reminders of Sandie Shaw's golden years, and should stimulate sales considerably.

LOVIN' SPOONFUL

Lovin' Spoonful. The File Series. Pye FILD 009/1. Compiler: John Tobler. A welcome addition to Pye's 2LP File series, and probably the definitive collection of Spoonful's greatest hits from the Sixties. The packaging and extensive liner notes, coupled with a chart that shows when all the recordings were in the US charts, and what position they reached, should attract interest from those aficionados of the sadly-defunct band. Titles include Daydream, Summer In The City, Nashville Cats, Rain On The Roof, Coconut Grove, Darlin' Be Home Soon and Blues In The Bottle, which are all guaranteed to aid sales.

GLORIA GAYNOR

The Best of Gloria Gaynor. Polydor Super 2391 312. Producers: Various. Only a couple of hits here in the UK, so far as actual chart placings are concerned, but Gloria Gaynor has always enjoyed considerable popularity in the discos and this is a fine collection of her best titles. The set includes of course Never Can Say Goodbye, Reach Out (I'll Be There), Honey Bee and How High The Moon, along with disco versions of Dionne Warwick's old hit, Walk On By, Cole Porter's I've Got You Under My Skin, Casanova Brown and If You Want It Do It Yourself. A party album essentially.

GERRY AND THE PACEMAKERS

Best Of. EMI NUT 10. Producer: George Martin. A mighty slice of nostalgia from the glorious days of Merseybeat, when the group's first three singles, How Do You Do It, I Like It and You'll Never Walk Alone created history but all hitting number one in 1963, with the latter of course becoming the national anthem of soccer fans. The group unfortunately lacked staying power and faded from the charts by 1965, but deserve the retrospective compliment. Gerry Marsden's own compositions Ferry Across The Mersey and Don't Let The Sun Catch You Crying still possess a husky charm and elsewhere the band turns in some of those r&b standards that formed the bedrock of the Liverpool sound.

DENIECE WILLIAMS

Song Bird. CBS 86046. Producer: Maurice White. Earlier in the year the Nicey album established Deniece Williams as one of the most significant female stylists to come along in years, thanks to fine songs and arrangements to frame her elastic vocal range. Unfortunately the standard has not been maintained — with the notable exception of the soaring vocal gymnastics of Baby Baby My Love's All For You, her new single. The trouble is the songs are hardly memorable, and occasionally employ an awkward metre that does not enhance their appeal. She has maintained her status with some good-singles and recent concerts, but this collection won't do much to improve her reputation.

CISSY HOUSTON

Cissy Houston. Private Stock PVL 1030. Producer: Michael Zager. One of the underrated voices of soul, Houston sings like an intense Dionne Warwick, to whom she's related. The settings here are rather bland, but the voice commands attention, especially on material like Tomorrow, Love Is Something That Leads You and, with the Voices Of Hope, Your Song. Other cuts include He Ain't Heavy, He's My Brother and Houston's current single, Morning Much Better. Dealers: the name is unfamiliar to all but dedicated Sixties soul fans, but the quality is here. Private Stock may bring the singer over in the New Year for promotion.

THE FOUR TOPS

The Show Must Go On. ABC ABCL 5223. Producer: Lawrence Payton. Maintaining the Detroit connection with musical contributions from George Bohannon, McKinley Jackson, Gil Askey, Ronnie McNeir and Carolyn Franklin, the Tops turn in another package of upbeat and mellow numbers, including their last 45, the title track. The quartet continues in good voice, particularly on I Can't Live Without You and Save It For A Rainy Day. Dealers: the Tops have just toured, and they have a new 45, For Your Love, which could be a major hit.

CAFE JACQUES

Round The Back. Epic EPC 82315. Producer: Rupert Hine. Cafe Jacques from Edinburgh are as bright a new prospect as has arrived on the UK scene this year. In the midst of the violence of the new wave, this four-piece has an ability to impinge on aural consciousness by subtle means rather than by sheer brute force. They concentrate on elegant, often romantic melodies with carefully planned vocal and instrumental arrangements which enhance them to perfection. There's a marvellous song called Eberhehl which captures all the strong points of the band, but Meaningless and Sands Of Singapore are almost as fine. There's no easy way to the top for a band like this, but real talent is rarely denied and Cafe Jacques must surely make it in due course.

JOHNNY NASH

Johnny Nash Collection. Epic EPC 1008. Well, it makes a change from the Greatest Hits tag. But a selection of songs by any other name sound just as sweet and Nash is as good as there is when it comes to soothing, quality pop. This album combines some of his lightly reggae-influenced songs like I Can See Clearly, Birds Of A Feather, Tears On My Pillow and Guava Jelly with those insidious recreations of golden oldies among them Wonderful World, Cupid, Dream Lover and Halfway To Paradise. Offering 20 tracks, it is the kind of classy pop album that would rate a chart tip if Nash was a hotter prospect on singles these days.

CHRIS FARLOWE & THE THUNDERBIRDS

Chris Farlowe & The Thunderbirds. Charly CR 30021. Producer: Mike Collier. These early recordings from throaty Farlowe and his backup Thunderbirds (which included Dave Greenlade on keyboards, Albert Lee on guitar and Carl Palmer on drums) should appeal to rock collectors and British blues archivists. Among the numbers featured are a smokey two-part Stormy Monday Blues, a bluesy What You Gonna Do and Just A Dream, plus a couple of curiously pop-flavoured items which seem rather out of place here, Girl Trouble and I Remember. Dealers: one for the history racks.

ULTRAFUNK

Meat Heat. Contempo CLP 601. The band comprises some of Britain's best session musicians, but here they are simply going through the (predominantly instrumental) disco motions. Lowpoints are a tuneless title track and a CTI-derived workout of the old standard, Temptation; highpoints are an atmospheric Car Wash item, Sunrise, and an upbeat Gotham City Boogie. Dealers: club-goers may show some interest in this, but don't expect too much.

MISCELLANEOUS

SALVATION ARMY

The Salvation Army By Request. Warwick WW 5038. A new concept for a TV album and a very appropriate one as during 1978 the Salvation Army celebrates 100 years of music. The Hendon Band provides 22 songs which have become closely linked with the Sally Army including On Parade, Jesus Loves Me, Amazing Grace, Morning Has Broken, The Old Rugged Cross and Go Tell It To The Mountain. Perhaps, on the surface, an album which will have restricted appeal but it could yet provide MSD with one of its biggest sellers yet.

TOMBAKER

Journey To The Centre Of The Earth. Argo ZSW 565/6. Producer: Don Norman. Tom Baker, known to millions of TV fans as the latest Doctor Who, reads excerpts from Jules Verne's classic novel, to an accompaniment of special effects and music provided by Kenny Clayton. It's a 2LP set which will obviously have Christmas appeal, and these kind of records tend to have a long-lasting life anyway. A good record to keep the kids quiet for a couple of hours — and which adults will undoubtedly enjoy too.

BERNARD CRIBBINS

Arabel's Raven. BBC Records REC 292. Bernard Cribbins tells the story about Arabel Jones and her pet raven Mortimer, which he first told on the children's television programme, Jackanory. Cribbins has made more appearances on the TV show than anyone else, so he obviously has quite a following amongst the youngsters, which must be reflected by good Christmas sales here.

COUNTRY

TAMMY WYNETTE

20 Country Classics. Warwick PR5040. Track listing of this tv-backed package suggests that it is designed to appeal beyond the usual country market, for perennials like Gentle On My Mind, Ode To Billy Joe, Help Me Make It Through The Night and Almost Persuaded are as much in evidence here as Wynette's own hits, such as Stand By Your Man, D-i-v-o-r-c-e and Your Good Girl's Gonna Go Bad. Many call her the Queen of Nashville, anyway, and her passionate vocals and song sentimentality — sample No Charge or Kids Say The Darndest Things — have plenty of wide appeal. Dealers: check out the tv support in your area, and stock accordingly.

VARIOUS

Country Boys Meets Country Girl. Warwick PR5039. And some of the country boys here and rather surprising choices — Frankie Laine, Johnny Mathis and Andy Williams join forces with rather more predictable country singers like Charlie Rich and Johnny Cash, to do battle with the ladies who include Tammy Wynette, Lynn Anderson and Tanya Tucker. The songs are all well known, Stand By Your Man, Rose Garden, Waterloo (not the Abba version), For The Good Times and Ring Of Fire, and with tv exposure this album should find its niche. Maybe not a chart item though with all the other tv-promoted records about.

DOLLY PARTON

Country Sweet. Elektra K XXXXX. Producers: Jim & David Malloy. Hot on the heels of Parton's UK promotion visit comes this pleasant album, which is closer to mainstream country than her Danger Of A Stranger hit. The songs and stylings are in familiar mould, therefore, including the usual dash of country cynicism in Standard Lie Number One. Parton's voice is light-weight but attractive, and her own writing (three numbers here) certainly worth watching. Her revival of Burl Ives' Little Bitty Tear might make a single, WEA. Dealers: Parton has just scored a modest hit, and c&w fans will undoubtedly want to know about this LP.

MOE BANDY

Cowboys Ain't Supposed To Cry. CBS 82295. Producer: Ray Baker. Moe Bandy's music is in the mainstream of Texas country, and as such tends to the conservative. That's no criticism, because in many ways Bandy's qualities as a singer are derived from the strengths of the idiom; the strong narrative content of the songs, the clearness of the lyrics and strong instrumental backing. It's a simple form, but done well can be very pleasant. The songs are strong on this album, and the band is good, and there's the added bonus of vocal backing from the excellent Jordanaires to flesh out the nasal West Texas and Panhandle vowels and steel guitar. Each song's title is the chorus line, and that indicates the range of material — all heart break songs, and all very likely to hook the dedicated country fan. Not much crossover potential.

MIKE GRAHAM

People Music. MAM MAME 3004. Producers: Bill Hall, Mike Graham, Frank Barber. Debut UK album from a Canadian country artist with a good record in his own country. All but two of the ten titles are self-penned, including his Canadian hit Shadow Of A Man, which unfortunately results in a samey sound throughout. Graham has a firm, reassuring voice akin to Don Williams which would do justice to much better material than is here. He is also let down by a poorly produced sleeve which lacks both style and information. No real crossover potential here but a little exposure could help a few copies from the shelves.

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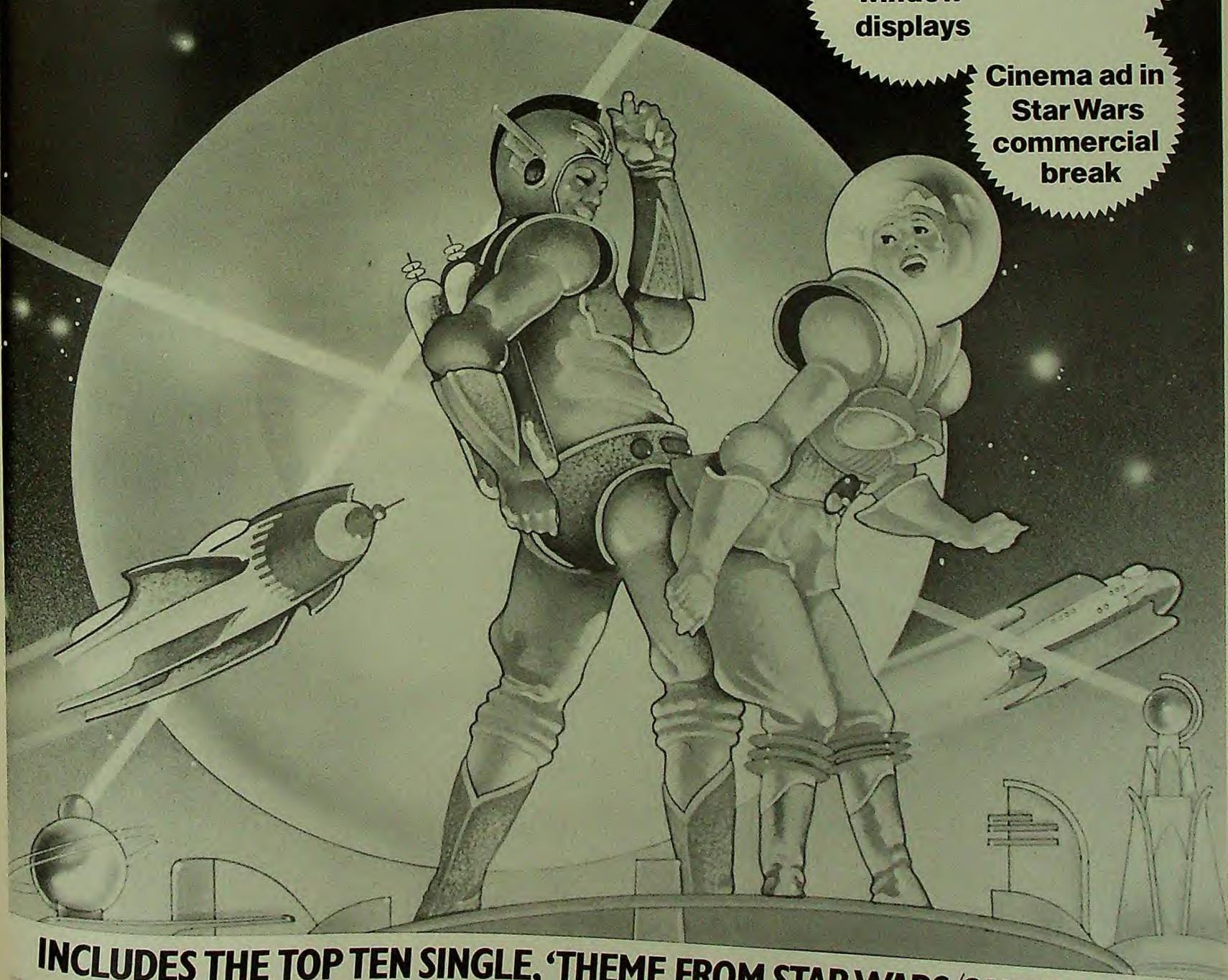
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- 17th REDCAR Coatham Bowl
- 18th REDCAR Coatham Bowl



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DISCOS

DISCO TOP 40

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

- 1 (9) SAN FRANCISCO, Village People (DJM DJS 10817)
- 2 (26) DANCE DANCE DANCE, Chic (Atlantic K 11038)
- 3 (2) DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Philips 6042325)
- 4 (8) GETTIN' READY FOR LOVE, Diana Ross (Motown TMG 1090)
- 5 (3) DISCOBEATLEMANIA, DBM (Atlantic K 11027, 12in)
- 6 (5) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 7 (4) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 8 (31) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 9 (12) RUMOUR HAS IT/etc, Donna Summer (Casablanca CALD 5003, LP)
- 10 (1) BOOGIE ON UP, Rokotto (State STAT 62, 12in)
- 11 (-) UNLIMITED CITATIONS, Cafe Creme (Harvest HAR 5143)
- 12 (30) FFUN, ConFunkShun (Mercury 6167597)
- 13 (20) GET YOUR BOOM BOOM, La Pamplemousse (Barclay BAR 702)
- 14 (34) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 15 (14) HOLD TIGHT/TURN THE BEAT AROUND, Vicki Sue Robinson (RCA PC 1029, 12in)
- 16 (6) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 17 (19) BRICK HOUSE, Commodores (Motown TMG 1086)
- 18 (36) JAMMING, Bob Marley & The Wailers (Island WIP 6410)
- 19 (-) SAY YOU WILL/FUNK SURGEON, Eddie Henderson (Capitol CL 15937)
- 20 (28) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 21 (-) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 22 (-) COCOMOTION, El Coco (AVI 6012, import LP)
- 23 (39) THE BULL, Mike Theodore Orchestra (Atlantic K 11035)
- 24 (40) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
- 25 (13) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 26 (29) CAPTAIN KREMMEN, Kenny Everett (DJM DJS 10810)
- 27 (27) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitefield K 56394, LP)
- 28 (35) I HATE HATE, Danny Williams (Ensign ENY 7)
- 29 (18) ROCKCOLLECTION, Laurent Voulzy (RCA PB 8067)
- 30 (23) (You're) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 31 (-) A WHITER SHADE OF PALE, Procol Harum (Cube BUG 77, 12in)
- 32 (37) KISS ME, George McCrae (TK TKR 6005)
- 33 (-) COME TO AMERICA, Gibson Bros (Polydor 2058938, 12in)
- 34 (-) GALAXY, War (MCA 40820, import)
- 35 (10) I'M HERE AGAIN, Thelma Houston (Motown TMG 1088)
- 36 (-) THE BOYS FROM LIVERPOOL, Silver Convention (Magnet MAG 106)
- 37 (17) RUN BACK, Carl Douglas (Pye 7N 46018)
- 38 (-) LOVE'S UNKIND, Donna Summer (GTO GT 113)
- 39 (-) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103)
- 40 (22) I BELIEVE IN MUSIC/COSMIC LUST, Mass Production (Cotillion K 11021)

Disco Picks

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

- LONG TALL ERNIE & THE SHAKERS Do You Remember (Polydor 2121341) great rock 'n' roll party medley***
- DONNA SUMMER Love's Unkind (GTO GT 113) over-exposed as disco hit LP track***
- DONNA SUMMER I Love You (Casablanca CAN 114) melodic fast thudder***
- THE DROIDS (Do You Have) The Force (Barclay BAR 703) trendy crib***
- MUNICH MACHINE Get On The Funk Train (Oasis 2) solid thumper***
- ROBERTA KELLY Zodiacs (Oasis 3) infectious hustler***
- POINTER SISTERS Having A Party (ABC ABCL 5163, LP) Lenny Williams-type fast swinger**
- PATTI LABELLE Dan Swit Me (Epic EPC 5805) fast funk**
- FATBACK Master Booty (Spring 2066870) monotonous funk**
- ODYSSEY Native New Yorker (RCA PB 1129) cool hustler**
- SYREETA & G.C. CAMERON Let's Make A Deal (Motown TMG 1094) happy romper**
- BOZ SCAGGS Hollywood (CBS 5836) soulful chugger**
- BOBBY PARIS Night Owl/YVONNE BAKER You Didn't Say A Word (London HLU 10553) strong northern soul coupling*
- RAY CHARLES I Can See Clearly Now (London HLU 10554) terrific revival*
- CRUSADERS Put It Where You Want It (ABC ABE 12013) classic jazz-funk 12-inched*
- MILTON WRIGHT The Gallop (Grapevine GRP 103) specialist northern soul*

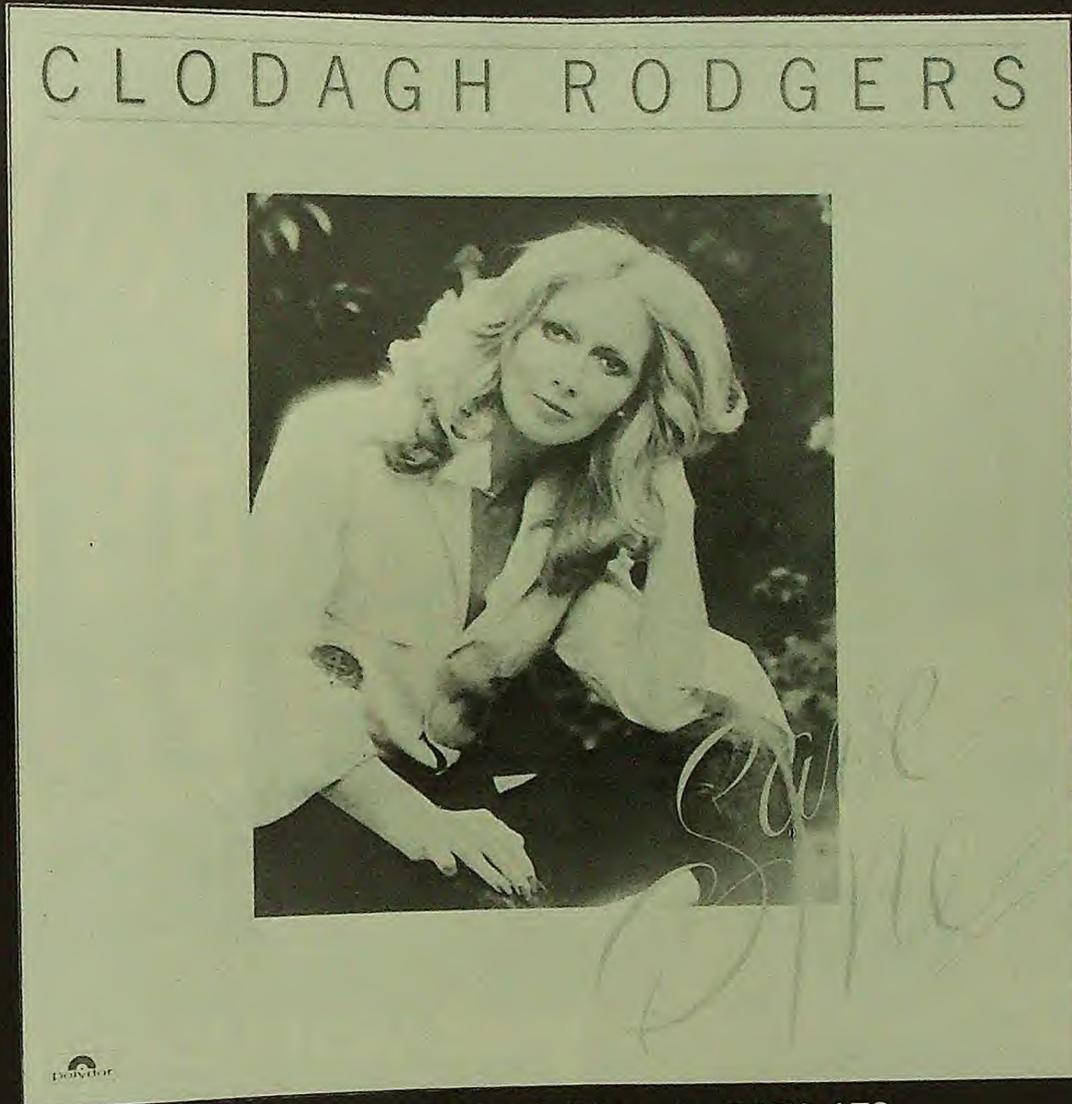
Commentary

by JAMES HAMILTON

It seems some records have more initial appeal for DJs than for their audiences: why else is this chart continually plagued by wildly yo-yoing entries? Titles are enthusiastically charted by DJs who then ignore them the next week, before that original chart place has had time to be maintained by the tardier DJs who only pick up on a record when it's seen to be a (supposed) hit. This week's embarrassing plummets are Thelma Houston (35 from 10), Carl Douglas (37 from 17) and poor Gonzalez's I Haven't Stopped Dancin' Yet (EMI 2706) — no? — from 11 to nowhere (though it still has support). However, a previous sufferer, ConFunkShun jumps from 30 to 12 again, with London/East Anglia/North-East/Wales support ... Chic (2) explodes all over with particular response in London ... other London hits are Roy Ayers (6), La Pamplemousse (13), while London shares Fantastic Four (8) with East Anglia/Merseyside/Wales, Bob Marley (18) with Midlands/South Wales, Mike Theodore (23) with Essex/South Coast/Mersey, Sarr Band (24) with East Anglia/East Midlands, Nite School (25) with Wales especially ... Cafe Creme (11) has Wales/North-East, the latter area being keen on Euro-disco evidently, and responsible for much of Donna Summer's new LP (9), though oddly not the more widely accepted track that's listed ... Amanda Lear (39) has North-East/Midlands, Silver Convention (36) gets general pop venues ... still biggest in SE/NE, Eddie Henderson (19) jumps back with a bang, while monster imports El Coco (22) and War (34) have funky venues up that Eastern Soul strip from London to Newcastle.

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DISCOS

Southern djs go for restraint

by PAUL PHILLIPS

DJ 77, THE contest designed to find Britain's top club dj, rolled southward recently for the London heat and carried on to Southampton last Wednesday (23).

The London heat was held in Rank's recently refurbished — at a cost of some £100,000 — Sundown discotheque in Charing Cross Road and put 13 djs through their paces. Attendance was generally reckoned to be up on all venues except Blackpool although many attendees in London were there on complimentary tickets.

One of the surprises in the overall presentation was the way the djs chose to dress. All were fairly conservative and only one, Bob Willis, would have stood out.

On stage the conservatism continued for the large part with a marked absence of gimmicks and only twelfth man in, Peter Tongue, raised his voice much above talking level. Winner John Mann of Brighton got by on a pleasantly sardonic style of chat although he got little reaction from the dancers.

He was generally considered the best as the judges — James Hamilton of *Record Mirror*, Bob Hart of *The Sun*, contest organiser Douglas Ireland, Theo Loyla of the Disco Jockey Federation and Paul Phillips of *Music Week* — compared notes towards the end of the contest and when points were totted up he emerged a clear winner with 192 points, 10 points ahead of joint second placed Martin Buchanan of Buxted, Surrey and Tony Barnfield of Arrow.

Barnfield was excellent and points up one of the problems in this kind of competition. He was second on around 9.30, long before the dancers



DJ 77 ORGANISER Douglas Ireland (right) looks on as winner John Mann is congratulated by Music Week's Avril Barrow (left) and Louise Fares. The man shaking Mann's hand apparently presented the dj with a solid gold key — but why remains as much a mystery as the man's identity.

were warmed up, and it does him credit that not only did he manage to pull the dancers onto the floor but did it to such effect that he scored enough points to maintain a challenge throughout the contest. Buchanan followed him onto the rostrum and pulled a deserved warm and sustained round of applause from the audience without any prompting from contest host Andy Stinton.

Some djs took risks and paid dearly for it in terms of dancer reaction, one of the categories in the judge's marking. Van Martin made a big hole in his 12 minutes allocation by reading out the Top 20 and lost all his dancers. Two other djs played slow records — Eric Scott played Baby What A Big Surprise by Chicago and the Bee Gees How Deep Is Your Love was the choice of Peter Crossfield — and were forced to watch the dance floor swiftly cleared.

Dancers reactions are a tenuous

guide, however, to how well the dj is doing. Theo Loyla was startled at the lack of reaction to Jam Jam Jam by People's Choice. "If I played this record in my clubs," he said, "the place would be jumping." At the Sundown it kept only one lone dancer and two couples on their feet.

Overall the standard was high although some of the contestants have still not learned the art of microphone usage.

Winner John Mann, who is resident at Dalrymple's London Road, Brighton, opened his act by announcing that up until two weeks previously he had been a stoat breeder and appealed to the audience to be nice to him. In fact he has considerable experience as a dj having worked during last year as a broadcaster with Radio KKCQ in British Columbia, Canada.

However there is apparently some truth in the stoat connection and the full story is promised as part of the ballyhoo for the Brighton final.

Musicians Union—djs row reaches Doncaster hotel

RECENT ACCUSATIONS that the Musician's Union was having a purge on discotheques where live musicians were not employed have now narrowed down to the Doncaster area and one discotheque in particular.

The Danum Hotel in Doncaster was recently approached by the MU with regard to employment of live musicians and subsequently discovered that the Hotel's discotheque was operating without a PPL licence. The MU reported the Danum to the PPL and steps were taken to ensure that the Hotel was properly licenced.

However, some disagreement arose over the use of live musicians and the result appears to have been all-out war on a matter of principle between the Danum and the MU and the Danum has now closed its discotheque, replacing it with a juke-box, leaving resident dj Stuart Spence short of £60 a week and feeling frustrated.

"Nobody's won anything," Spence told *Music Week*. "The MU hasn't won, the djs haven't won and the juke-box company hasn't gained a lot either."

"The disco room at the Danum is set up in such a way that no band would want to play there, it's just too small. There's seating for 100 people and standing room for a couple of dozen more. A lot of premises around here are like that, just glorified lounge bars with facilities for 80 to 100 people. They couldn't support live bands financially, but the MU is insisting that we hire them and pay them even if the customers don't turn up."

Stuart Spence is the Doncaster representative of the North Midlands Association of Disc Jockeys which held an emergency meeting recently to discuss the situation. Unfortunately the Association seems to have completely mis-interpreted the Union's stand on this issue and, according to a report on the meeting, is under the impression that the Union is asking them to "hand over 50 percent of our business to their members" after which the Union "will keep quiet about the law".

The report further states that it is the Union's intention to close down small establishments which cannot support live musicians leaving only the large concerns able to operate.

London union official Colin Jones told *Music Week*: "This sounds like a totally hysterical document to me. Neither the union nor the PPL can insist that discotheques employ MU members only. But as a condition of issue of a PPL licence they must employ live musicians for a certain part of each week."

"If the djs would organise themselves into a proper federation we could deal with them and discuss these matters properly but they're scattered throughout the country in various small groups."

Alan Hodgson, the MU branch secretary in Doncaster, says he no longer has any contact with the NMADJ. "They wanted me to go along to one of their meetings and explain the law to them but the national office said no. I wrote and explained this to them but the national office said no. I wrote and explained this to them but suggested that perhaps the PPL could send someone along."

However, no-one from any organisation has been along to the NMADJ and this has resulted in feelings of bitterness and the usual extreme reaction of those who feel they are being backed into a corner. The NMADJ report talks of mass unemployment throughout the country in the even of PPL licences

being withheld from premises which refuse to, or cannot support live musicians. It carries on: "We are not only concerned with employment of disc jockeys; we must also consider the jobs of the workers in other fields associated with the business such as management, bar and catering staff, equipment and record manufacturers and retailers."

The report goes on to imply that even if all discotheques began to employ musicians for 50 per cent of their operating time (which the MU would like to see) that the MU could later come back and demand even more time for its members. "Where will their demands end?" it asks. "Already they are trying to dictate the number of musicians to be employed at a venue — a condition not included in the law. Will the next step be a restriction of the type of music?"

The basic misconception in the report is that the MU has any right to dictate terms at all. The only right that the MU has is to report to the PPL any premise which is breaking the terms of the PPL licence. Any further action or restrictions are purely a matter for the PPL and neither the PPL nor the MU has any right to demand that only MU members be employed.

The fact that several of the people involved in this argument are under the impression that the MU can hold sway with the PPL and can insist on MU members only could be due to an excess of zeal on the part of the local union branch.

However, what is certain is that ultimately the union reached agreement with the Danum because the hotel was able to fulfil its live music commitment through its ballroom facility which employs musicians on two to five nights a week between September and March.

Assistant manager of the Danum, John Metcalfe, commented: "We use live musicians in the ballroom during the banquetting season and this was apparently enough to satisfy the union. Unfortunately the PPL wanted guarantees beyond that and Embassy Hotels, part of Allied Breweries which owns the Danum, didn't want to fight it because the Danum is the only one of the chain which has a disco."

Stuart Spence feels that the MU's and PPL's arguments relating to the employment of live musicians as an investment for the future doesn't hold up since most of the working musicians in his area are established professionals. It's a point which will be argued back and fourth for a long time yet.

But where he and the NMADJ do have a point is in their complaint that it is the small premises which will suffer in the end. At least one of the large disco chains which *Music Week* spoke to employs musicians in only half of its clubs and gets by the pressure from the MU and PPL with vague promises of future action and by pointing to its current level of employment.

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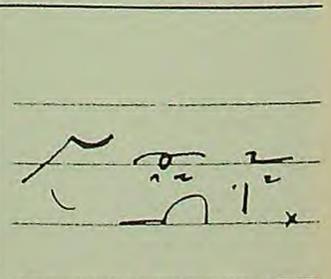
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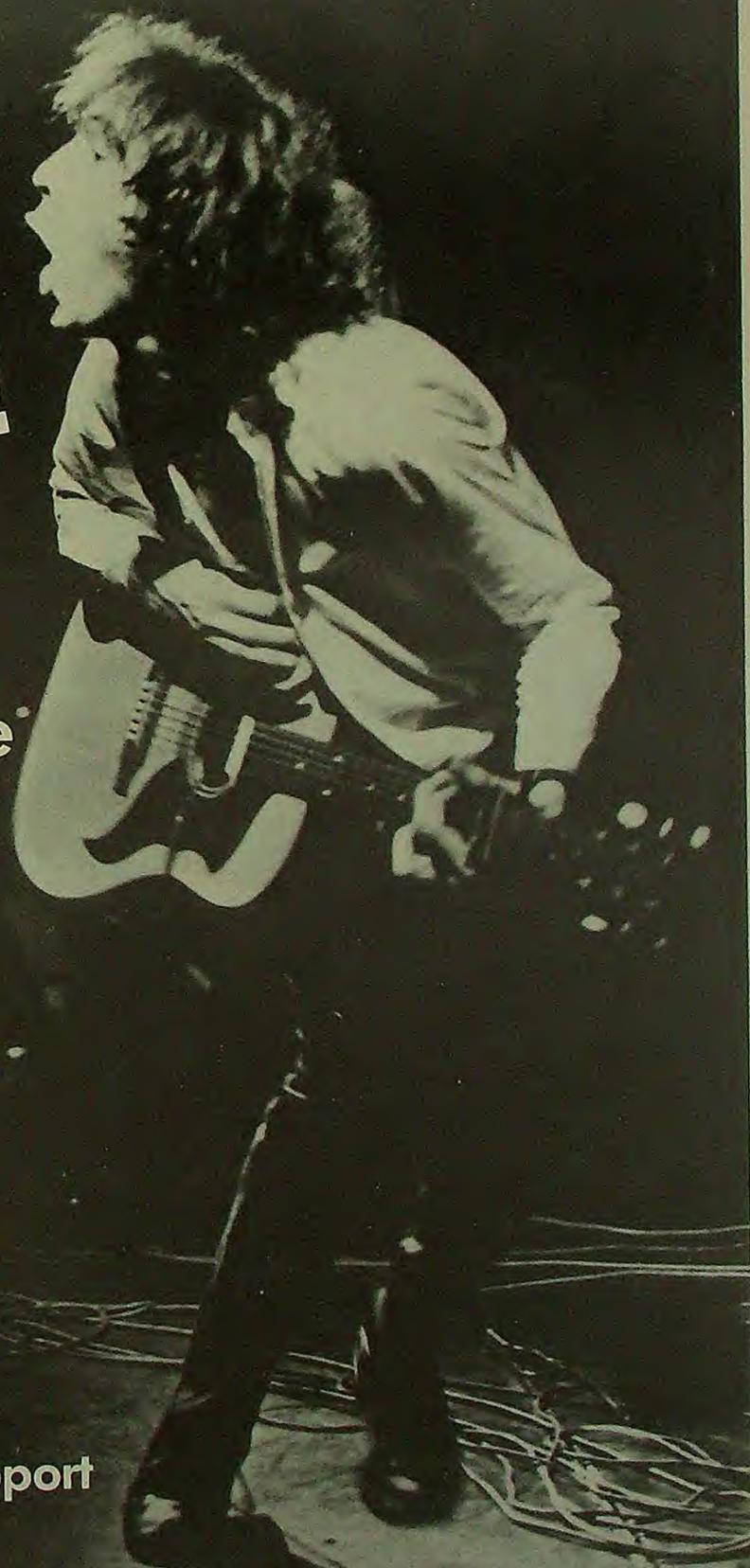
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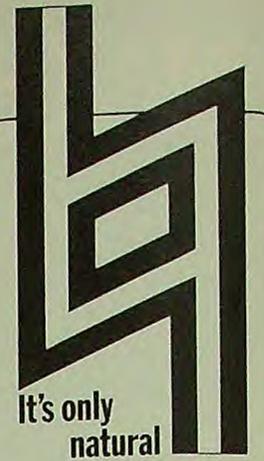
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TOTAL ISSUED

Singles notified by major manufacturers for week ending 2nd December 1977.

	This Week	This Month	This Year
EMI	2 (3)	2 (2)	444 (406)
EMI (LRD)	1 (5)	1 (1)	51 (-)
Decca	1 (1)	1 (1)	92 (128)
Pye	0 (4)	0 (0)	152 (142)
Polydor	0 (4)	0 (0)	231 (237)
CBS	2 (6)	2 (2)	258 (133)
Phono-gram	5 (5)	5 (5)	168 (135)
RCA	1 (4)	1 (1)	157 (248)
WEA	2 (1)	2 (2)	211 (148)
Others	7 (13)	7 (7)	719 (965)
Total	21 (46)	21 (21)	2483 (2693)



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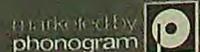
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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING DECEMBER 3

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E November 26)	PROMOTION	COMMENTS by TONY JASPER
MINK DeVILLE Cadillac Walk Capitol CL 15952 (EMI)	NOV 4	Spanish Stroll (20, 1977)	—	Autumn visit by artist. Considerable music paper coverage. Record receiving good airplay. Disc in special bag.	Capitol did not manage a quick follow-up success to Spanish Stroll but this one should place Mink DeVille back in chartland. Very earthy, toe-tapping beat carries Willy DeVille's slightly sinister, vocal tones. Track is from album, Mink DeVille (E-ST 11631)
RIKKI & THE NUMBERS The Heartbreak Kid Rainbow RAIS 1001 (CBS)	NOV 11	None	None	Basic servicing of media with initial good response from a number of commercial stations.	Produced and written by Gary Benson. First single from four seasoned musicians with no relationship to group termed Rikki & The Last Days Of Earth. Single is a grower with lively, infectious beat which has an outside chart chance.
MONTREAL SOUND Musical Creole CR 145 (Creole/CBS)	NOV 11	None	—	Disco attention. Special leaflets listing US area breakouts for media people. Limited 12-ins version at 99p and only from Creole.	Already attracting favourable British reaction. Disc picked up by Creole from US-TK release which has been chart locally in major US cities. Good hit possibilities in this country and again recommend to party disc buyers.
ODYSSEY Native New Yorker RCA PB 1129 (RCA)	NOV 25	None	—	Limited edition of 15,000, 12-ins singles in picture bag. Then reverts to seven-inch. Press ads in <i>Black Echoes</i> , <i>Blues & Soul</i> , <i>Disco International</i> and <i>Black Music</i> .	Two-sisters-and-a-boy trio who manage the combining of Latin, soul and pop. Cut is from US album of group's name (RCA APL 1-2204). Pleasant sound, but lyric complimenting listener as a 'Native New Yorker' obviously doesn't have same warm impact here. All the same, the beat is right, the instrumental backing in current vogue and the two girls sound invigorating on lead vocals.
JULIE COVINGTON Only Women Bleed Virgin VS 196	NOV 11	Don't Cry For Me Argentina (1, 1976).	None	Adverts in trade and consumer music press. Good coverage of disc's release in music papers. Lady's name known from her hit of 1976 and on screen again with the Rock Follies tv series. Disc chosen as Simon Bates, Record of the Week, Radio One. Special record bag.	Although a recording artist previous to Evita album, in many respects this is her 'first' single since being elevated to big time via a record-musical. Song part penned and previously recorded by Alice Cooper. Here given a marvellous treatment, both vocally and in production. A smash hit!
NITE SCHOOL Do You Speak French? Ensign ENY 10 (Phonodisc)	NOV 18	None	None	Disco attention.	A disco-groover which is a must for Christmas record party collectors. Could well chart in pop listings. Attractive riff with catchy vocal line.
VIOLA WILLS Let's Love Now Arista 151 (Phonodisc)	NOV 4	None	—	Available as 12-inch with same label number. Disco attention. Lady recently toured as support to Smokey Robinson.	One of those discs which must be listened to right through — gradually becomes hypnotic. Lady is backed on stage by four of her family of six and she has in past days been associated with Joe Cocker recordings. This is her first single for Arista. A hit with the right kind of airplay but one for disco-party customers without reservation.
THE BABYS Isn't It Time Chrysalis CHS 2173 (Phonodisc)	NOV 11	None	—	Noel Edmonds' Record of the Week, Radio One. Good play from commercial stations and first picked up by Forth as an Add On and by Cherrie McIlwain at Downtown Radio, Belfast.	This should hit the charts in a big way. Cut is from album, Broken Heart. Baby's travelled to America for their success and now with US chart record and good reaction here it seems they will succeed both sides of the Atlantic.
EDDY GRANT Neighbour, Neighbour Ice Ice 1 (Pye)	NOV 11	None	None	Trade press ads.	Cut from album, Message Man (ICEL 1001). Basic reggae beat and single worth self-promotion if store clientele is into this kind of music. Without usual orchestral dressing which accompanies many reggae-style records which from time to time chart, and so unfortunately crossover unlikely. None-the-less a catchy disc which deserves attention. Company also promoting record under original label, Guyana, as 12-inch (Guyana 1-2) and as 7-inch (Guyana 1).
DOOLEY WILSON As Time Goes By United Artists UP 36331 (EMI)	NOV 4	None	—	Trade ads and good radio airplay.	An evergreen favourite, but this version is special, having featured in the Humphrey Bogart-Ingrid Bergman film, Casablanca. UA picked an off beat winner at Christmas 1975 with Laurel & Hardy and is obviously regarded as having similar potential. This should be a Top 50 record.

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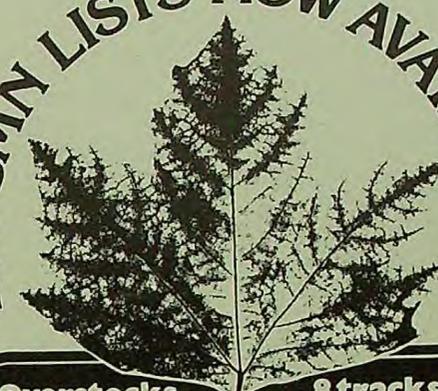
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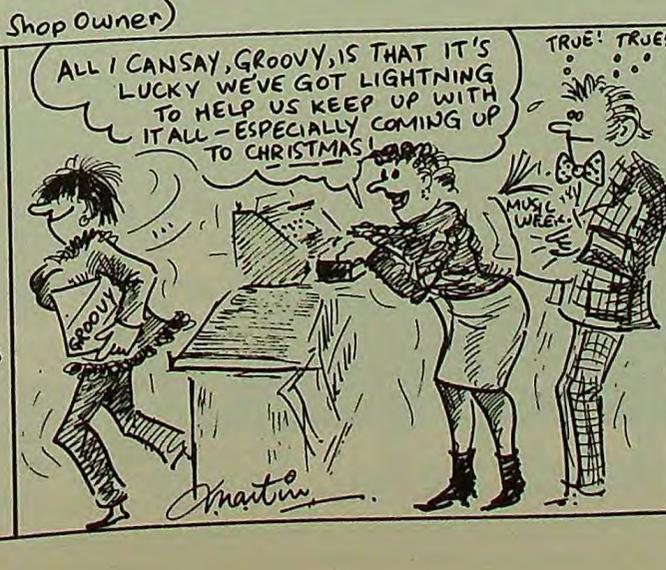
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CHART FOR PERIOD NOV. 12-18

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	5	● THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	31			RED STAR Showaddywaddy	Arista SPARTY 1023 (F)
2	16	2	DISCO FEVER Various	K-Tel NE 1014 (K)	32	32	35	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
3	2	4	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (V)	33	19	6	SOUL CITY Various	K-Tel NE 1003 (K)
4	3	3	● FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	34	28	3	ELVIS IN CONCERT Elvis Presley (Felton Jarvis)	RCA PL 02587 (R)
5	6	2	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 9102 014 (F)	35	33	9	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)
6	5	4	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	36	40	4	STICK TO ME Graham Parker & The Rumour (Nick Lowe)	Vertigo 9102 017 (F)
7	11	4	FEELINGS Various	K-Tel NE 1006 (K)	37			HEART 'N' SOUL Tina Charles	CBS 82180 (C)
8	4	4	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	38	36	10	● SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
9	9	4	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	39	30	4	100 GOLDEN GREATS Frankie Vaughan (Gordon Smith)	Ronco RTDX 2024 (B)
10	7	5	MOONFLOWER Santana	CBS 88272 (C)	40	32	21	◻ BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
11	15	3	30 GOLDEN GREATS Black & White Minstrels With Joe Loss	EMI EMTV 7 (E)	41	31	16	● OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
12	10	11	● 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	42	37	3	LET THERE BE ROCK AC/DC (Vanda & Young)	Atlantic K 60366 (W)
13	8	7	● 40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	43	51	6	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
14	12	41	● RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	44			DARTS Darts	Magnet MAG 5020 (C)
15	17	5	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	45			GOIN' PLACES Jacksons	Epic EPC 86035 (C)
16	14	6	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	45	34	45	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
17	22	8	● GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	47			◻ GREATEST HITS Paul Simon	CBS 10007 (C)
18	20	89	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	48	38	25	◻ EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
19	18	9	● NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	49	35	23	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
20	23	3	◻ ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)	50	44	9	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)
21	13	6	● SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	51		1	● BAD REPUTATION Thin Lizzy	Vertigo 9102 016 (F)
22	54	2	THIS IS THE MODERN WORLD Jam (Vic Smith/Chris Perry)	Polydor 2383 475 (F)	52	41	12	● PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
23	59	2	SLOW HAND Eric Clapton	RSO 2479 201 (F)	53	53	51	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
24	26	2	● ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellote)	Casablanca CALD 5003 (A)	54	39	8	● HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)
25			CRIMINAL RECORD Rick Wakeman	A&M AMLK 64660 (C)	55	46	29	● RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
26	24	7	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)	56	49	49	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
27			LIFE ON THE LINE Eddie & The Hot Rods	Island ILPS 9509 (E)	57	57	2	BLACK JOY Various	Ronco RTL 2025 (B)
28	29	7	◻ ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	58		1	OUT OF THEIR SKULLS The Pirates	Warner Bros. K 56411 (W7)
29	21	18	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	59	42	4	STREET SURVIVORS Lynyrd Skynyrd	MCA MCG 3525 (E)
30	25	52	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	60	55	15	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
ABBA	18, 30	EDDIE & THE HOT	27	MUPPETS	43
AC/DC	42	RODS	27	PARKER, Graham & The Rumour	36
ARMATRADING, Joan	38	ELECTRIC LIGHT ORCHESTRA	8	PIRATES	58
BLACK JOY	57	FEELINGS	7	PRESLEY, Elvis	34, 60
BLACK & WHITE MINSTRELS	11	FLEETWOOD MAC	14	QUEEN	6
BOWIE, David	16	GENESIS	21	RICHARD, Cliff	13
BREAD	1	JACKSONS	45 =	ROLLING STONES	15
CARPENTERS	35	JAM	22	ROSS, Diana & The Supremes	12
CHARLES, Tina	37	JARRE, Jean Michel	41	ROXY MUSIC	20
CLAPTON, Eric	23	JOHN, Elton	17	SANTANA	10
DARTS	44	KNIGHT, Gladys & The Pips	9	STATUS QUO	5
DISCO FEVER	2	LYNYRD SKYNYRD	59	SAYER, Leo	26, 45 =
EAGLES	56, 53	MARLEY, Bob & The Wailers	48	SEX PISTOLS	3
		MATHIS, Johnny	49	SHOWADDYWADDY	31
				SIMON, Paul	47
				SOUL CITY	33
				SOUL, David	52
				SPECTOR, Phil	28
				STAR IS BORN	32
				STEELY DAN	50
				STEWART, Rod	4, 40
				STRANGLERS	19, 55
				SUMMER, Donna	24
				THIN LIZZY	51
				VAUGHAN, Frankie	39
				WAKEMAN, Rick	25
				WHITMAN, Slim	54
				YES	29

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WORKS VOLUME II Emerson, Lake & Palmer	K50422 Atlantic	Atlantic (CW)	OUT OF THEIR SKULLS The Pirates	K56411 Warners	Warners (CW)
LITTLE CRIMINALS Randy Newman	K56404 Warners	Warners (CW)	DECADE Neil Young	K64037 Reprise	Reprise (CW)

ON THE WAY UP



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 MUSIC WEEK, DECEMBER 3

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	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	5	3		MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
£ 2	2	7		WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
£ 3	3	9		ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
£ 4	1	7		NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
£ 5	6	6		HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten
£ 6	4	5		DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy
7	7	5		DADDY COOL	Darts	Magnet MAG 100	Jewel/Big 3	T. Boyce/R. Hartley
£ 8	14	5		I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music
£ 9	13	4		FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde
10	10	6		LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Lem Lubin
£ 11	18	6		EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
12	8	7		2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
13	9	12		YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
14	11	8		SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
£ 15	12	8		YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
16	15	8		NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman
17	16	9		CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A&M AMS 7318	ATV Music	Richard Carpenter
£ 18	22	5		WATCHIN' THE DETECTIVES	Elvis Costello	Stiff BUY 20	Street	Nick Lowe
19	17	6		BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian
£ 20	23	3		MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer Fair Hits	Robert John Lange
£ 21	25	4		LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon
22	21	6		TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
£ 23	49	2		PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most
£ 24	42	2		GOIN' FOR THE ONE	Yes	Atlantic K11047	Topographic/WB Music	Yes
£ 25	50	2		DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards
26	26	5		GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff
£ 27	31	3		GETTIN' READY FOR LOVE	Diana Ross	Motown TMG 1090	Rondor	Richard Perry
£ 28	29	3		WHITE PUNKS ON DOPE	Tubes	A&M AMS 7323	Rondor	Alan Peter Kooper
£ 29	30	4		DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
30	27	8		I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson
31	35	4		GEORGINA BAILEY	Noosha Fox	GTO GT 106	Lazy Lizard/Heath Levy	Kenny Young
£ 32	47	2		L.A. RUN	Carvells	Creole CR143	R.O. Music/Olafsongs	Ron O'Shea/Spook Productions
33	39	3		ONLY THE STRONG SURVIVE	Billy Paul	Philadelphia PIR 5699	Famous Chappell	K. Gamble/L. Huff
34	NEW ENTRY			IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK	Macay/Scott/Wolfe
35	37	3		YOU'RE FABULOUS BABE	Kenny Williams	Decca F 13731	Sparta Florida	Chris Denning
36	NEW ENTRY			LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
37	20	11		LOVE HURTS ETC.	Nazareth	Mountain NAZ 1	Acuff Rose/WB	Manny Charlton
38	24	13		BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
39	34	8		HEROES	David Bowie	RCA PB 1121	Bewley/Fleur/EG	D. Bowie/T. Visconti
40	33	4		BABY BABY MY LOVE IS ALL FOR YOU	Deniece Williams	CBS 5779	Island	M. White/Kalimba Prod.
41	32	4		CAPTAIN KREMMEN	Kenny Everett/Mike Vickers	DJM DJS 10810	Standard	Mike Vickers
£ 42	46	3		YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers	Phil Spector Int. 2010 022	Screen Gems/EMI	Phil Spector
43	41	4		DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda	Philips 6042 325	Carlin	Fauves-Puma Prod.
44	NEW ENTRY			ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood
45	NEW ENTRY			REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett
46	NEW ENTRY			RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson
47	NEW ENTRY			SLIP SLIDIN' AWAY	Paul Simon	CBS 5770	Deshufflin'	Paul Simon/Phil Ramone
48	NEW ENTRY			WHITE CHRISTMAS	Bing Crosby	MCA 111	Chappells	-
49	NEW ENTRY			AS TIME GOES BY	Dooley Wilson	United Artists UP 36331	Chappells	Alan Warner
50	NEW ENTRY			SAN FRANCISCO	Village People	DJM DJS 10817	Scorpio	J. Morali

STAR BREAKERS

JAMMING/PUNKY REGGAE PARTY, Bob Marley & The Wailers, Island WIP 6410
 GET ON THE FUNK TRAIN, Munich Machine, Oasis 2
 MY WAY, Elvis Presley, RCA PB 1165
 WILD YOUTH, Generation X, Chrysalis CHS 2189
 DISCO BEATLEMANIA, DBM, Atlantic K 11027
 I WANNA SEE YOU SOON, Tavares, Capitol CL 15945
 A WHITER SHADE OF PALE, Procol Harum, Cube BUG 77
 UP WITH THE COCK, Judge Dread, Cactus CT 10
 LAY DOWN SALLY, Eric Clapton, RSO 2090 264
 I DON'T WANNA LOSE YOUR LOVE, Emotions, CBS 5819

DISTRIBUTORS A-Z

As Time Goes By 49E
 Baby Baby My Love Is 40C
 All For You 19W
 Black Is Black 38E
 Calling Occupants Of Interplanetary Craft 17C
 Captain Kremmen 41C
 Daddy Cool 7E
 Dance Dance Dance 25W
 Dancin' Party 6F
 Don't It Make My Brown Eyes Blue 29E
 Don't Let Me Be Misunderstood 43F
 Egyptian Reggae 11S
 Floral Dance 9S
 Georgina Bailey 31C
 Gettin' Ready For Love 27E
 Goin' For The One 24W
 Goin' Places 26C
 Heroes 39R
 How Deep Is Your Love 5F
 I Believe You 30C
 It's A Heartache 34R
 I Will 8CR/C
 L.A. Run 32C
 Live In Trouble 10C
 Love Hurts Etc 37F
 Love Of My Life 21C
 Love's Unkind 36C
 Mary Of The Fourth Form 20F
 Mull Of Kintyre/Girls School 1E
 Name Of The Game 4C
 Needles And Pins 16E
 Only The Strong Survive 33C
 Only Women Bleed 44C
 Put Your Love In Me 23E
 Really Free 45F
 Run Back 46A
 Rockin' All Over The World 50C
 San Francisco 30C
 She's Not There 14C
 Slip Slidin' Away 47C
 Turn To Stone 22E
 2.4.6.8 Motorway 12E
 We Are The Champions 2E
 Watchin' The Detectives 18E
 White Christmas 48E
 White Punks On Dope 28C
 Yes Sir I Can Boogie 13R
 You're Fabulous Babe 35S
 You're In My Heart 15W
 You've Lost That Lovin' Feelin' 42F

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TOP WRITERS

1 Paul McCartney/Denny Laine, 2 Freddie Mercury, 3 Fogerty, 4 B. Anderson / B. Ulvaeus / S. Andersson, 5 Bee Gees, 6 Mann/Apple, 7 Blay / Crowe, 8 D. Glasser, 9 Katie Moss, 10 Various, 11 Jonathan Richman, 12 Tom Robinson, 13 Rolf Soja, 14 R. Argent, 15 Rod Stewart, 16 Bono, 17 Klaatu, 18 Elvis Costello, 19 Deutscher / Menke / Billsbury, 20 Celdof, 21 Ben Findon / Mike Myers, 22 Jeff Lynne, 23 D. Brown, 24 Anderson, 25 Lehman / Edwards / Rodgers, 26 K. Gamble/L. Huff, 27 Snow / Golda, 28 Evans / Spooner / Steen, 29 R. Leigh, 30 Dick & Donald Addrisi, 31 Kenny Young / Herbie Armstrong, 32 R. Keith, 33 K. Gamble / L. Huff, 34 Scott/Wolfe, 35 Bob Larimer, 36 D. Summer / Moroder / Bellote, 37 B. Bryant, 38 Wadley / Jayes / Grainger, 39 David Bowie/Brian Eno, 40 V. White/R. Wright, 41 Kenny Everett/Mike Vickers, 42 Spector / Mann / Weil, 43 Benjamin / Marcus / Caldwell, 44 Headburn, 44 Alice Cooper/Dick Wagner, 45 John Otway, 46 S. Elson/D. Stavonson, 47 Paul Simon, 48 Irving Berlin, 49 Harman Humpfeld, 50 K. Belolo/P. Whitehead/P. Hurtt.

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

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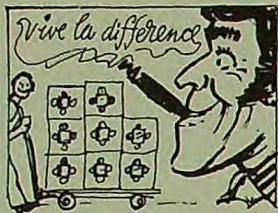
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PERFORMANCE

Darts

GETTING THE punters bopping in the aisles at the Rainbow is one thing; turning an initially cool, conference-minded audience of record and radio business people into a band of ecstatically appreciative banshees is another. Darts, with an act combining style, ability, professionalism and just-barely-controlled lunacy, worked the trick at the Lido de France when they provided the Saturday night cabaret for delegates at the *MW* Broadcasting Forum on Jersey. This nine-piece purveyor of late Seventies doo-wop has a single *Daddy Cool* in the top five, and has just released its first LP on Magnet — which won the band after a very understandable tussle for acquisition of such a collection of well-knowns. The band divides roughly into a front line of ex-Rocky Sharpe members and a back line out of John Dummer Blues Band, with Dummer himself on drums, plus Thump Thompson, bassist — who has played with both — and the skilled young ivories tickler, Hammy Howell, who was in neither, and joined Darts when it was two weeks old after lead vocalist and founder of Darts Den Hegarty heard him at a gig. With such a large line-up the stage possibilities are many and varied, and Darts exploits them all, giving individual members opportunities to headline and change musical style in stunning fashion (and for those who were lightheartedly bludgeoned by Hegarty during his crazy career through the audience in the *I'm Mad* number, that is no metaphor).

With minimal time-wasting on introductions, the band went through a superb set offering everything from the odd belting rock number through a four-voice capella singing, to straight piano boogie from Howell and a hilariously gruesome punk ballad (if the human psyche can encompass such a description) delivered by soprano, sax not vocal, man Horatio Hornblower. With an act which is in the first league both visually and musically Darts should have no trouble keeping its nine talented head-cases, and Magnet, in the style to which everyone could easily become accustomed.

Pleasers

IF EVER a band deserved its warm reception it was the Pleasers. When the Bowles Brothers, scheduled for the Sunday night cabaret, dropped out at short notice Arista marketing manager John Cooper contacted the band in London and arrangements were quickly made to fly them out to Jersey. Despite foul weather they arrived and set up stage as best they could with the equipment available, having been unable to organise transport for their usual stage gear. With much-appreciated help from Darts' roadies the Pleasers were ready to play on time, and gave the assembled media and music cognoscente a hefty reminder that punk lives — but so does beat and harmony. The act suffered from sound problems, but these were not bad enough to hide the fact that it is a vocal group which, as the cliché goes, could go far. While the idea that these four long-limbed young chaps in matching suits and ties making happy music with the quaintly passé combination of two guitars, bass and drums — are imitating the Beatles does not survive past the stage of idle musing, they do have the same line-up of instruments, and the act is redolent of the Sixties beat boom. This apparent piece of courageous dyke mending in the path of a tidal wave of public favour for raucous, loud and belligerent rock was in fact simple practicality. The band had originally been quite heavy, but the need to have a stage act which could move itself around quickly and cheaply led to the guitars/bass/drums lineup with the

emphasis on harmony vocals delivering good melodic songs. They are steadily gaining good numbers of Jams. The set was a success, and exposed many of the band's self-penned songs, including Billy, Wait, Tell Me What You're Doing, Be Here Tonight, and the three on their first Arista release — an EP — Who Are You, I'm In Love, and Lies.

TERRI ANDERSON

Graham Parker

IN THE last two years, Graham Parker has done much to re-vitalise the strange hybrid of rock and soul that once ruled the dancehalls and airwaves of the country back before 'progressive' music, in the mid-sixties.

He is a tiny stick-insect of a man, bristling with scarcely-controlled energy that is expended either in the form of a throat-wrenching rasp of a vocal or in jerky, hypertense dance steps. Despite his small stature, he stays in the spotlight and keeps his position as focal point of the show throughout — quite a feat when there are ten musicians on stage for most of the show.

His material runs the full breadth of the soul genre, from the powerful ballads like *Tear Your Playhouse Down* on which he smoulders aggressively through the frantic *New York Shuffle* — both off the new Graham Parker and the Rumour album *Stick To Me*.

With the excellent *Rumour* — now an act in its own right with an album on the market — in full cry behind him, Parker belied his diminutive size and bulldozed the capacity crowd at the Rainbow on Saturday into encore after encore, producing even better songs.

He stormed through *Playhouse*, *Not If It Pleases Me*, exhorted the audience to 'give it some stick' on *Stick To Me*, had them on their feet for the new *York Shuffle* and followed it up with *Soul Shoes*.

The encore that was bound to follow this snowballing effect came in the form of the luxurious opening chords of his chart hit *Hold Back The Night* which revved up and turned into (*Sometimes I Feel Like*) *Pouring It All Out*.

For getting on for 90 minutes, the crowd had lapped up every tasty brass riff, every Brinsley Schwarz guitar solo and every broken shard of Parker's distinctive vocals, and wandered out reluctantly after three encores.

On the strength of this show, Parker looks like remaining a major attraction in the UK and the signs look good in America.

JOHN HAYWARD

Greg Allman & Cher

IT WAS the kind of showbiz partnership that a few years ago would have seemed as unlikely as a peanut farmer becoming President of the United States: Gregg Allman, lesser star of the Allman Brothers Band southern boogie legend, teamed up with Cher, beloved gossip columnist and revered by middle-America as some kind of ultimate status symbol, who will never quite get the strains of *I Got You Babe* out of her ears no matter whom she marries.

This improbable pair now have a Warner album, *Two The Hard Way*, on release and appeared at London's Rainbow last Thursday (24) at the end of a brief tour to promote it.

It was not a great success. The show was dominated by Gregg Allman, who was in turn dominated by an army of session men. What should have been an intriguing mixture of styles became sub-Allman Brothers rock with guest appearances by Cher.

The warning signals came at the start, when the band played an overlong introduction for Allman's entrance, who in turn rather

laboured the point before Cher slipped on almost unnoticed.

It not going at last when they began belting out the old Miracles hit *You've Really Got A Hold On Me*. It seems a shame that with all the talent claimed for the Allmans, this pairing has to fall back on pop standards to make an impact, but it worked and they could have stuck with a formula that worked.

Their voices collide rather than blend, but it makes an interesting sound. Perhaps because Cher's lacks power the lion's share of the vocals went to her husband: indeed she left the stage for a sizeable chunk of the concert.

Left on his own, Allman committed the sin of over-indulgence in a dragged-out version of the old favourite *Whipping Post*, featuring three excellent instrumental breaks that were, unfortunately, three or four years after their time.

With Cher back on stage the couple just earned an encore, which featured their best song, the new single *Move Me*. There is no earthly reason why a white American man and a half-Indian woman should sound like five negroes, but you could swear it was a new Tavares disco hit. In the end the Allmans were a pleasant disappointment, but their looks and reputations should see them through until they find the music to fit their superstar image.

GODFREY RUST

Harry Belafonte

IT WAS A very tired Belafonte who opened the first night of his Palladium week (following the Royal Variety Performance the previous evening). He has toured Europe and the effects of continuous working showed on even his unlined face. He is, after all, over 50 now and has not only been a singer/actor for about 30 years, but a civil rights leader and much more besides. So the first half of his long act, backed by an excellent eight-piece and a choice of four women and three men, was humourless low-key and detached, with the content mainly gospel and social-conscience songs. Tricky patches like out-of-sync vocals didn't work, for example on *Try To Remember*.

However, something must have happened during the interval, because Belafonte came back a changed man, bouncing with energy, beaming with *joie de vivre* and set on giving the audience its moneysworth. Following a beautiful treatment of *Streets Of London*, Belafonte launched into the old favourite *Island In The Sun*, with a hint of reggae and great sounds from the choir; his humour came to the fore in a hilarious version of the *Banana Boat Song*, with the warm-up patter delivered in an accent more appropriate to the Eton equivalent; Though his huskier-than-usual voice betrayed the tiredness, Belafonte gave his all in the '77 version of *Hole In My Bucket*, sharing the spotlight with Falumi Prince, his earth-mother leading lady who had closed the first half. There was a take-off of a Baptist meeting, a prayer song from Haiti, and plenty of audience participation ("If you don't like this song, sing what you like — but whatever you do, sing.")

Credits must go, too, to the excellent choir who were really only given two opportunities to shine; the multi-racial band, whose cowbell extravaganza livened up the first half enormously; and Falumi Prince, who must be due for a show of her own.

Belafonte is enough of a legend to merit an interview on TV's *Tonight Show*; CBS promotional support for his new album and continual publicity for his Peace Corps Committee work. He has also assured himself of a solid fan following here resulting from last year's "comeback tour". And

despite the reggae cult overtaking him as the West Indies' suppressed minorities' spokesman, his style is still unique and it cannot be forgotten that he gave protest songs a rhythm and the touch of sunshine that opened up the world markets for him. Belafonte might be a name from the past but he is still a valid artist today.

VAL FALLOON

John Martyn

LONDON SAW a new John Martyn on Monday night at the Rainbow. He seemed to have brought his highly original echoplex approach to the guitar under control after the pit of self-indulgence he fell into about 18 months ago, and how all he needs is a concert sound system that will do him justice and his career ought to take off again.

It may well have been his recent spell in the studios with Island boss Chris Blackwell at the controls and Steve Winwood on keyboards that wrought the changes, but fans will be pleased to know he is again producing his soft-flowing, eerie music. The change has been pointed up by the addition on stage of Winwood together with two members of Gong in the rhythm section, Pierre Moerlin on drums and Hansford Rowe on bass.

The show opened with Martyn, Winwood and Martyn's old sparring partner Danny Thompson on electric double bass to whirl pleasantly through a couple of new slow numbers. Winwood's influence was hardly audible as he added a few restrained keyboard touches but Thompson's bass was as zippy as ever.

Then Thompson left to be replaced by the new rhythm section to lead into what Martyn announced as a "motorised" version of *Bless The Weather*. This was followed by a new song, *Way Of The World*, one of the best of the set, with Martyn using his echo machine sparingly and producing a beautifully soulful little solo in the mid-section.

On electric guitar, which was only used for one number, he chose *Dealer* for the jumpy phased treatment, and then it was back to the amplified acoustic for another new song full of soft, swirling gaelic-tinged guitar passages with the distinctive slurred Martyn vocals becoming a new instrument in the mix.

Danny Thompson returned for *May You Never*, one of three songs in the last part of the set from *Solid Air*, the album that many people believe showed John Martyn at his best. Winwood joined on vocals and electric mandolin for a treatment of *Over The Hill* from the same LP, and then after *Big Muff*, a rude and humorous song from his latest record sung to a Bo Diddley setting on the echoplex and driven along by Moerlin's deft drumming, he finished with an atmospheric *Solid Air*.

Good as the performance was, Martyn's come-back was badly marred by sound problems. Until the final *Solid Air*, Winwood's keyboard contributions were well liked, and throughout there were snags with the guitarist's battery of foot pedals and renegade crackles from the pa. These gave the show an annoying stop/start feel and ruined the careful pacing.

JOHN HAYWARD

Colosseum II

JON HISEMAN'S current band proved itself his most commercial outfit yet with a brilliant display at the Victoria Palace last week in which the emphasis was firmly on entertainment. Noise and spectacle were the ingredients: ferocious rock on the one hand; dry ice, thunderflashes and rotating mirrors on the other. The quality of the music — advanced yet gutsy — was faultless, the commitment of the players total, and the end result a really exhilarating concert.

Hiseman himself keeps a low profile, indispensable but unobtrusive, and it is guitarist Gary Moore who dominates the stage. His antics are pure rock theatre: all slashed sleeves, sequined pants, athletic leaps and facial grimaces, his energy to all appearances boundless. His playing was in every way impressive: fluent and fast, full of drama and humour. An endless variety of tones seemed to be at his disposal, his Les Paul sounding at one moment like Robert Fripp's most experimental work, at the next as pure as a Spanish guitar. His highspot was a solo welding together scraps of this and that, assorted scale exercises, and other demonstrations of technical expertise, all thrown off with panache and played entirely for laughs.

Material came from *Electric Savage*, *Wardance* and other sources, sophisticated compositions with many of the intricacies of fusion music and frequent reference to classical repertoire — the theme from Prokofiev's Lieutenant Kije suite appearing uncredited in its entirety. But apart from occasional excursions into the mysterious, it was all hard-driving music, propelled with restrained aggression by Hiseman's excellent drumming.

His own solo was a masterly and comprehensive exhibition, drawing a standing ovation from the appreciative and affectionate crowd, but the evening's most dramatic point was reached with a keyboard improvisation, played amid clouds of dry ice and culminating unexpectedly at the moment of the band's re-entry in the most enormous thunderflash, firemen or no firemen.

NICK ROBERTSHAW

Philip Goodhand-Tait

BLOOMSBURY'S TINY Collegiate Theatre was the scene last week of a rare concert appearance by singer/songwriter Phillip Goodhand-Tait, sometimes compared with his illustrious contemporary from the Sixties' R&B boom, Elton John. Unlike John, Goodhand-Tait's pulling power as a "name" attraction is practically nil. The theatre was half-empty; the audience mostly friends and business acquaintances of the artist. It was one of those touching occasions when the record company rushes round at eight o'clock, pressing free tickets into the hands of bemused students.

Yet Goodhand-Tait has talent, and it's gratifying, in a business so cynically regarded by the public, to find a record company supporting an artist from whom the commercial returns are likely to be modest at best. His own temperament ensures that: no hype in the presentation, simply a slightly paunchy figure, casually dressed, sitting diffidently at a rather antique piano, limiting chat to a few words of song introduction and an occasional wry reference to his own lack of success.

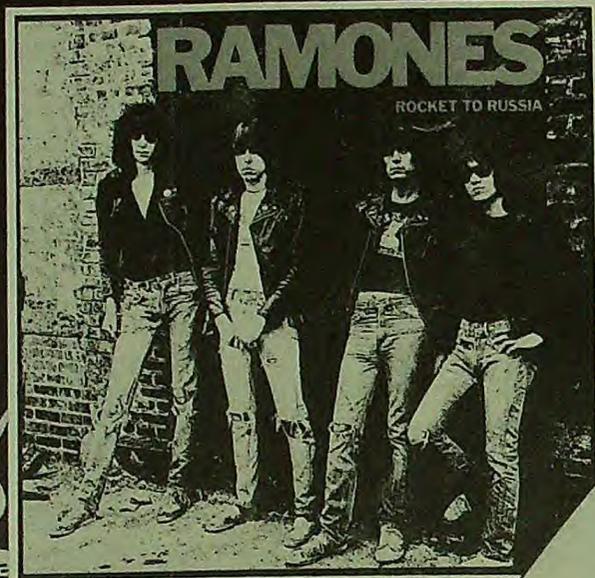
The songs fit the personality: gentle in tone and rather low-key, sung in a light voice with a touch of bluesy anguish in the inflections. Self-accompaniment at the piano isn't the easiest thing in the world, but Goodhand-Tait does it very well indeed, his comping full of suppressed rhythmic vitality, breaking out occasionally into effective rock 'n roll. Among the best numbers were *Summer Rain*. Just *A Dream* from the new *Chrysalis* album, and *Leon*, recently covered by Roger Daltrey. There was also a spellbinding reading of the old Buddy Holly classic, *Everyday*. At the end of his set, the audience applauded vigorously. "Thank you", said Goodhand-Tait, returning for his encore, "I really needed that."

NICK ROBERTSHAW

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