

MUSIC WEEK

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Hannington, Wyper in Transatlantic takeover bid

by BRIAN MULLIGAN

THE LONG-RUMOURED sale of Transatlantic Records — for the second time in two years — is now close to becoming a certainty.

A statement released on Monday confirmed that negotiations are at an advanced stage with Granada Ltd. for Marshall Cavendish, the publisher of magazine partworks, to acquire both Transatlantic and its Heathside Music publishing subsidiary. On completion, the two companies will become part of Marshall Cavendish's O&H Group, formed by ex-RCA executives Olav Wyper and Geoff Hannington, and will provide an outlet for their

TO PAGE 4

Trade turns to one-stops for punk discs

by JOHN HAYWARD

ONE-STOP record wholesalers are cashing in on the boom in independent record labels which specialise in new wave product.

The wholesalers, most of whom normally concentrate on the album market, have found there is a big demand from retailers for stocks of the hard-to-find singles over the past few months.

Few of these companies have a major distributor, and bewildered dealers have been calling the one-stop firms for help.

Now, Lightning Records has even launched a weekly New Wave Top 30, based on sales, to cater for demand and has issued two singles on its own Lightning label by punk bands Horror Comic and Lucy.

"We have gone to great lengths to track down these weird and wonderful labels," said Lightning's Alan Davidson. "I had not realised that so many dealers were finding it so hard to get hold of these records."

"Some of it is really good stuff and I think that all those predictions that new wave was going to be a six months' wonder are now being proved wrong."

Davidson quoted singles by Chelsea, Motorhead, Police, Cortinas the Electric Chairs and Jonathan Richman as big sellers. He said it was difficult to compete with established new wave wholesalers like Bizarre, but said his firm was able to handle every company and guarantee distribution to up to 600 dealers.

"In the last fortnight we have sold 2,000 Motorhead 12" singles and 1,500 Saints 12" in the last week. We did 3,000 of the Sex Pistols Pretty Vacant in the first week of issue."

"We are trying to make these records available to as many people as possible. We can now say to any small label owner that we will take 1,000 and distribute them around the shops we supply."

At Disc And Tape Supplies, Allan Atkinson said: "We have only been dealing with new wave singles for about three weeks, and that has been purely because of demand from dealers. Normally we only stock albums."

"We are finding product from Illegal, Rabid and The Label records is going well — mainly to shops in the Greater London area. In the last eight days we have sold upwards of 3,000 singles."

"I don't think it will last too long."

TO PAGE 4

New rates for radio follow JICRAR probe

by GODFREY RUST

COMPLETELY NEW rate cards for at least 11 of the 19 Independent Local Radio stations will come into force in September. Stations represented by Air Services plan to woo advertisers with 'segment packages' enabling them to reach target audiences more efficiently than before.

But BMS, which sells for seven ILR companies including Capital, Clyde and City, are unlikely to ask their stations to fall in line with the Air proposals. Capital announced on Tuesday (12) a straight 10 per cent increase on their rates effective from September 5.

The Air proposals — affecting Tees, Pennine, Hallam, Downtown, Plymouth Sound, Orwell, Piccadilly, Thames Valley, Victory, Beacon and BRMB — follow research based on the first national audience survey results.

The new rate cards, said Air m.d. Eddie Blackwell, "are a further example of the growing sophistication of the ILR advertising medium. For the first time advertisers will have a precise comparison of value on radio." ILR package rates have been criticised for fluctuating wildly from one

TO PAGE 4



GTO RECORDS bid farewell to Polydor recently, and hosted a special party to thank the company and Phonodisc for all their support over the past two-and-a-half years. Pictured at the occasion are (left to right) John Lloyd from Phonodisc, Chadwell Heath, GTO chief Dick Leahy, Polydor managing director Freddie Haayen, John Perou of Polydor Operations, and Bob Stanley of Phonodisc, Walthamstow.

Decca discount offer on new label lines

DECCA IS embarking on an extensive drive to boost catalogue business in readiness for the seasonal upsurge in sales, by way of discounts on a broad range of existing repertoire and the introduction of two new repackaged series.

The two new lines are Jubilee, which concentrates on classical repertoire of proven potential, and Sounds, spanning a cross-section of m-o-r material. Both series will be subject to limited-period special incentive offers for dealers.

This is the first time that Decca has launched new series with dealer-discount offers.

A general discount campaign, to be known as Ten-Four, was described by Ralph Smedley, Selecta

sales manager, at the company's sales conference last week in Tewkesbury, as "simple and uncomplicated." It offers a 10 per cent discount on a minimum order of 50 albums, both on Decca and Telefunken imports, figuring in the company's traditional autumn best-seller list comprising about 800 LPs. It runs until the end of September.

Commenting on the Jubilee and Sounds series, Peter Goodchild, director of marketing, commented: "The fantastic catalogue is one of the major strengths of the company."

TO PAGE 4

Due to a Post Office overtime ban some issues of Music Week may be delivered later than usual.

Hot summer for soul and disco

by ADAM WHITE

SOUL AND disco music's hottest summer since 1974 is shaping up this year — and most of the majors, plus several key minor companies, are taking a piece of the action.

Setting the trend in chart terms are Donna Summer (GTO), Boney M (Atlantic), Gladys Knight and the Pips (Buddah), the Jacksons (Epic), T-Connection (TK), Bo Kirkland & Ruth Davis (EMI International), the Detroit Emeralds (Atlantic), Tavares (Capitol), the Commodores

(Motown), the Brothers Johnson (A&M), Billy Paul (PIR) and Fat Larry's Band (Atlantic).

The soul/disco takeover is capturing little media attention, in marked contrast to another trend of the moment, new wave — which has yet to deliver the chart goods on the same scale.

Record companies offer no uniform explanation for the activity, other than pointing to the strength of their individual product and the health of the discotheque scene (which, despite the warm weather, continues to attract patrons throughout the country).

But radio is playing an important part, with new titles by Deniece Williams (CBS), David Ruffin (Motown), the Purify Brothers and the Dells (both Mercury), Candi Staton (WB) and the Emotions (CBS) among those picking up plenty of exposure.

The 12-inch configuration is helping, too — hit titles by T-Connection, the Detroit Emeralds, the Brothers Johnson and George Benson all began life in that form.

The soul success story of the year (so far) concerns Epic's Jacksons, whose Show Me The Way To Go is not only their biggest UK hit — as the Jackson Five with Motown, the quintet had six top ten records, but

never a chart-topper — but also CBS' top-selling single of 1977. Sales are 400,000-plus, ahead of Barbra Streisand's Evergreen and Harold Melvin & The Bluenotes' Don't Leave Me This Way.

Yet the Jacksons are just one of a bevy of soul/disco acts with which CBS is currently concerned. The company is actively working 45s by the O'Jays, the Manhattans, New York Port Authority, the Lovers,

TO PAGE 4

Stiff settles Island row

STIFF RECORDS' six-week dispute with Island — which led to the independent company's entire catalogue vanishing from retailer's shelves — has been resolved.

Stiff directors Jake Riviera and Dave Robinson have re-negotiated a three-year pressing and distribution contract with Island, which means that the albums Damned Damned Damned (SBEZ 1), A Bunch Of Stiffs (SBEZ 2) and Nick Lowe's Bowi EP (LAST 1) are available immediately.

All singles on the Stiff label up to

TO PAGE 4

RITA COOLIDGE



"ANYTIME....ANYWHERE"

Rita consolidates her singles chart success with a near-perfect album featuring the classic Higher & Higher, I Don't Want To Talk About It, Words, and the smash single WE'RE ALL ALONE.

AMLH/CAM 64616



Contents

This week's singles — promotion analysis 44. The rise and fall of the TV LP — and the future 38. Good news for advertisers as ILR comes of age 36. Fluff's 25th anniversary party photos 40. Audioscene 33-34. Europe 8&10. Talent: Art for art's sake 16. Crawler — out of the back streets 20. Classical 22. Publishing 32.

CHARTS: Top 50 49. Top LPs 47. Pull-out singles and albums charts centre section.

Please note: our new Telex number is 299485.

NEWS

Valer pursue sales with TV connection

by BRIAN MULLIGAN
NOTWITHSTANDING what are described as "mediocre results" from the initial promotion for its first tv album, the Black & White Connection 2LP set Manchester-based Valer Records is still pursuing sales in other regions.

The package, a 40-track compilation of CBS material retailing at £4.99, is currently figuring on screens serviced in the Midlands by ATV and it is likely that the Trident and Thames/LWT areas will follow. "We are staying with our commitments and trying to stretch sales into a harder market period," commented Philip Felstead, Valer UK managing director.

Felstead said that it was not yet possible to assess the results in the ATV area, but despite disappointment over its consumer acceptance in Granada he said that apart from Pye's chart-topping Muppets album the Connection LP had been the next best-selling item

being shipped out by distributor Wynd Up Records.

He admitted that in the current slack state of the market it had probably been a mistake to release a 2LP set. "At the end of last year or the beginning of this it would probably have been the right way to go," he said. "But the biggest hindrance has been the other 15 LPs on tv which have diluted spending power to such an extent that a record of this nature is not going to be as successful as it might have been." There had been a positive reception both to repertoire and the format.

Valer has extended its tv promotion of the Motown Story mail-order package (MW May 7). The 5LP set has been featured on the London area screens, is still being advertised after six months in Trident and has had six weeks in Border. After three months promotion continues in Granada. The package is likely to be featured in commercials on ATV next, with Anglia a possibility to follow.



IN TANDEM to inspect the fleet of Volkswagens used by the new Arista/Chrysalis sales force are Tandem sales manager, Peter Battershill, and Mike Fay, field sales manager. The occasion was the companies' three-day sales conference at London's Westmoreland Hotel last week.

Top name in WEA tape Gallery offer

WEA IS launching a substantial cassette campaign next month, intended to beef up its share of this market and capitalise upon its recent dealer margin (now 33 1/2 per cent) increase on the configuration.

"The Tape Gallery" — as the push is tagged — involves packs of the company's best-selling titles. Each retailer is required to order a 100-tape minimum, 50 pre-selected and 50 own-choice from the list of 100. Artists featured include Rod Stewart, the Eagles, Led Zeppelin, Frank Sinatra, Manhattan Transfer, James Taylor, Bread, George Benson and Boney M.

With each pack, WEA is giving away 50 cassette head cleaners (attached to the pre-selected titles) for dealers to offer as a purchase incentive to consumers. Every order placed for the Tape Gallery entitles dealers to a five per cent discount. Posters, mobiles and stickers will be available, plus a special browser box, and press support includes advertising in *Melody Maker*, *New Musical Express*, *Playboy*, *Drive* and *Good Housekeeping*.

Dealer incentives are also offered on purchase. Every three months, the 100 retailers who increase their WEA cassette order by the largest percentage will gain a bonus: cameras, tape or other gifts.

FULL COLOUR posters and in-store displays are promoting nine tape-only releases in Precision Tapes' Chartbusters series. The new titles, which all feature cover versions, include Chartbusters Salute Abba, Elton John, Evita and The Shadows, and compilation tapes of disco, soul, all-time instrumental, rock and roll, and nice and easy hits. Retailing price of the Chartbuster tapes, which are available on

New prices

PHONOGRAM AND Polydor have increased their record and tape prices. Singles from both are now 75p, while Phonogram's Super Deluxe line is £3.99 and Polydor's Deluxe series £3.95. Deluxe and standard albums from Phonogram are now £3.50 and £3.25 respectively (tape stays at £3.50 for both), while the Super series and the Standard Specials from Polydor are £3.59 and £2.25. These and other changes have already been circularised to the trade.

CAMPAIGNS

cassette (ZCPTC 8001-8009) and cartridge (Y8PTC 8001-8009), is £1.15. Another tape-only release from Precision is Summer Sounds (ZCPT 2051) a 20-track compilation featuring original artists. Amongst names included are Loving Spoonful, Mud, Starbuck, Simon May, Jose Feliciano and Sylvia.

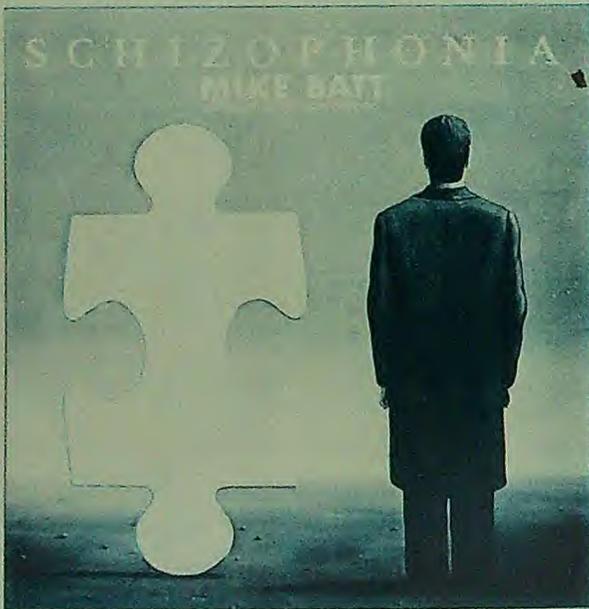
THE NEW single by the JALN Band on Magnet will be available in a limited edition of 10,000 12-inch pressings. Called I Got To Sing, it will be sleeved in picture bags and, as a special feature, each bag will contain a voucher for a JALN Band tee-shirt. In addition to this offer, the 45 will be supported by extensive advertising in the disco and black music press, and point-of-sale streamers are being sent out to dealers.

SONET PRODUCTIONS is also rush-releasing a rock and roll maxi-single on its Specialty label. Under the banner, Hey Hey Rock 'N' Roll, the company is combining two tracks of Little Richard (Long Tall Sally, Lucille) and two by Larry Williams (Dizzy Miss Lizzy, Bony Moronie). First 10,000 copies of the seven-inch maxi will come in coloured bags, and retail at 75p. A spokesman for Sonet admitted that the disc was being rush-released because of the success of Creole's Little Richard EP, but pointed out that Sonet had the original hit recordings from the Fifties.

PRESS ADVERTISING in *Zig Zag*, *Time Out*, *Hot Wacks*, *Nuggets*, *Way Ahead* and *SMG*, plus space in the consumer music weeklies, supports the new Bearsville sampler album, Bear Pack One, from WEA. This £1.99 release, the first of a series, features Jesse Winchester, Paul Butterfield and Bobby Charles, among others. The inner bag advertises all Bearsville product, while 20,000 leaflets also promoting the repertoire will be distributed to the trade.

VIRGIN RECORDS is concentrating on radio to push the new single from Yellow Dog entitled Stood Up (VS 183). DJ Kenny Everett has utilised his Captain Kremmen character to voice a 30-second commercial which will be broadcast on both peak and 'B' time on Capital Radio and other selected stations from July 18. A promotional video film has also been shot, featuring Van Morrison on saxophone, and special streamers go out to record stores this week.

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Records & Tapes

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YESTERDAYS

10 YEARS AGO

(July 12, 1967)

RCA PLANNING to build record factory, with Washington, Co. Durham the most favoured location Vicki Carr's *It Must Be Him* LP, Liberty's first release through Philips EMI rush-releases Pink Floyd debut album, *The Piper At The Gates Of Dawn* Derek Nimmo signs two-year recording deal with Pickwick led by Gerry Marsden, British team heading for third victory in seven years at Knokke-le-Zoute song festival Sir Edward Lewis tells RR that Decca will be making no moves on cassette "until we have concrete evidence that this is a profitable and promising venture. None seems to exist at the moment" Geoffrey Everitt celebrates 21 years with Radio Luxembourg on July 15 PMG Edward Short announces that BBC's pop music service Radio 247 will begin broadcasting in September Island secures UK distribution of Trojan.

5 YEARS AGO

(July 15, 1972)

FINAL APPROVAL from Polygram for Phonogram and Polydor to market cartridges in the UK Laurence Myers merges his Gem Group with David Joseph's Toby Organisation to form GTO from Watney Mann brewery group, James Arnold-Baker joins Record Merchandisers as managing director MGM puts worldwide publishing operation up for sale Blackhill and EMI terminate relationship Fred Marks appointed vice-president of Fantasy International, based in London MCA planning to re-promote Jesus Christ Superstar album to coincide with August opening in West End of stage presentation BASF launches own label in UK School's Out by Alice Cooper and It's Four In The Morning by Faron Young among new Top 50 entries in concert review, Charles Webster reports, "David Bowie will soon become the greatest entertainer Britain has known".

Mixed response to EMI video scheme

by ADAM WHITE

RECORD RETAILERS have responded in mixed fashion to EMI's Video Show experiment, the installation of VCR equipment into selected outlets to promote product by new artist signings, the Rhead Brothers and Andy Bown, among others.

First reports indicate that the "show" has been successful in attracting people into stores, but so far generally ineffective in selling the new albums showcased. A number of dealers voiced disappointment with this latter failure, especially as they were required to stock pre-determined quantities of the records without sale-or-return.

Music Week contacted retailers in London, the Midlands and the North-East — three of the areas in which the scheme has been tried to date. This week, outlets in Yorkshire have the video equipment, to be followed by stores in South Wales and the South of England.

EMI devised the Video Show in March, installing the hardware into the first ten London locations in

mid-June (dealer contact was made via the company's sales force). The equipment stays in the stores for approximately one week, then is transferred to the next region's retail recipients. The machines are mounted on a mobile stand, and accompanied by supporting posters, streamers and leaflets.

The film features one hour of EMI acts, concentrating on the Rheads and Andy Bown — three clips each, with tracks from their new LPs, respectively Dedicate and Come Back Romance, All Is Forgiven — but also showcasing Cliff Richard, Mr. Big, Steve Harley and Cockney Rebel, the Beatles, the Shadows, Marc Bolan, Queen and the Little River Band. Regional advertising on radio and in the press names dealers who are screening the show.

Cost of the entire project, according to senior EMI label manager, Ian Groves, is around £60,000. He describes it as an experiment to establish the usefulness and potential of video in the marketplace, to promote the new acts and to increase customer traffic

in record shops.

"It was very successful for getting people in the store, but not for selling albums," said Steve Melhuish of Bonaparte Records, Croydon, who feels that the new acts' impact was diffused by the variety of the film. "Their albums had very short clips in the hour," he continued. "If it had been half an hour each of Bown and the Rheads, I think people would have been interested."

Virgin retail managers in Liverpool and London confirmed the show's effectiveness in drawing a crowd — both Bob Letsche in the North and Dave Martin in the South said that their stores were virtually brought to a halt by the influx of people viewing the VCR — and expressed enthusiasm for the scheme. Letsche added that sales of the new albums being pushed were negligible: "As promotion for EMI, the film is fine; as promotion for the acts, I am dubious about it."

"People crowded round to watch," commented Graham Croney of Our Price Records in London's Edgware Road, "but we didn't sell a single album nor even have a single enquiry." Phil Ward, manager of Ali Baba Records in Crosby, Lancashire, reported an increase in customer traffic as a result of the show (his store was screening it three times a day), but any sales it may have generated, he said, went to the more established EMI names featured.

Ward also referred to the poor quality of the television speaker's sound, especially at high volume, voicing the feeling of a number of dealers to which Music Week spoke (several others hitched up their sets to an in-store p.a. system).

Dave Gould, manager of Goulds TV in Wolverhampton, felt that a larger screen would carry more impact, but praised the artist mix of the film — and sold some copies of the Andy Bown album.

For all their reservations, dealers agreed that video equipment as an in-store promotion device has a vital role to play in the future of record retailing. Many commended EMI for its readiness to experiment, though clearly the terms of involvement — the stock purchase requirement — were a point of contention. Others suggested various improvements to make the scheme more effective, such as reducing the number of acts showcased (but not the length of the film) to give maximum impact to a few, and featuring singles instead of albums.

While these two particular points seem to be mutually exclusive, they represent the lively debate which the Video Show has so far engendered. At the end of the project's run, Ian Groves explained, EMI will be evaluating all the evidence and deciding what further moves to make.

K-Tel to issue pirate album

A K-TEL album featuring ex-pirate DJs Tony Blackburn, Ed Stewart, Keith Skues and Paul Kaye will be released to coincide with the tenth anniversary of the demise of the offshore stations in August 1967.

Using original DJs, jingles and commercials from Radios Caroline and London, the LP was being recorded at Radio Hallam in Sheffield last Friday (1). It is believed to be the first to use radio station studios in Britain.

The project was the brainchild of Radio 1 Newsbeat's Richard Skinner, and features hits from the Sixties and topical news bulletins. Advertisements for the LP are expected to show the only known colour film of the two stations, now in the collection of Keith Skues, Hallam's programme controller.



EMI RECORDS held a special playback last week showcasing the forthcoming album by Peter Straker, produced by Queen's Freddie Mercury. With the two artists are (second left) Bob Mercer, EMI director of marketing and repertoire, and Paul Watts, general manager of the company's pop division.

EMI faces claim on Beatles track royalty

by MIKE HENNESSEY

AN ERROR by the copyright department of EMI, relating to a track on the November 1964 Beatles album, Beatles For Sale — since reissued last year on the Rock 'n' Roll double album — could cost the company several thousands of pounds in retrospective mechanical royalties.

The error, which remained undiscovered for 11 years, is that the Beatles' recording of Kansas City, the Leiber and Stoller song, on which royalties have always been paid solely to the original publisher of that song — sub-published in the UK by MacMelodies (once part of the KPM group and a subsidiary of EMI) is, in fact, a medley of two songs — Kansas City, and Little Richard's Hey-Hey-Hey-Hey, published by Venice Music.

The Beatles' version of Kansas City was a copy of the original Little Richard arrangement combining both songs, but up to a year ago, Hey-Hey-Hey-Hey had never had a label credit on the various Beatles issues and reissues and, no

mechanical or performance royalties were paid in respect of the Little Richard song on the track.

Accurate figures for world-wide sales of LPs and EPs containing the Kansas City/Hey-Hey-Hey-Hey track in the past 12 years are hard to determine. But Rod Buckle, managing director of Sonet Productions Ltd., UK representative of Venice Music Inc., considers that the total cannot be less than four million.

"At the most conservative estimate, I would say that EMI owes Venice Music something in excess of \$30,000 in back royalties for all territories outside North America," he claimed.

EMI has admitted the error and has amended the label information on the 1976 double album Beatles Rock 'n' Roll Music. Mechanicals will be paid to Venice Music in respect of the use of Hey-Hey-Hey-Hey on this album. For earlier releases, notably on the 1964 Beatles For Sale album, EMI is offering £3,000 in full settlement of unpaid mechanicals on sales of the track in the UK. And £6,000 for overseas.

As a result of the error, EMI has paid too much money to the writers and publishers of Kansas City. Technically the company is entitled to a refund, but doubts that collection is practicable.

The mistake first came to the attention of Venice Music Inc's Dorothy Rupe when she noticed in a book about the Beatles, All Together Now, a reference to the fact that titles on early Beatles releases, among them Kansas City, were sometimes inaccurate.

Rod on Riva

ROD STEWART's Atlantic Crossing LP, originally issued on Warner Brothers K56151, has been transferred to the Riva label. New catalogue numbers are RVLV 4 (album), RV4 (cassette) and RV8 (cartridge); distributor is WEA. Stewart's single, Sailing, has also switched from Warner to become Riva 9.

DOOLEY

WILL PYE-Ariola link in Germany result in a vice-versa arrangement when the German label begins operations here? ... the word is that Richard Branson may be contemplating a major expansion of the Virgin retail chain ... his new album Donovan Rising on RAK marks reunion of singer and producer Mickie Most after an eight-year interval ... expect announcement soon of solo record deal for Julie "Evita" Covington — but not with MCA ... at Beach Boys insistence, tickets for their Wembley Stadium concert reduced by £1.50 to £4.00, with Barry Clayman and Colin Berlin of MAM taking over promotion from Robert Paterson ... frustrating for CBS that no new BB product available, but WEA cashing in with an EP featuring Sail On Sailor ...

UNLIKELY RE-EMERGENCE of P. J. Proby — as new lead singer of Dutch band Focus ... proceeds from Ted "I owe it all to milk" Nugent's two Hammersmith Odeon concerts will go to World Wildlife Fund — surely there must be a deaf charity with prior claim? ... a son Duncan to Arnakata Music director Lloyd Beiny and wife Hazel ... a daughter, born on 7.7.77 and weighing seven pounds, to Tony Gourvish, manager of Linda Lewis, and wife Jane Lumb, a former publicist ... last week in Southport, Virgin sales manager Ann Green married singer-writer Peter Kelly ...

FOR ITS Idi Amin-Transatlantic Records phone-in scheme, Daily Mirror logged staggering 171,000 calls and dare not take it off the 60-line number for fear of jamming main switchboard ... CBS hits the road this week with audio-visual presentation to provincial media of new Mike Batt Schizophrenia album ... during recent Marbella holiday, publicity man Max Clifford gave kiss of life and saved four-year-old German girl he pulled unconscious from sea ... this week CBS has four of top six albums ... according to Elvis Presley UK fan club blurb, Arcade's 40 Greatest 2LP has sold over 2.5 million copies — and secretary Todd Slaughter presented him with the discs to prove it ... while RCA claims his 16 non-charting reissue singles sold 500,000 copies ...

DESPITE CONSISTENT hits since 1970, Hot Chocolate's You Win Again their first UK Number One ... Clive Selwood forming his own record production company ... at Rainbow on July 31, UK premiere of Grateful Dead film, so far only seen in New York ... possibility that Paul Raymond will become involved with record industry — but not with any of those Nude Wave acts signed by WEA and Chrysalis ... March Artists' Dave Woods masterminding a weekly punk night in Wardour Street's Crackers discopub ... on July 21, second annual music business tug-o-war takes place in Hyde Park — Shirlie Stone at Mountain has details ... Katie Kissoon makes State solo debut with If Not For Your Love by Wayne Bickerton and Tony Waddington ... September departure of deputy m.d. Frank Pearce in the wake of James Arnold Baker suggests that despite good results all is not happy at Record Merchandisers ...

The heartwarming
new single
by Joe & Vicki Brown
with The Dovedale
Junior School Choir

All Things
Bright and
Beautiful

b/w To be a Pilgrim

PX 261



Distributed by Selecta

NEWS

Polydor, Warwick in memory Laine clash

by CHRIS WHITE

A FORMIDABLE sales battle is set for August, when two "greatest hits" packages by singer Frankie Laine hit the market. One of the albums, released by Warwick Records and featuring the US singer's Fifties hits for CBS, will be the subject of a nationwide tv and radio campaign, while Polydor is lining up Memories In Gold, a 19-track LP featuring Laine's recent re-recordings of his biggest successes.

The Warwick package is actually issued on Monday (18) and radio commercials on all stations will run throughout August; nationwide television advertising will then begin in September.

Multiple Sound Distributors' managing director Ian Miles said: "I was asked by CBS if I would like to do a 20-track compilation of all Laine's hits, which the company has in its catalogue, and, as he has never before been the subject of a tv campaign — and the fact that it was the first time that all his hits had appeared on one package — I agreed. We did careful research into the project: the reaction from the trade generally was encouraging, and CBS has done very well with a couple of Frankie Laine reissues."

Miles originally intended to promote The Very Best Of Frankie Laine (PR 5032) more than two months ago, but he postponed the campaign until autumn because the tv advertising market had gone "soft" earlier than usual. "Unless the radio campaign is an absolute disaster, then we shall go on the box from September 7 in all regions."

"I hope that the Polydor album doesn't split sales but I believe that people do want the product that they see advertised on television, and not

a substitute. I must admit that I find it strange that Polydor should decide to re-record all of Laine's hits, when most of them are still in catalogue, but they obviously have their reasons. I could understand it if a tv-merchandise had decided to do it, because it is a way of getting all of an artist's hits at quite a cheap cost."

Polydor's Memories In Gold was recorded by Laine with producer Ken Barnes (co-producer of the Slim Whitman LP success, Red River Valley) during his recent UK visit. It is part of a two-album deal with the company. Polydor plans to release the LP in August, to tie-in with Laine's next promotional visit, and although there will be no tv support, there will be a marketing campaign, including browser cards and posters.

A spokesman for the company said: "We researched the possibility of tv advertising but decided against it; however, we are confident that our album will sell on the strength of its content and Frankie Laine's great popularity in the UK. So far as Warwick's tv campaign for their LP is concerned, we didn't know about it, but obviously if dealers stock Memories In Gold alongside the MSD package, then consumers will have to decide for themselves."

He added: "The Polydor album has one big advantage: it includes every major hit made by Laine, including Jezebel, Cool Water, That's My Desire and Lord You Gave Me A Mountain. Because he has recorded for three separate companies over the years, Phonogram, CBS and ABC, it would be impossible for anyone to release an album with the originals of all his best songs."

New ILR rates follow survey

FROM PAGE 1

station to another. Air's policy has been to accommodate each company's individual sales approach: the new audience figures now allow them to work from a common base.

For most stations rates are likely to increase in September, but both rep houses believe advertisers will get better value for money. BMS however is doubtful about Air's new policy. Prime time is currently very heavily in demand, and the traditional Total Audience package (TAP) enables companies to sell less popular spots along with prime

ones. BMS m.d. Bob Kennedy fears that more specific segments — such as breakfast packages — will detract from off-peak sales.

Capital's answer to overloaded airtime is to scrap the standard 49-spot package, using instead a maximum 35-spot package with extra spots being bought at the 35-spot unit cost. This makes a larger package more costly but ensures the correct rotation of spots throughout the day.

Air Services will continue to sell TAPs, but they will be pre-empted by the new segment deals. Air's marketing director Gerry Zierler commented that record companies especially could benefit from more selective buying, though hit

Transatlantic takeover

FROM PAGE 1

unreleased Logo Records material. Logo was started over one year ago and since then only one deal, with EMI for the much-admired Meal Ticket, has been concluded.

"Geoff and I have been totally frustrated since we started the company. It was our intention to run an independent label using our own judgement and finance. But we were unable to secure the right terms from any of the majors, which is why we had to licence Meal Ticket to EMI. It makes no sense at all, so far as we are concerned, to build and develop acts and licence them to a half-dozen companies. The only alternative was to look into the possibility of buying an existing company. We looked at three before deciding on Transatlantic which seemed to be the most practical in terms of its size, history, back catalogue and price."

Wyper added that it was likely that the contract would be signed this week and that he and Hannington, acting as joint managing directors, would be based there in about three weeks. He said that the name of the company would not be changed immediately, but "in the fullness of time" it would be known as Logo Records, with Transatlantic being retained as a label, mainly for its back catalogue. The Meal Ticket-EMI deal is unaffected by the takeover.

The Marshall Cavendish takeover will almost certainly bring about the departure from Transatlantic of its founder Nat Joseph. When Granada took control in June 1975, Joseph retained 25 per cent of the shares, but Marshall Cavendish is acquiring 100 per cent of the company. Joseph declined to state the precise nature of his plans, but his disenchantment with Granada has been no secret for some time and he is known to have theatrical interests to pursue.

compilation albums, for example, may still be best suited to TAPs.

Opinion within the industry is that radio is still being undersold. Following a presentation of Capital's audience figures, research manager Colin Day felt that the station rates were artificially low: "Capital might still appear to be cheap rather than inexpensive." Gerry Zierler believed that the new rates would probably make radio a little cheaper, but added that although some stations like Downtown were "grossly underpriced", big rate increases were unlikely. Air were meeting their companies on Tuesday (12) to finalise details.

JICRAR Survey page 36

Stiff label settles clash with Island

FROM PAGE 1

the Adverts' One Chord Wonder (BUY 14) have been deleted. "We are running a record company, not a museum," commented Riviera.

Under the previous agreement negotiated in March, Island handled press and promotion. Now Stiff is to look after this side of the operation for itself. Vinyl Mogul remains as press and promotions officer until Faye Heart arrives to take up this post in early August.

The dispute — the cause of which remains a mystery — was finally resolved after Riviera, Robinson, Island managing director Tim Clark flew out to New York for talks with Island chief Chris Blackwell.

The first offering under the new deal will be the Elvis Costello album, My Aim Is True (SEEZ 3), which is

rush-released on July 22. In an unusual marketing campaign, the first 1,000 copies of this LP contain a Help Us Hype Elvis leaflet. Customers will be able to send a free album to the person of their choice for the cost of postage. The Costello album retails at the normal Stiff price of £3.49.

Commented Tim Clark: "We are happy to have come to a new agreement with Stiff. They thought the original deal was too restrictive, but our new arrangement allows Stiff more autonomy and the freedom to promote in their own inimitable style."

Coinciding with the new pressing and distribution deal, Stiff has announced the appointment of Paul Conroy as general manager and Suzanne Spiro as general manager.

Decca discount offer on new label lines

FROM PAGE 1

It behoves us to find new ways of exploiting it more than just once after its initial release."

The Jubilee series, retailing at £2.50 (LP) and £2.75 (cassette) will be available in September with an initial release of 12 albums and a further eight scheduled for December. It will be complimentary to the existing mid-price line Ace Of Clubs, which will be reserved for chamber music and more specialised material. Classical manager John Parry noted that Jubilee would be used only for reissues of material of proven quality which had in the past been accorded critical acclaim.

The first release will cover five albums of Beethoven by the Vienna Philharmonic Orchestra under Hans Schmidt-Isserstedt. These will feature seven of the nine symphonies. Among the other releases will be recordings of Mozart by the New Philharmonia Orchestra with Carlo Maria Gulini, a highlights LP of La Boheme with Carlo Bergonzi and Renata Tebaldi, Regine Crispin singing the music of Berlioz and Ravel, the Nutcracker Suite and music from Peer Gynt by the Vienna Philharmonic conducted by Herbert Von Karajan and an LP featuring Eine Kleine Nachtmusik by the Vienna Mozart.

For a minimum order of one copy of each of the initial 12 titles, either on LP or cassette, dealers will

receive a credit for the cost of one record. Larger orders will be scaled accordingly.

Promotion for Jubilee will revolve around advertising, posters, window displays, a radio station competition and a leaflet to tie in with the second release in December.

The Sounds series, introduced by m-o-r marketing manager Colin Borland, will also retail in similar £2.50/£2.75 price categories, but will be the subject of a different dealer incentive. There will be 12 £2.50 LPs and one 14-track sampler with a recommended retail price of £1.25. But dealers taking one copy of each of the first release will qualify for 20 copies of the Sounds Terrific sampler for the price of 15. The offer covers records only.

Promotion will concentrate mainly on point-of-sale activity, including a 20-LP browser box, supported by some trade advertising.

Repertoire covers a multitude of Decca's most popular easy-listening names, among them Stanley Black, Ronnie Aldrich, Mantovani, Frank Chacksfield, Edmund Ros, Ted Heath and Stan Kenton. They are featured generally on multi-artists compilation albums with such titles as Sounds Romantic, Sounds Swinging, Sounds From The Shows, Sounds Latin and Sounds Sexy, a first UK release for Dutch saxophonist Peter Nordisk.

Hot summer for soul and disco 45s

FROM PAGE 1

the Realistics, Billy Paul and the Emotions (the last two available commercially in 12-inch form), plus follow-ups to their recent hits by Deniece Williams and Joe Tex.

Upcoming releases on CBS labels feature the Isley Brothers, Johnnie Taylor, Teddy Pendergrass, Tyrone Davis, the Philadelphia International All Stars and the Jacksons.

No other majors are promoting quite so much soul and disco product at present, but almost all are benefiting from the music's mini-boom.

At Pye, Gladys Knight and the Pips' Baby Don't Change Your Mind is the latest in a consistent run of hits for the Buddah foursome, which have included Make Yours A Happy Home, Midnight Train To Georgia and So Sad The Song in the past year. Similarly, Boney M's Ma Baker is the Atlantic act's third-in-a-row success, following Daddy Cool and Sunny.

I Feel Love is the fourth UK chart entry for Donna Summer and her best seller since Love To Love You Baby in 1976. The irony for GTO, also hot with Tony Etoria and Heatwave, is that the label's deal for Summer (with Giorgio Moroder and Pete Bellotte) shortly expires, and her product reverts to Casablanca at Pye.

Bo Kirkland & Ruth Davis are chart newcomers (along with T-Connection and Fat Larry's Band) and their single of You're Gonna Get Next To Me appeared through EMI International only after protracted negotiations with America's Claridge company (at one time, RCA and ABC were rumoured to have secured rights).

The Commodores' Easy is their first significant British hit since Machine Gun — itself re-issued, along with I Feel Sanctified, on the current 45's B side — nearly three years ago. It comes only a few months after the Motown quintet's UK visit, also the case with Tavares'

One Step Away — that group's fifth-in-a-row chart entry for Capitol and their second since touring earlier this year.

The Detroit Emeralds' previous most substantial seller was Feel The Need In Me (Janus) in 1973; their current Atlantic disc features a remake of the tune.

For A&M, the breakthrough of the Brothers Johnson is especially gratifying. The pair's 1976 debut album, Look Out For Number One, went platinum in the US, but was less well-received on this side of the Atlantic. Strawberry Letter 23 is a track from their second LP, Right On Time.

One stops win punk sales

FROM PAGE 1

however, because I suspect it will all get taken over by the big companies and become legitimised. But while the youngsters are running around the shops screaming for the stuff, we are only too happy to help out."

In Manchester, Colin Riley of Wynd Up Records reported his company had been able to cater for strong local demand for the Manchester-based Rabid Records label with its single by Slaughter And The Dogs.

Tibro of Scotland agreed that demand was running high for punk rock singles. "Because it is unusual, some of the shops don't know how to get hold of it and we are able to help out," said sales director Gerry Conway, who named Chiswick and Illegal as strong sellers in the market.

"One or two of them have already got major distribution", he added. "And the others are bound to follow, with their artists being signed up by the big companies. Until that happens we can still help dealers out."

Frank Pearce leaves RM

FOLLOWING THE resignation of managing director James Arnold Baker from Record Merchandisers (Music Week, July 2), it was revealed last week that his deputy Frank Pearce is also to leave the company.

Arnold Baker is joining Fisher Price Toys as managing director while Pearce, who has been in the record industry for some 40 years and was one of the original executives of RM in 1966, is leaving at the end of September. He is joining Damont Records, the custom pressing and budget company in which WEA holds a majority interest, as general manager.

No new chief executive will be appointed until after Arnold Baker departs at the end of July, but until this happens the company will be supervised by Pearce and David Bishop, financial director and company secretary.

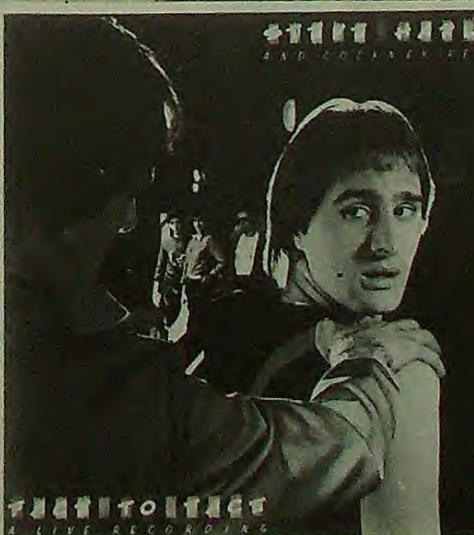
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NEWS

Selecta to handle Free Reed

by TERRI ANDERSON

OFFERS OF first a licence deal and then distribution by Transatlantic have been turned down by the new specialist folk label, Free Reed Records, which has now finalised an exclusive distribution arrangement with Selecta.

The agreement is unusual in that it is for a trial period of six months, and is tailored to give Free Reed the amount of control it wants over the pattern of marketing and distribution. The trial period includes Christmas, a particularly prolific time for folk material.

Having successfully brought a range of marketing ideas to bear on folk music in its discount mail order business, Free Reed set up its own label last November, with an initial unprecedented step of releasing eight folk titles at one time. This move

paid off when several began to sell, and one album, John Kirkpatrick's Plain Capers, reached extraordinarily high figures for a folk LP — over 6,000 to date.

The offer of a licence deal with Transatlantic was not taken up because Free Reed wished to remain completely independent, and Transatlantic's distribution terms, were not considered suitable, by Free Reed managing director, Neal Wayne. The special deal with Selecta does not include pressing; Free Reed continues to be pressed by Plastic Sounds, a small, specialist factory. When, as anticipated, the Selecta distribution to all retailers, combined with mail order sales, brings large pressing orders, Free Reed will use other similar small plants to maintain strict quality control.

Product to be released during the period of the Selecta deal includes a folk opera by Pete Bellamy. It will be issued as a boxed-set and will be the first quadrasonic folk recording; the cast includes several major folk artists including John Kirkpatrick and Martin Carthy, who have just replaced Bob Johnson and Peter Knight in Steeleye Span. A double album tracing the history of brewing in words and music, with William Rushton as narrator, is also planned.

At the same time as it announces its new distribution deal — which will be put onto a firmer long-term footing in the New Year if it proves mutually satisfactory — Free Reed is to open a London specialist retail outlet for product on its own label and on the 150 labels on its mail order catalogue.



GORDON MACKENZIE, EMI m.o.r. division administration manager for the past 12 months, has been appointed label manager of EMI Bovema in Holland. Prior to his Manchester Square appointment, he worked at EMI's Hayes factory in royalties. Previously he worked for B&C Records.

TERRY WALKER has been appointed national promotions manager with EMI's group repertoire sales and promotion division. He was previously marketing manager for the company's licensed label division, and before that with the Hollies management and Rak Records.

Hospitals' mayday call

HOSPITAL RADIO has been a much maligned but essential service since its inception. As a record dealer and librarian of a new hospital station, I am in a unique position to see just what support record companies provide. The results are not encouraging. We, at Radio Whiston, situated at Whiston Hospital near Liverpool have tremendous support from the hospitals' authority, and virtual neglect from the music industry. The value of a record request and namecheck to a patient who as well as being ill is lonely, nervous and depressed is immense.

Being completely independent of the hospital authority finance hits us very hard, with almost £1500 being raised over the past twelve months, all of which has been spent on all kinds of equipment (most of which we have managed to buy — or had donated — at very generous reductions) and records. Although we have written in the past to over fifty companies only Creole, Jet, Power Exchange, Bradleys and Virgin supply us with some releases. Reps calling at my business have been asked for white labels and any other free copies, but with the notable exception of our Pye rep. no one has supplied us with any product.

As there are no more than 200 hospital stations in this country, I think it is a crying shame that we cannot have more backing from the industry. Promotional copies surely can be sent by record companies who have an eye for good promotion and most of all, a charitable heart. Is it too much to ask for free records, costing very little to the company concerned in an industry where millions of pounds are made

LETTERS

every year, to be sent to a charitable organisation that is in desperate need of them?

We are currently in the process of writing to all record companies in the UK. Bearing this in mind can I make an appeal to the record industry to give us and other hospital stations, full support so that we will no longer need to inform our listeners regularly that we don't have their particular choice of music. If anyone would like to put us on their mailing list and if any dealer, rep., reviewer, dj etc. would like to supply us with any kind of records, posters, badges — any freebies in fact — you can contact me at this address:

Steve R. Wainwright, Company Secretary, T. Wainwright and Son (Rainford) Ltd., 22 Church Road, Rainford, St. Helens. Telephone Rainford 2631 (out of hours Rainford 4189). Or contact our station manager anytime on 051 430 9001.

Late WEA

IT IS with wry amusement that I read letters from far-flung dealers congratulating WEA on its 24-hour delivery service. I too, was hoping for greatly improved deliveries for the Reading area once WEA went independent. But no, it was not to be. CBS/WEA used to take 72-hours exactly from order to delivery, and that's to cover a distance of 30 miles! CBS still takes the same time and now WEA does too. Maybe some day we'll be treated to a better delivery service. After all, our Plymouth branch gets their delivery in 36-hours.

S. Gee, Group record buyer, Knights, Church St, Caversham, Reading.

New Polydor appointments

CHANGES HAVE been announced affecting Polydor's marketing and product divisions, which will no longer operate separately but be replaced by a product marketing unit, and headed by George McManus, previously pop product manager. His team comprises Malcolm Jones, Tim Chacksfield and Lionel Burdge, who will be responsible not only for planning and scheduling new product, but also for the marketing follow-through. Gareth Harris, previously marketing manager, is promoted to head of the advertising division, newly created. Alan Weedon, formerly pop marketing assistant, is now tape marketing manager. Both division managers will report to Polydor deputy managing director, Tom Parkinson. Two further

appointments in sales information and special projects will be announced shortly.

EILEEN BURTON has joined the staff of Tony Barrow International as assistant press officer/secretary. She was previously a p.a. at *Woman* magazine. Liz Hutton, who has been with the company for the past 18 months, is leaving at the end of this month for a career in social work.

PETER SUMMERFIELD has moved from a&r at Pye to head the promotion department, and Issy Price, formerly promotion manager, is now heading the artists relations department. Pye has also appointed a new label manager, to deal exclusively with Casablanca product. He is Matt Hayward, who has been until recently a&r director for Satbel of South Africa.

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EUROPE

Audio trade hit by smuggled hardware

ATHENS — At least 30 percent of the hi fi equipment used in Greek homes has been smuggled in, claims the local Electro-acoustics Importers' Union.

The smuggling is mainly attributed to the PX and Audio Clubs operating in the US military bases which every month each sell £170,000 worth of audio-video equipment, free of tax and other restrictions, to servicemen. It then ends up with eager Greek customers.

It is claimed the equipment changes hands at 40 percent less than regular US retail prices. American authorized to buy items from PX stores sell them to Greeks at a profit of 10-20 percent without reporting the sales to the customer authorities.

The union further stresses that the local hi fi market is still very small and is only five percent of the full

sales potential. Reasons given are lack of musical education in Greece and high equipment prices. And prices are excessive because of taxes and other surcharges usually resulting in a figure 100-150 percent over purchase value of items from abroad.

Also noted in the Greek hi fi trade is that sales are basically limited to cities such as Athens and Thessaloniki.

Now the union, which was established in 1975 with a membership of some 30 importers, is starting a publicity drive to inform Greek buyers of the equipment legally available.

NOS team in music contest

HILVERSUM — The Dutch broadcasting company NOS will be represented at the 13th International Nordring Festival of Light Music by a team comprising Ack van Rooyen (trumpet), Ferdinand Povel (saxophone), Jasper van 't Hof (piano) and some UK singers. The event is scheduled for the Tivoli, Copenhagen (August 17-21).

Teams from Ireland, Finland, West Germany, Sweden, Norway, Belgium, the UK and Denmark are also taking part. Each team has to play an original composition lasting some 40-50 minutes and all will be accompanied by the NOS orchestra. The Dutch team will play A Simple Song, a work adapted from a theme by Leonard Bernstein.

Bovema push Rhead debut

HAARLEM — EMI-Bovema is to promote heavily the debut single by UK act the Rhead Brothers, out at the end of the month. The track, Woman Of Soul, is from the act's album which will be a focal point at the EMI-Bovema presentation of autumn repertoire at the Sonesta Hotel, Amsterdam (August 18).

The duo comprises John and Steve Rhead who both sing and play acoustic guitars. First Dutch concerts by the group are scheduled for late August.



POLYDOR INTERNATIONAL and Francis Dreyfus Music have signed a deal which brings French artist Jean Michel Jarre to the label for most of the world's markets. Pictured at the signing are (left to right) Roland Kommerell (Vice President, a&r/marketing), Stan Witold (International manager, Francis Dreyfus group), Mike Hales (Director, popular music), Francis Dreyfus, and Daniel Vaconsin (lawyer for Dreyfus).

Artemis signs major catalogues

HAMBURG — Artemis here has acquired for the Intersong group of music publishing companies worldwide sub-publishing rights (excluding the US and UK) of Harald Square Music and Times Square Publications, from Freddy Bienstock Enterprises, New York.

The catalogue include such international musicals as Fiddler On The Roof, Cabaret, Godspell, Company and Fiorello.

Intersong has also set up a long-term deal with Edition Andros, run by producer-composer Leo Leandros, which controls material written by him and recorded by CBS artist Vicky Leandros.

Amsterdam centre bans rock

AMSTERDAM — The management of the RAI Congress Center has banned rock concerts. The last concert at the 1,400-seat venue will be an appearance by US blues singer Bonnie Raitt on July 30.

The ban is a sequel to disturbances at the George Benson concert during the recent IMIC conference in Amsterdam. Large amounts of cash and 200 tickets were stolen in a raid on the centre's box office, and translation equipment was vandalised during the show.

Dutch promoters called the ban a "disaster", for it leaves Amsterdam with only three sizable rock venues: Concert Hall (capacity 2,200), Carre Theater (capacity 1,700) and Jaap Eden Hall (capacity 4,000).

But Concert Hall and Carre Theatre are practically write-offs from a promoter's point of view. The Concert Hall is used mainly for classical performances, and less than ten concerts a year can be staged at the Carre, as the theatre has a full schedule for cabaret and ballet.

This leaves Jaap Eden Hall as Amsterdam's only regular rock concert venue. Only big international acts are a strong enough draw to fill the auditorium.

Amsterdam's club circuit, played by upcoming groups, has two 1,000-seat venues, the Paradiso and the Milky Way.

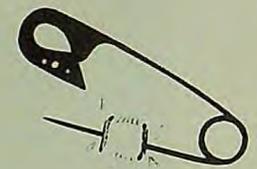
The ban imposed by the management of the RAI will certainly have an impact on the

Dutch pop scene, according to promoters here. They fear many foreign acts may no longer come to Holland, "because Amsterdam is considered the country's cultural centre".

Alternative dates can be arranged in other Dutch cities, such as Rotterdam and The Hague, but promoters say foreign acts are keen to perform in Amsterdam.

Attempts by the promoters to meet with the RAI management have failed.

For the past seven years, rock concerts have also been banned at the RAI Exhibition Hall. The prohibition was imposed when fans gatecrashed a Rolling Stones concert and demolished a gateway.



PUNK ROCK · NEW WAVE

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- | | | |
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| <input type="checkbox"/>] THE POLICE Fall Out | <input type="checkbox"/>] THE ADVERTS One Chord Wonders | <input type="checkbox"/>] MODELS Freeze |
| <input type="checkbox"/>] THE CORTINAS Fascist Dictators | <input type="checkbox"/>] THE STRANGLERS Go Buddy Go | <input type="checkbox"/>] THE RAMONES Blitzkrieg Bop |
| <input type="checkbox"/>] STANLEY FRANK S'cool Days | <input type="checkbox"/>] MINK DEVILLE Spanish Stroll | <input type="checkbox"/>] RADIATORS Television Screen |
| <input type="checkbox"/>] FLAMIN' GROOVIES Teenage Head | <input type="checkbox"/>] THE JAM In the City | <input type="checkbox"/>] THE CLASH Remote Control |
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| <input type="checkbox"/>] THE VIBRATORS We Vibrate | <input type="checkbox"/>] THE CLASH White Riot | <input type="checkbox"/>] JONATHAN RICHMAN Roadrunner |
| <input type="checkbox"/>] GORILLAS Gatecrasher | <input type="checkbox"/>] EATER You | <input type="checkbox"/>] COUNT BISHOP Route 66 |
| <input type="checkbox"/>] ROKY ERICKSON Bermuda | <input type="checkbox"/>] FLAMIN' GROOVIES Slow Death | <input type="checkbox"/>] THE HEARTBREAKERS Chinese Rock |
| <input type="checkbox"/>] HORRORCOMIC Pierrepont | <input type="checkbox"/>] SEXPISTOL God save the Queen | <input type="checkbox"/>] THE APPLE Do the Standing Still |
| <input type="checkbox"/>] LUCY Really got me Goin' | <input type="checkbox"/>] COUNT BISHOP Baby you're Wrong | <input type="checkbox"/>] FLAMIN' GROOVIES Shake some Action |
| <input type="checkbox"/>] THE 101'ers Keys to your Heart | <input type="checkbox"/>] TELEVISION Marquee Moon Part 1 | <input type="checkbox"/>] BLONDIE In the Flesh |
| <input type="checkbox"/>] TOM PETTY & HEARTBREAKER Anything That's Rock & Roll | <input type="checkbox"/>] EDDIE & HOT RODS Imight be Lying/Ignore Them | |
| <input type="checkbox"/>] EDDIE & HOT RODS 96 Tears/ Get Out of Denver/ Gloria Satisfaction | | |

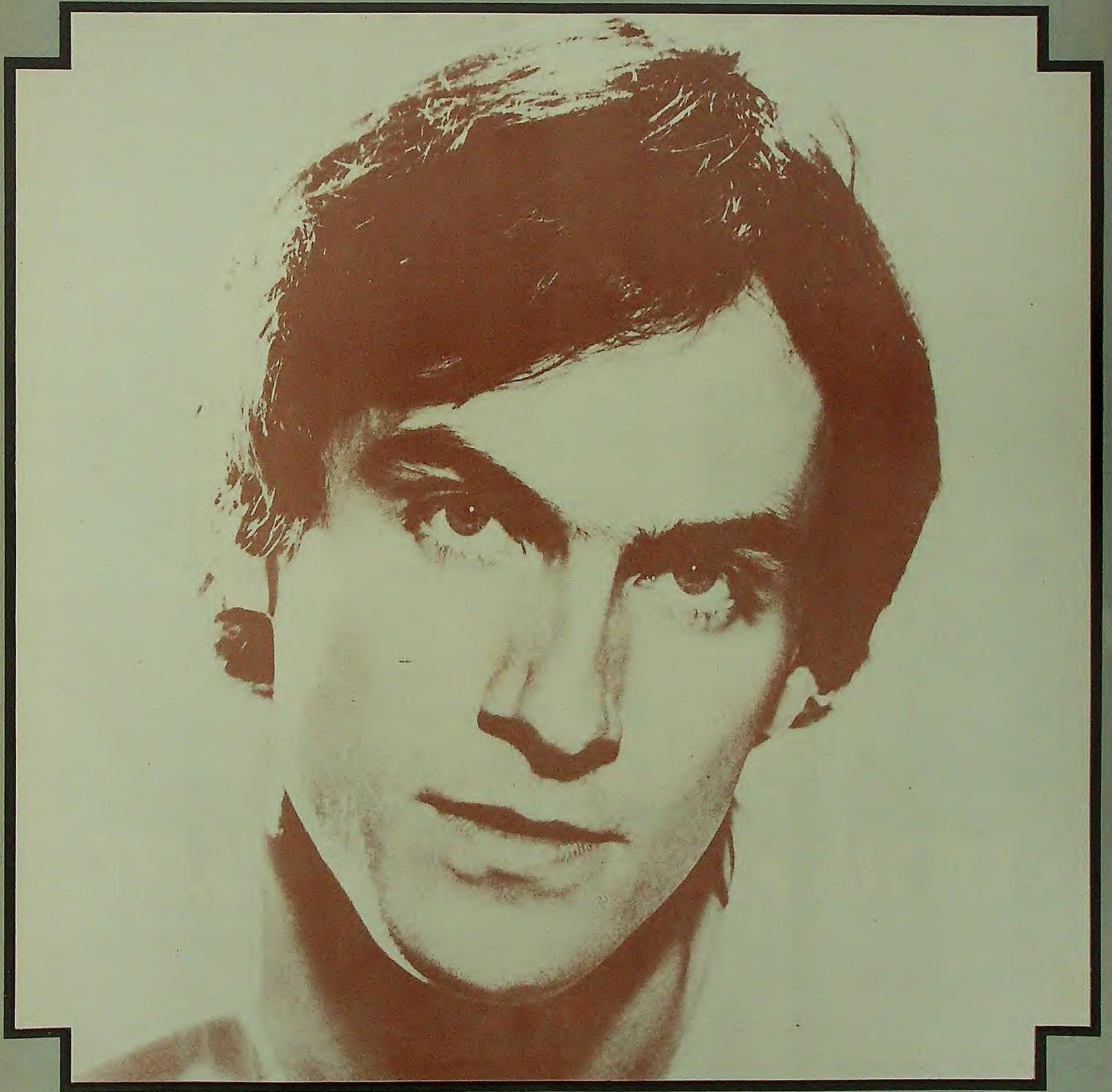
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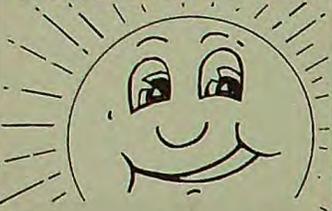
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EUROPE State radio, piracy blamed for decline

MILAN — Alain Trossat, managing director of Phonogram (Italy), has spoken out about the state of the Italian record industry and says the current Italian economic crisis is only one of many factors which prevents the market from growing naturally.

He also blames the power of RAI, the State-run radio and television network, the lack of professionalism in all sectors of the industry, unfair competition, bad information and — last but not least — tape piracy.

Trossat took up his position as Phonogram m.d. here in 1968, having worked with Philips in France and Chile and for nearly six years with Phonogram (Brazil). Since his appointment, Phonogram (Italy) has reached an important position among leading Italian record companies.

Due to the poor state of the Italian economy, 1977 is proving as difficult as last year for the record industry, with no real market expansion, strong competition, increasing costs and a general reduction in investment.

Trossat points out: "Added to all this there is also a general lack of musical creativity and of novelties."

He claims the RAI policy does not help the situation. "The national radio and television network is based on political power only. Though an official agreement has come into force according to international regulations on mechanical rights, RAI is doing its best not to pay the due sums to AFI, the record manufacturers' association which in turn does react strongly as it is internally divided.

"As for live shows and song festivals, an important part of national television programming, RAI usually finances some promoters, the same nine or ten in all, and then these ask the record companies for financial support.

"This way the State-controlled

network saves around 50 per cent of costs as it avoids taking care of the actual management involved. But the music industry is given no guarantees regarding the staging of the show.

In Italy, official information on the market share of turnover of various companies within the record industry is almost completely lacking and this leads to further misunderstandings. As an attempt to rectify this, Phonogram has set up a special office for market research, aimed at getting precise data concerning the Italian national market.

"The first enquiry we made took into consideration the 1975 balance sheets of the major companies which, through a recent law, are now available to the public and with rather more detail than in the past. We have worked it out that Phonogram, with an income of 8.9 thousands of millions of lire or £6 million at the current rate of exchange, was number two company in Italy in that year. We intended gathering this kind of information every year from now on — and to publicise it here." The quantity of units sold, he added has remained more or less the same for years. "We don't have official figures yet for 1976 but I expect an increase due to the market appearance of several mid-price lines." But he considers that price reduction might prove detrimental to the industry, and instances last year when RCA issued its Linea Tre series. Most of its back catalogue was half the normal price. It was, he said, a "tremendous blow" for every company.

He added: "Subsequently all the major companies started selling back catalogue at mid-price (an average retail price of £1.80, or 3,000 lire.) At Phonogram, we are behaving with caution in this area of business. We look for clean remuneration and feel a really profitable mid-price line should be based upon domestic product. We have many doubts about the usefulness or value of exploiting foreign catalogues in this way."

Work starts on Smeets rock opera

AMSTERDAM — Jan Smeets, organiser of the Pink Pop Festival, Holland's most prestigious annual open-air pop festival, is working on a pop-opera which should be complete by the end of 1978.

The project which will feature the Limburg Symphony Orchestra, several Dutch rock groups and some international operatic names. The Limburg local Authority investment in the scheme will be around £25,000.

Chrysalis deal

ATHENS — Phonogram now manufactures and distributes Chrysalis Records in Greece, following a parallel move in the UK by the label from Island to Phonodisc. First product under the new deal is made up of albums by Leo Sayer, Jethro Tull, Procol Harum, UFO and, for the first time here, Steeleye Span.

Now Phonogram intends releasing the entire Jethro Tull and Ten Years After back catalogue. Chrysalis was previously distributed by Emial in Greece.

Nikos Antypas, Phonogram managing director, says a massive television promotion is planned for Chrysalis acts.

WB Music opens HQ in Sweden

STOCKHOLM — Previously represented here by Nordiska Musikforlaget, Warner Brothers Music is now establishing its own organisation in Sweden.

Some months ago, Lennard Desmond, president of Nordiska, quit the job following disagreements with the Danish head office Wilhelm Hansen, and he was followed by the entire professional staff of the Nordiska pop music division.

Then the Nordiska reshuffle were followed by the news that Warner Brothers Music and its affiliates would not renew contracts on expiration, and would set up a separate operation, with Desmond in Charge. During the past five years, Warner Brothers Music has established its own operations in Australia, the UK, France, Italy and Germany.

Now Desmond says: "I aim to build a roster of local composers, because it is important not to rely solely on international catalogue. In any case, there is a growing interest worldwide in Scandinavia copyrights."

He believes Warner Brothers Music will be fully established in Sweden by the end of the year.

Holland

(courtesy Stichting Nederlandse Top 40)

SINGLES

- 1 MA BAKER — Boney M (Hansa)
- 2 WHAT KIND OF DANCE IS THIS — Veronica Unlimited (Philips)
- 3 I DON'T WANT TO TALK ABOUT IT — Rod Stewart (Warner Bros)
- 4 OXYGENE FOUR — Jean-Michel Jarre (CNR)
- 5 YES SIR I CAN BOOGIE — Baccara (CNR)
- 6 YOUNG AND IN LOVE — Internationals (CNR)
- 7 CHERCHEZ LA FEMME — Dr. Buzzard's Savannah Band (RCA)
- 8 A REAL MOTHER FOR YA — Johnny Guitar Watson (CBS)
- 9 AIN'T GONNA BUMP NO MORE — Joe Tex (CBS)
- 10 IT'S YOUR LIFE — Smokie (Rak)

LPs

- 1 HOTEL CALIFORNIA — Eagles (Asylum)
- 2 LOVE FOR SALE — Boney M (Hansa)
- 3 RUMOURS — Fleetwood Mac (Warner Bros)
- 4 OXYGENE — Jean-Michel Jarre (CNR)
- 5 AMERICAN STARS 'N BARS — Neil Young (Warner Bros)
- 6 BOOK OF DREAMS — Steve Miller Band (Philips)
- 7 YEAR OF THE CAT — Al Stewart (RCA)
- 8 BESTE VAN BOUDEWIJN DE GROOT — Boudewijn de Groot (Philips)
- 9 LOVE AT THE GREEK — Neil Diamond (CBS)
- 10 DOUBLE TAKE — Mark and Clark Band (CBS)

Italy

- 1 AMARSI UN PO' — Lucio Battisti (Numero Uno — RCA)
- 2 GONNA FLY NOW (THEME FROM ROCKY) — Maynard Ferguson (CBS — MM)
- 3 ORZOWAY — Oliver Onions (RCA)
- 4 TU MI RUBI L'ANIMA — Collage (Saar)
- 5 A WOMAN IN LOVE — Adriano Celentano (Clan — MM)
- 6 BLACK IS BLACK — La belle Epoque (EMI)
- 7 DISCO BASS — D.D. Sound (Baby Records)
- 8 ALLA FIERA DELL'EST — Angelo Branduardi (Phonogram)
- 10 MA PERCHE' — Matia Bazar (Ariston — Ricordi)
- 11 SOLO — Claudio Baglioni (RCA)
- 12 'A CANZUNCCELLA — Alunni Del Sole (P.A. — Ricordi)
- 13 BELLA DA MORIRE — Homo Sapiens (Rifi)
- 14 DOMANI — Guardiano Del Faro (Cetra — Fonit/Cetra)
- 15 MIELE — Il Giardino Dei Semplici (CBS — MM)

EMI posts

EMI EUROPE has announced several new appointments, dating from the beginning of July. Friedrich Wottawa, acting m.d. for EMI Electrola has had his position confirmed. Michel Lendvai, EMI Switzerland m.d. is now Director, Lesire Developments, Jorgen Fritsch, (Fona Denmark m.d.) is now Deputy Chairman of Fona and remains a director of the company. Guy Deluz, EMI Switzerland g.m. is now acting m.d. and Hoger Bjartt replaces Fritsch as Fona Denmark with additional responsibility for Sweden and Norway.

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IRELAND

CBS expands operation with more labels

by KEN STEWART

CBS IRELAND has taken on new distributed labels and is enlarging its premises. The company continues to seek local artists and has had strong reaction to the Dead End Kids, who return to Ireland for a tour in August.

"In the last three months we've really started to look for acts and try and do something in a small way, — not spending too much money — to assess what the market is like," said general manager David Duke.

"We had reasonable success with Billy Brown. His single, Cinderella, was in the charts for a few weeks and we have an album coming in the near future.

"The Branagans, who were signed to CBS eight or nine months ago, are having success at the moment with a single, Glitter and Gleam, and we have a follow-up planned for them, a summery single with a sort of Spanish influence.

"Last week, I got a demonstration tape from an unknown singer and there are at least two fantastic songs and one of them is so good, that the Branagans are going to use it for their next single. Another is suitable for a young girl singer, which we haven't got. But if we do find a girl singer, we'll have a song for her.

"We have an album from the Great Saturday Night Swindle, which will be on sale at the end of July, and it's very interesting. It's not traditional Irish music, it's country and western, rock, with an Irish influence, all written by the group. It's a good start for them, not to be copying other artists."

CBS also has the Radiators From Space through the companies association with Eamonn Carr (Horslips' drummer) and Midnite Music, and his catalogue which includes an album of the works of Brendan Behan, Irish traditional music, Irish humour, and three or four other products of an Irish flavour.

In Ireland, Midnite is a production company rather than a record company which will go through CBS under licence. Carr

will produce and deliver the finished goods for release as a total package.

The Dead End Kids were unknown before the tour. Duke said: "While they were here, their record broke in England. They got to number five in the UK charts and, after much hard work, we had them at number one. As a result, their manager has decided to send them back to Ireland on a thank you tour before they go to Japan. It shows that we're not completely behind in what the coming fancy in music will be." The group will be back in August for four dates in the North and five dates in the South.

The Realistics were in the Chariot, Dublin, for two week-long stints in the space of six weeks, and they will return to the same venue later this year.

CBS Ireland has taken on distribution of four new labels — DJM, Virgin, GTO, and the German label, ECM. Explaining the extra workload this will generate, Duke said: "CBS has a tremendously loyal and enthusiastic staff. It's not just the girl at the switchboard who is friendly and helpful, it's the warehouse boys, the salesmen, warehouse manager, anyone. They know what they want, they know what the stocks should be. They work on Saturdays, an unheard of thing in our business, to give service. The dealers appreciate that and consequently when a record company comes to Ireland, the first thing they do is send their people round to the shops and ask 'Who would you think our product should be distributed by?', and the answer is: 'We find that CBS are the best, or are very good.' Sometimes you can't make a deal that is favourable, but most times you can."

As a result of this, CBS is enlarging its premises to provide another 7,500 sq. ft. Two other major record companies have also approached CBS for distribution.

Said Duke: "We've been lucky. We've increased our budget and increased our previous year's sales since we arrived in Cork Street, which is two years now."



THE DEAD End Kids on stage at the Television Club, Dublin, during their first Irish tour earlier this year.

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RETAILING

Malta — a small market with large potential

by CHRIS WHITE

BRITISH RECORD companies are at last beginning to recognise the potential of the record market in Malta, according to Joe Borg of Exotique, proprietor of one of the four record shops on the island. Until recently, he claims, the UK music industry has shown considerable reluctance in dealing direct with the Maltese, mainly because of low record sales in the past.

In fact with only a handful of stores to cater for the island's pop music fans, and Pye the only record company represented there, Malta's record industry depends completely upon imports. The island has an approximate population of 330,000 with an annual tourist influx of 400,000. The maximum sales which a best-selling single can usually expect are in the region of 10,000, while a top-selling album, for instance, Abba's Greatest Hits, can hit the 3,000 mark.

Borg explains: "There are four dealers on the island who specialise in record retailing, Exotique, the Record Centre, Brizzi and D'Amato, and between us we have five shops — although I will shortly be opening my second store in Malta's capital, Valletta.

"However, lately there have been two or three shops starting up on the island dealing in hi-fi equipment, but also retailing cassettes as a sideline. The four record dealers act as distributors to them. The only record company to be represented in

Malta — Pye — has an agent at Electro Stores, also in Valletta."

All the other record companies export direct from either London — or Malta's nearest neighbouring country, Italy. Germany, Holland and France are also frequent suppliers. Apart from the island's inhabitants — and the tourists, consumers include several thousand Britons who live on Malta's military bases — although these are currently being run down with final withdrawals scheduled for 1979.

Malta's slow growth as a record market has been due to two factors, says Borg. "For one thing, few people can be bothered to go into the import business, and secondly the UK record companies don't seem to encourage new accounts. When I went into the record retailing business about three years ago, and started Exotique, I found it very difficult to obtain supplies or product.

"Fortunately, most of the companies have changed their attitude and I can now order direct from them, but so far as EMI and Decca are concerned, I must order through a wholesaler in the UK. It is also ridiculous that I can obtain product direct from EMI in Italy, but not from Britain, and yet the Maltese music trends are invariably patterned by what is happening in the UK charts."

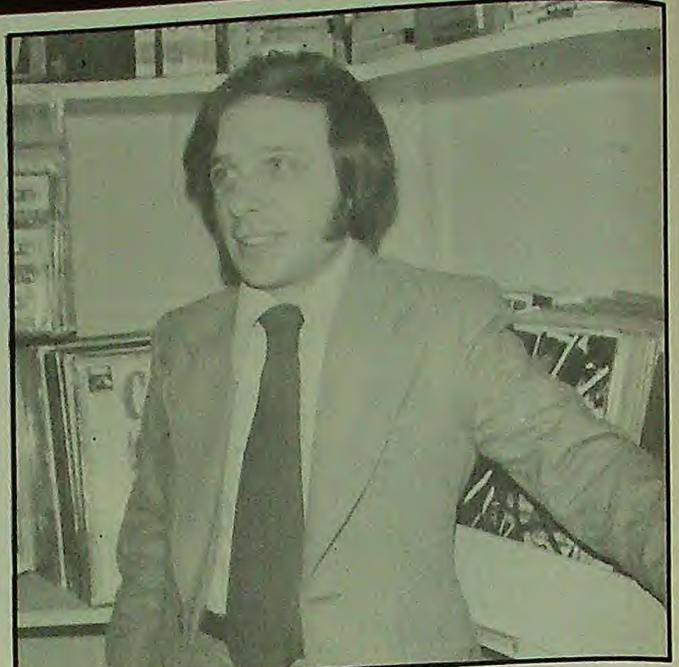
Prices of records are generally slightly cheaper in Malta than in the UK, because of the absence of 'middle men' — the wholesalers. A

full-price album retails for about £3.30 and a single is about 67p. Many tourists particularly from the Continent, find that records are much cheaper than at home. Borg points out, however, that in many cases the dealer's profits are very low because of air freight charges and custom duties.

He blames the companies' lack of interest in Malta on the smallness of the record market, but feels that attitudes are beginning to change. "There is also a reluctance by the existing record shops on the island to see new shops opening. The record companies don't seem to encourage new accounts — if EMI had an actual agent here, to whom I and others could go, then it would be much easier. The annual turnover for records and cassettes in Malta is in the region of £250,000 and there is a lot of scope for this figure to be increased.

"The Maltese are very conscious of records and music, but they don't have record shops in their town or village — they have to make a trip to the capital. There are three radio stations on the island, Malta Radio One and Two, and Cable Radio, which all use the British record charts and the British Forces Station also stimulates a lot of interest in UK pop music. One of the problems record dealers have is that they must be up to date, but there is quite often a three-week wait between them being ordered from the UK and their actual arrival in Malta.

"So far this year my own shop's



Joe Borg

turnover is nearly twice that of 1976, and we are getting new customers all the time. A certain amount of crystal ball gazing is required though, in order to stock the hits that they are going to want. The safest bet is to go by the name of the artist, or at least wait until the record is a major hit in Britain. By the time we receive our stock in Malta, the record can have flopped completely in the UK, and then we're left with dozens of copies on our hands."

Malta also has local repertoire on records, which, apart from selling to the Maltese also finds a market amongst the tourists. The music, mainly folk and pop, is recorded in several studios on the island, although Borg claims that the sound

is not 100 per cent good. Pressings are done in the UK or Italy, and the product is then issued by the actual record shops. Borg himself has released records on his own Festive label, and some local artists do their own distribution — which isn't hard with only five shops on the island! The records also retail in the many nightclubs which flourish in Malta.

Borg would also like to see UK record companies helping the Maltese dealers with point-of-sale material. "It is difficult obtaining such aids, although CBS has been very good in this respect. Like all others dealers, it helps us to have such things as posters, and it would be good to have such support from the companies in the future."

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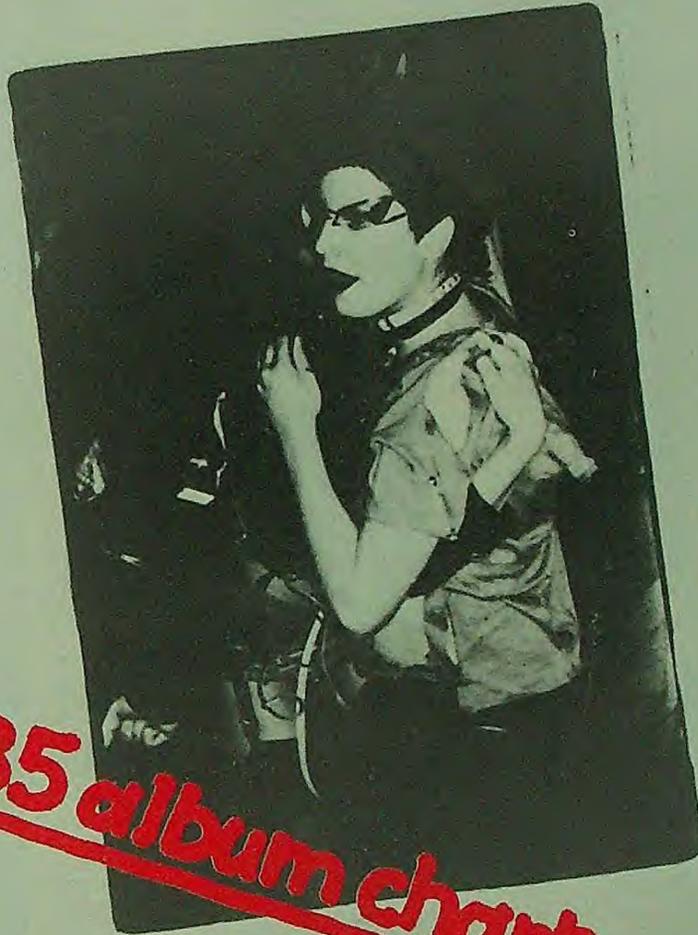
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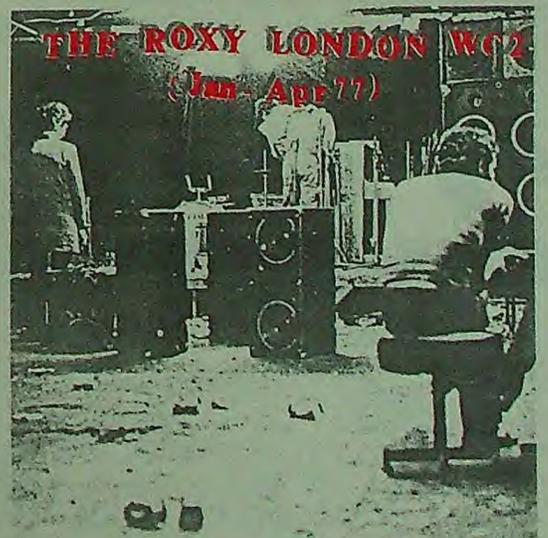
No.35 album chart:

Slaughter &
The Dogs

The Unwanted
Wire

The Adverts
Johnny Moped
Eater
X-Ray Spex
Buzzcocks

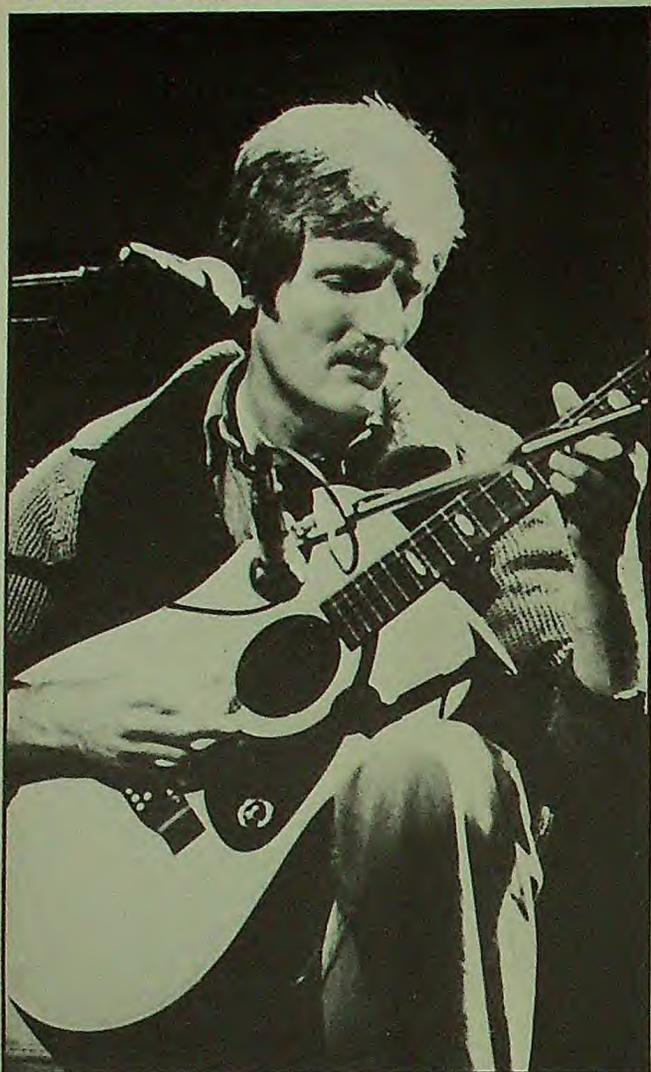
Between January and April this year, the Roxy Club devoted itself entirely to new wave music. There was nowhere else for the groups to play. This is the album of the club.



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TALENT



Paul Brett

Paul Brett and art for art's sake

by

TERRI ANDERSON

PAUL BRETT, writer and performer of the first suite for solo 12-string guitar, dislikes bands and individuals who cannot reproduce on stage what is on their discs; the pop press which insists on labelling musicians, people who sum up his years of six-string plucking with different groups in the slightly sneering phrase "a chequered career"; and the industry's all-pervading urge to produce formula singles aimed at the chart.

He likes the guitar. He is in fact totally hooked by the guitar. Having become an acknowledged expert on the six-string, he has acquired, mastered, and written a unique piece for the 12-string. The album of the suite, *Earth Birth*, was recently released on RCA, but had already been on restricted sale through Brett's own four-man record company, The Co-operative.

The LP is the first of a trilogy. Produced by Ralph Steadman, cartoonist, who is also designing all three covers, it features only Brett himself, playing his suite. The second LP will place the 12-string in front of a band, and the third will broaden the background further by using a symphony orchestra. It is likely that, whatever their commercial prospects, they will be what Brett wants them to be, because compromise is not a word which is much bandied in his vicinity.

"I won't do overdubs. If I can't reproduce what's on the plastic

wandered into an instrument shop and bought one for £50, with case. It sat in his home for several weeks, untouched. "Then I picked it up one evening and by the end of the night I had composed almost all the first movement of *Earth Birth* on it."

The 12-string took over his artistic life, and he admits that he has been neglecting the six-string in its favour. "I was like a kid with a new toy when I found the 12-string; it opened up enormous new possibilities." These he explores on *Earth Birth*, and his ability to play the instrument finger-style instead of the traditional plectrum-style is sometimes staggering.

Some years teaching karate robbed him of his right hand forefinger nail, so he not only manages complex picking usually only possible on a six-string, but he does it without using that finger. The middle and ring fingers on that hand have nails, but mere Nature is not up to providing the strength needed to play a 12-string. Pink plastic fingernails permanently glued on were the simple and practical answer to this problem, even if it does cause the occasional double take from the uninformed. A sprung silver, antique, zither thumbpick completes the set.

His left hand which has to do the fretting suffers different problems. Brett describes having sometimes, for example during a full performance of *Earth Birth* on stage, to go through the athletes pain barrier; this is the point where, for a long distance runner, the ache in the leg muscles reaches an unbearable peak, but the runner just keeps going past that stage. He finds the effort of fretting 12 strings as rapidly and smoothly as his style demands (rather than using the big chord technique so beautifully performed by Leo Kottke) sometimes puts him through that strain all down his left arm and hand. He loves the volume and clarity a 12-string gives, and never uses a pick-up for concerts.

Using that guitar for the delicate classically influenced music he plays meant that Brett had rapidly to find out new ways of achieving the sound he wanted. Known techniques were not a great help, as the 12-string has chiefly developed as an instrument for blues and rags. He remarks the Leadbelly would have loved to hear Kottke, because he has taken the 12-string expertly and logically along the road on which Leadbelly started. "I like doing things for which there are no set guidelines," Brett asserts. "I do them and hope other people enjoy them. I have always gone for the long shot."

For all that, Brett does name one influence on his playing, a man quite unknown to the music business or the public. Johnny Joyce, now working as a guitar repairer, did not so much influence Brett's style as impress and fire him with his own total dedication to the instrument.

Brett talks of the confidence a 12-string can give a solo artist. "On a stage, without a band, the six-string acoustic is a lonely instrument. I always want more to come out of it to fill the hall, but the 12-string can make me feel as if there is a stage full of sound there, a whole orchestra almost." He went solo because he wanted to be self-sufficient, but has learned how lonely and frightening that can be. It is this, he feels, which makes so many solo artists go back to having backing bands, whether their performance needs them or not. So far he has managed to resist the temptation.

anywhere I am performing then I don't want to know. With the studio techniques being used now you have to ask yourself 'how good is a band or an artist, and how good are their records?' and there is often a big gap between the two". This purist and unfashionable attitude goes even deeper. "I have sometimes wanted to be able to write music, but to have had the schooling which would have taught me to do that would have affected what I play and compose. I have the freedom of my guitar."

He took up guitar a more-than-respectable number of years ago, because it was "the only instrument for starting out in rock and roll." Avoiding any references to chequered careers, this is the moment to point to the long and wide experience of working as a band musician which led up to Brett's choice to go solo — and to do so in the uncommercial and difficult field of acoustic guitar playing.

He started in the early Sixties playing r&r with Neil Christian and the Crusaders, then joined the Overlanders, and went on to play in (Crazy World Of) Arthur Brown's first bands. He left to become for a while part of a rock legend — Elmer Gantry's Velvet Opera. Later he played on the Strawbs Dragonfly album and then, for something completely different, he played a summer season with the Cyril Stapleton Orchestra. This was followed by a stint in Lonnie Donnegan's back-up band, and a strange episode where he found himself backing a couple of tap dancers — with the need to make a chord change every time they tapped. He then formed his own band, Paul Brett's Sage, and worked for two years with them.

He made two solo albums, and began the long haul of establishing himself as a solo artist, playing "everywhere all the roots gigs there are." He set up The Co-operative, with printer Lawrie Brough and his boss Michael Tickner. Together, as a musical co-operative and on Brett's own label, they brought out his Phoenix Future album, and did all the necessary promotion, selling at concerts and through the mail, paperwork and tour booking.

Steadman, a friend of Brough, and known perhaps best for his drawings in Rolling Stone and the Observer, designed the cover. The Co-operative worked again on the next LP, *Earth Birth*, and by gradually letting the public know it existed they sold around 800 copies. The need to build on those sales by giving it proper distribution brought Brett and his album to RCA, which accepted the album for the fine piece of work it was.

Brett is an artist, and the artistic temperament is most famous for its contradictions; the piece is unique and original, but equally and inevitably it draws on all the other fine guitar music of the past and has earned the occasional judgement of being derivative. Also adverse criticism annoys Brett, but he says and clearly believes that his own satisfaction in what he does is all that matters.

He had never attempted to play 12-string guitar when one day, on a working visit to Birmingham, a

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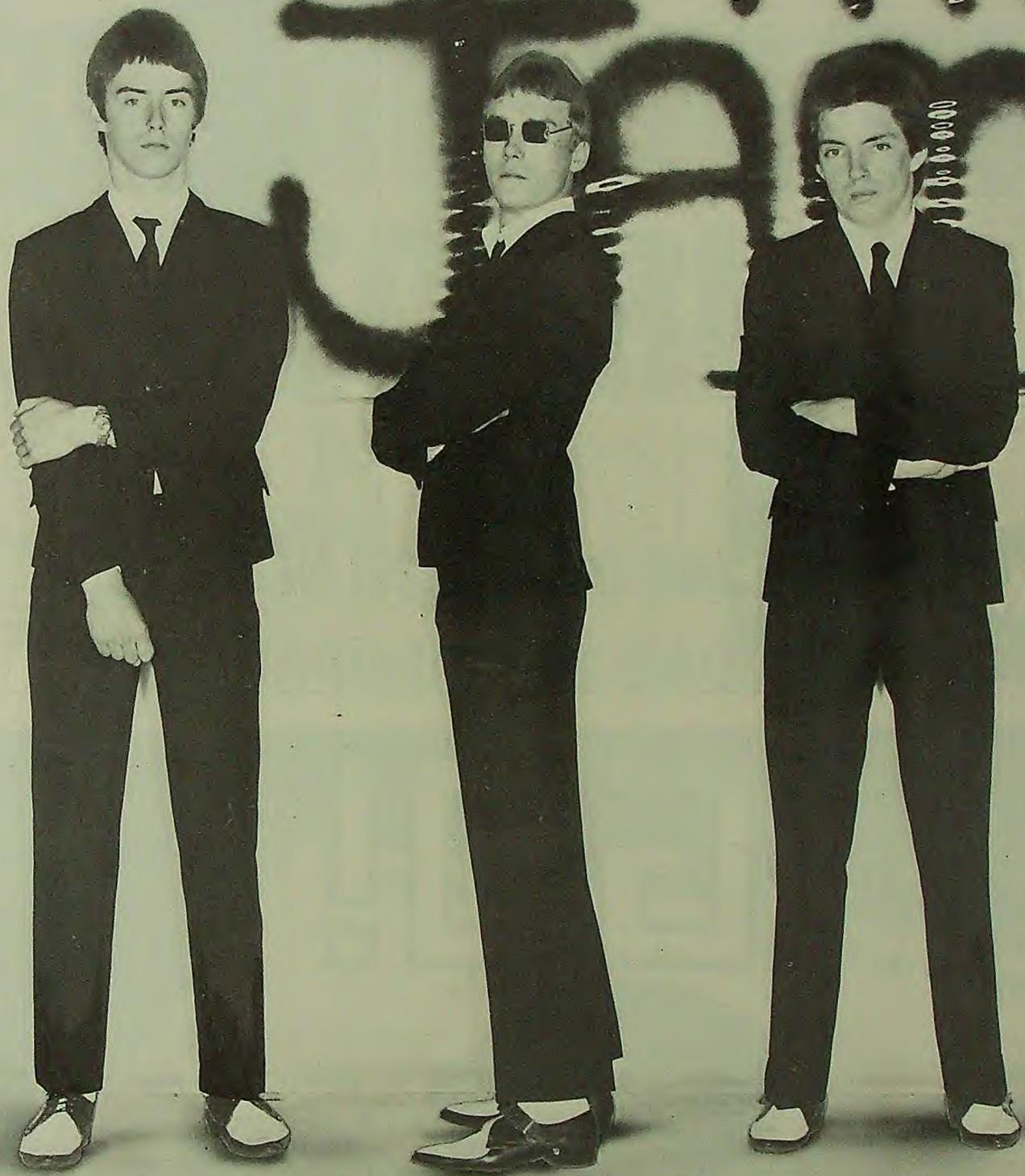
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TALENT

The Miller's tale — why I came back to Britain

by CHRIS WHITE

AFTER A self-imposed "exile" in California for the last three years, Jimmy Miller, the man who produced all the Rolling Stones' recordings between 1967 and 1974, has returned to the UK to seek work. His reason for returning to the country which gave him his first big break as a record producer more than 11 years ago — "There's so much musical energy about in Britain, and everything seems to be about to happen again — the music scene more than favourably compares with its US equivalent."

Miller first came to the UK in 1966, as an unknown, struggling producer. However, Chris Blackwell of Island Records had noticed his work and invited him to come over and work for his fledgling company. The result was that Miller, via his work for the Spencer Davis Group,

Spooky Tooth and Traffic, was soon notching up chart hit after chart hit. In addition he produced a live album by Eric Clapton and a Blind Faith LP, as well as co-writing one of Spencer Davis' classic hits, I'm A Man.

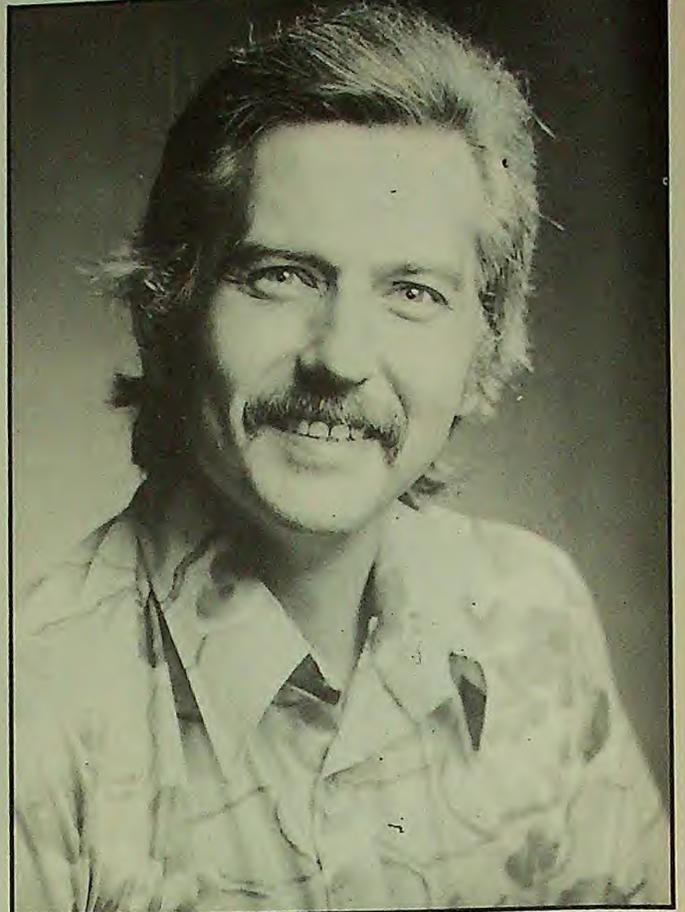
In 1967 he was introduced to Mick Jagger in a London recording studio, and several days later he received a phone call from the Stone; would he like to produce the band's next album? That started a partnership spanning seven years, from the Beggar's Banquet album through to Goat's Head Soup in 1974. "It was a peak time in my career," Miller now says. "In fact it was hard to follow. Although I was still working with other bands, it was difficult to work up the same enthusiasm for them as I had for the Rolling Stones. Traffic, for instance, were much more musically

sophisticated than the Stones, and working with them fulfilled another musical side of me, but there was always an excitement with the Stones."

Miller describes the Stones as being rather erratic with their recording sessions. "They would probably start a new LP in May and everybody would be asking each other how they had spent Christmas — they had probably not seen each other since the end of their last tour the previous September. They never over-saturated the market with product — usually one album a year, and that usually took nine months to complete. During the last couple of years that I produced them, there was no time to work with other groups because the Stones were a full-time commitment. Because they had no studio deadlines to meet, the recording sessions could very time-consuming."

Miller started his self-imposed exile in 1974 — "At the time I didn't really think that I was getting away from everything, but I did need a change in my life. Apart from that, there was the usual tax problems, and a lot of the people I had worked with were all heading for California. I was persuaded to buy property there, but quite honestly the West Coast is so laid-back it's almost falling asleep. The longer I stayed, the more I drifted from the mainstream of where I wanted to be."

Now Miller says that he is anxious to be creative again, and get back into the studios. "During the last

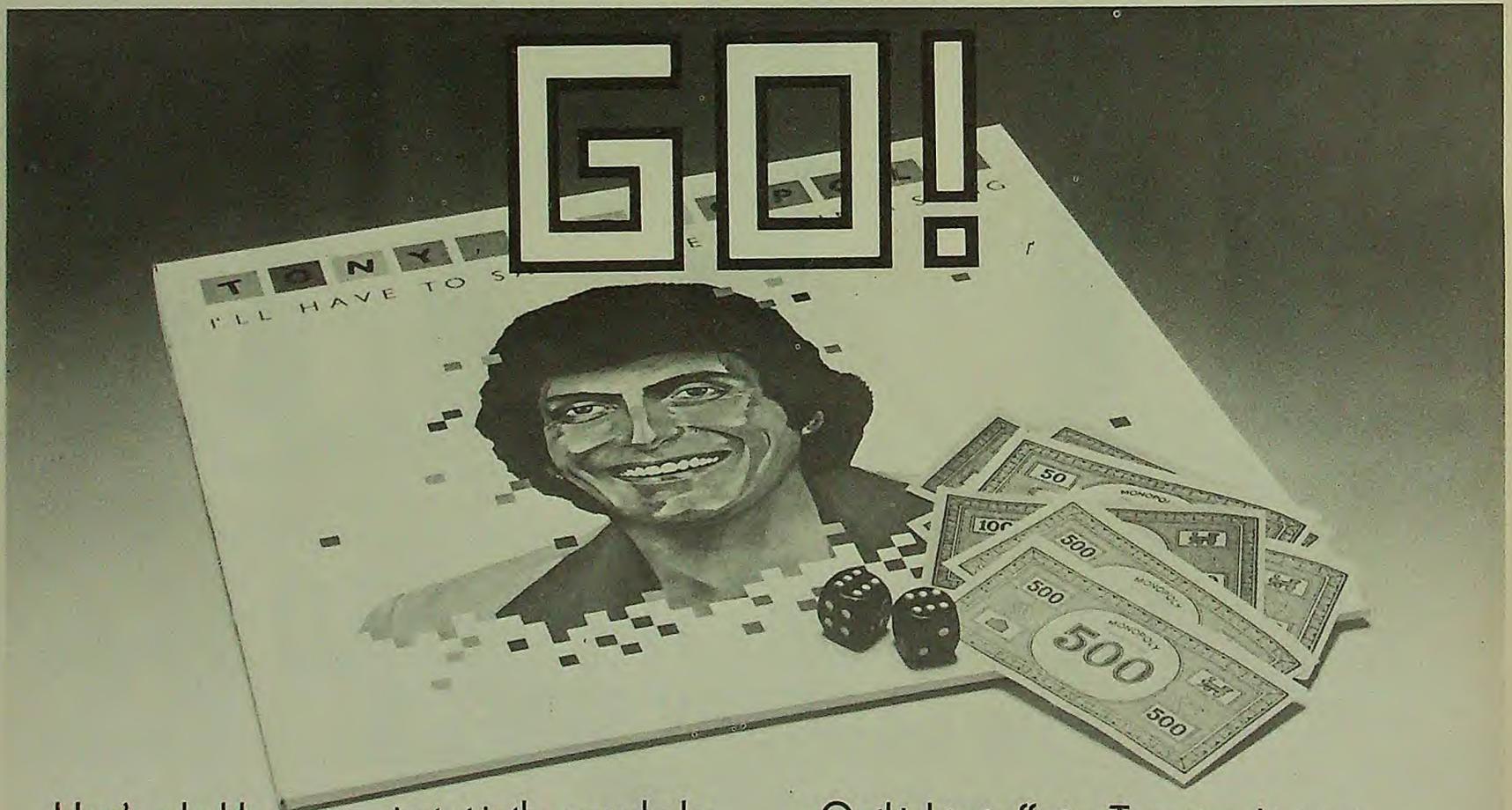


JIMMY MILLER — producer to the Rolling Stones for seven years

two and one-half years I have produced just one album, but since I decided to return to work I've had a couple of approaches from major record companies.

"I believe I have come back to the UK at a great time. There's a whole

new surge of musical energy, and something is going to happen very soon. The great thing is that while in California people used to say 'why go back to Britain?', now that I am here no one has asked why I came back."



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TALENT

Crawler: out of the back streets, on to the straight and narrow



by JOHN HAYWARD

TALKING TO Rabbit Bundrick and Tony Braunagel is a strange experience. The famed session keyboards man and his drummer sidekick both hail from Houston, Texas, but they have been working here for so long that their accents have been dulled into a kind of cowboy cockney drawl.

Rabbit (real name John) and Tony are part of a Texas rhythm section completed by bassist Terry Wilson which has been together since schooldays. Now the trio forms the driving force behind Crawler, which has recently signed to Epic Records.

The band is completed by the English front line of vocalist Terry Wilson-Slessor and guitarist Geoff Whitehorn, who have both seen plenty of action in bands like Beckett (Slessor) and If (Whitehorn).

With the exception of Whitehorn, this line-up will be familiar to

readers as the group put together around Paul Kossoff recording for Atlantic under the Back Street Crawler banner. That band cut two albums and was coming along well until Kossoff's tragic and untimely death on the plane back from a successful U.S. tour.

At that stage, after Atlantic had made a huge investment in the act, it looked like curtains for Crawler. Management confusion and a sticky period with the record company culminated in the band going to ground for a year to sort themselves out and wait until the static had cleared.

They spent the time finding a new manager — Abe Hoch — a new record company and most importantly, a new guitarist. It was a crucial and critical time for Crawler. The band had been formed around the world-renowned talents of Kossoff and now their advisers were

telling them to find another superstar axeman to take over the spot.

But explained 28-year-old Bundrick: "We were evolving our own style at last, we were enjoying ourselves musically and Terry Slessor was coming along fine as a vocalist. We decided we wanted to survive and make it as we were."

"People were saying we should have Mick Taylor for the band, but we didn't want that at all. We felt we should build a name in our own right, so we found Geoff, who is great."

Then the discussion turned to finding a new name. "We really thought hard about that," commented Braunagel, "But in the end we shortened it down to Crawler and left it at that. Anyway, I really like the name and there's always the consideration that Atlantic spent half a million dollars promoting us in the States and some of that effort has got to have stuck."

"Besides which, once you have a hit record, the name and what has gone before ceases to matter any more. You are just known as Crawler and for Crawler music."

The new album has been recorded in England and the Texan pair sound well-pleased with the results, which revolve around sharply-constructed songs with just a little space to cut loose and improvise.

"I have always wanted a band like this," affirmed Rabbit, veteran of 100 sessions as guest keyboard star on some of the Seventies' best albums. "It's the blend of an American rhythm section coupled with a British front line that is so interesting."

"It's a real challenge, and to tell the truth, things are still in the process of really gelling. We are testing each other the whole time, and coming up with great ideas that bridge the gap between the two rock styles."

"The difference between English and American drummers is quite marked," put in Braunagel. "A British rhythm section never really sounds committed. They are always a little watery, whereas an American section is always solid, primitive and right in the pocket."

The confidence exuded by Bundrick is now considerable. He has been resident in the UK for six years, gaining a reputation for classy session work, which he continued to fit in while Crawler were off the road.

He recounted the time at the end of last year when his keyboard talents were in great demand. "I was working incredibly hard," he recalled. "I was playing with maybe three or four drummers in one week, which was a really great experience. I was going home exhausted at the end of the day, but it didn't matter because I was being extended and that's always great for a musician. It brings you in contact with many different kinds of music, which can be brought to bear in your own writing."

He agrees he has done an outrageous amount of work since he came to these shores, and counts himself lucky to have worked with people like the Sutherland Brothers and Andy Fairweather-Low, with whom he remembers working alongside Dave Mattacks and B. J. Cole with special joy.

But now the members of Crawler are all of the opinion that their career is back on the straight and narrow. They have a master strategy that paces their activities carefully over the next year or so and allows the members no let-up in which to get stale or out of the working groove.

"We want to pace this really well," drawled Bundrick with feeling. "We have this 22-date Heat On The Street tour on the go right now, which is a great challenge because there are three very hot bands on the bill and we will be looking to make a big impression."

"Then there are some festivals coming up both here and in Europe, and then after some recording, we will be off to the States where we are hoping for big things."

"That will be in September through to November and I'm sure that we are going to crack it there. If

you come in from England it seems to me that you have got it made. You have an extra bit of mystique and at the same time we will be on really good tours supporting the biggest bands — which is going to be great."

"We want to keep the ball rolling the whole time so there is no time for a break in concentration and build-up. The record company is right behind us and is giving us every chance to go out and promote ourselves, which is just the way we like it. We are just now starting to realise that we need a real forced pace."

The band's first British tour since Kossoff's death is as part of the CBS Heat On The Streets package — the first time the company has put such a promotional package together — which features Moon and Boxer as well as Crawler. It is a plucky gamble on the part of CBS and comes at a low point for gig attendances in the middle of "light nights" season and before the big August holiday weeks.

But the band is adamant it will seize the chance of impressing the crowds. "CBS is on to something good here," said Braunagel. "All three bands will have 45 minutes to get out there and sock it to the kids, and I am positive that by the end of the tour we will have come out on top."

We have until July 22 to see if the duo's confident predictions come true. But one thing is for certain — the Texan pride of Braunagel and Bundrick, coupled with the fervent desire to be recognised as Crawler and a band in its own right is so strong that if things don't pan out, it won't be any fault of the band. Good bye Back Street Crawler, let's have a big welcome for Crawler.

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*All figures quoted in this advertisement are taken from the BMRB "FORTE" Survey (August-October 1976).

CLASSICAL

Gold sales for RCA's Bream, Tomita LPs

TWO RCA classical albums have qualified for gold discs signifying sales in excess of £150,000. They are the Julian Bream-John Williams Together album and the first Tomita album, Snowflakes Are Dancing.

Silver discs, marking sales in excess of £75,000, are due for the second Bream-Williams album, Together Again, the second Tomita album, Pictures At An Exhibition, and the first James Galway solo album, Showpieces.

EDITED
by
REX ANDERSON

An announcement regarding the presentation of these awards will be made shortly by Bob Walker, RCA classical manager, who said: "We are pleased with the continued success of Bream and Williams and that of Tomita, but what has given us particular pleasure is Galway's first silver disc, achieved in 16

months. To judge by current sales it will be the first of many."

Galway opens Folk Festival

ONCE AGAIN this year the Cambridge Folk Festival in the grounds of Cherry Hinton Hall, opens on Thursday July 28 with a symphony concert. The concert will feature the Cambridge Symphony Orchestra with flautist James Galway. Conductor will be Arthur Davison.

The festival is sponsored by Cambridge City Council and organised by Ken Woollard, who said: "Some people thought it was odd when we introduced a symphony concert as an opener for the Folk Festival last year, but it is not really strange. The people who pack the grounds every year are real music lovers and a large number are among the audiences at the Promenade Concerts."



THE WESTERN Orchestral Society signed a new recording contract with EMI in June for the Bournemouth Symphony Orchestra. The three-year contract includes the completion of the Sibelius Symphonies, the Britten and Walton Violin Concertos with Ida Haendel and a record of popular orchestral favourites. The contract was signed by Keith Whitmore (centre) general administrator of the Western Orchestral Society and John Patrick, general manager of EMI Records Classical Division (right). Also pictured is Christopher Robins WOS concerts director.

Haitink to leave LPO

BERNARD HAITINK, who is to become musical director of the Glyndebourne Festival Opera, is

retiring as principal conductor and artistic director of the London Philharmonic Orchestra in 1979. He has held the posts since 1967, and has been in similar positions for 13 years with the Amsterdam Concertgebouw Orchestras for 13 years. His work in Holland and at Glyndebourne require him to reduce administrative and artistic responsibilities, but he will maintain close working relations with the LPO.

Abbey records Jubilee service

ABBEY RECORDS recorded in June a service by the Royal School of Church Music in the presence of Queen Elizabeth the Queen Mother. The service, entitled Rejoice, celebrates not only the Royal Jubilee but also the foundation of the Royal School of Church Music in 1927.

The music covers a span of five centuries and includes Sir Hubert Parry's anthem, I Was Glad, written for the Coronation of Edward VII. Other composers featured include Sir Edward Elgar, Henry Purcell and Vaughan Williams. Two pieces performed for the first time are The True Glory, by Peter Aston and The Light Invisible by Arthur Willis, organist at Ely Cathedral.

The orchestra from the Royal College of Music is directed by David Willcocks and conducted by Lionel Dakers. A chorus of 750 voices was drawn from the Royal School of Church Music Midland, Northern and Southern Cathedral singers.

The recording of the highlights of the service will be available in the autumn.

PERFORMANCE

JUNIOR ORIGINAL CONCERT Royal Festival Hall

THERE IS a revolution taking place in the world of serious music and unfortunately it is not happening in Europe, the home of classical music, nor even in America, but in Japan. The revolution has begun, as with all successful changes of this nature, at an educational level. Its beginnings were excellently demonstrated at this concert by five Japanese children from the Yamaha school aged between 10 and 17.

The concert, in aid of the Save The Children Fund, consisted almost entirely of original works by these young students. It was explained, by presenter David Dimbleby, that these children were not prodigies but merely the best of a group of children learning music in Japan at the moment. He also pointed out that although there was an emphasis on composition and improvisation in their teaching, this was only a part of a curriculum which embodied a more formal music training.

Admittedly, the works of these youngsters were strongly influenced by their favourite classical composer. There were elements of Chopin, Liszt, Bach, Mozart, Tchaikovsky *et al*, and in truth very little of the music could be said to be entirely original. Notwithstanding, it was exhilarating to hear 10-year-old Keiko Tanimura performing her delightfully melodic pieces.

The highspot of the evening was undoubtedly the improvisation. Members of the audience were invited to play a bar or so of melody on the piano and the children then proceeded to perform variations. Young Keiko's extrapolations on a section of the Sky Boat Song, a melody with which she was obviously unfamiliar, were quite astounding. Two of the older children, Yumiko Tanaka aged 17 and Toshiyuki Torri aged 14, managed to produce a piano-organ duet from another theme.

The concert was concluded by a performance of Mozart's Eine Kleine Nachtmusik and a very spirited performance of Land Of Hope And Glory. The audience reaction throughout was tumultuous.

Derivative though the pieces were, the general standard of performance could not be faulted and all the children explored and developed themes in a highly professional manner. Composition and improvisation, in Western musical education, are matters that music students do not get to explore until they are well into their college years. By this time, with years of classical training behind them, it is often too late and the seed of creativity has been blighted.

Perhaps the pieces played at the Festival Hall did tend towards the naive and plagiaristic, but what will these youngsters be writing when they have had time to mature? Will this musical education take the form of a flood of popular new classical compositions all written by Japanese?

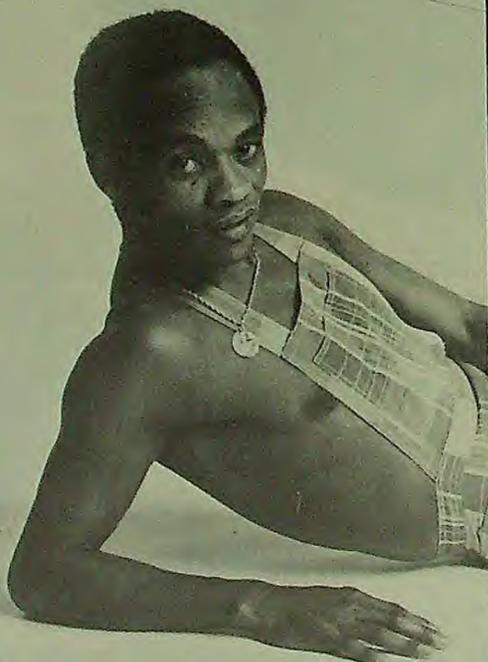
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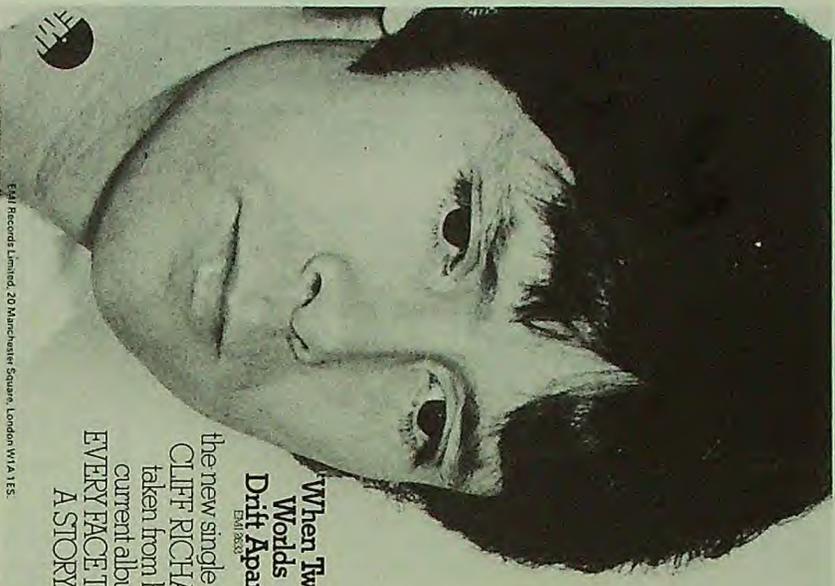
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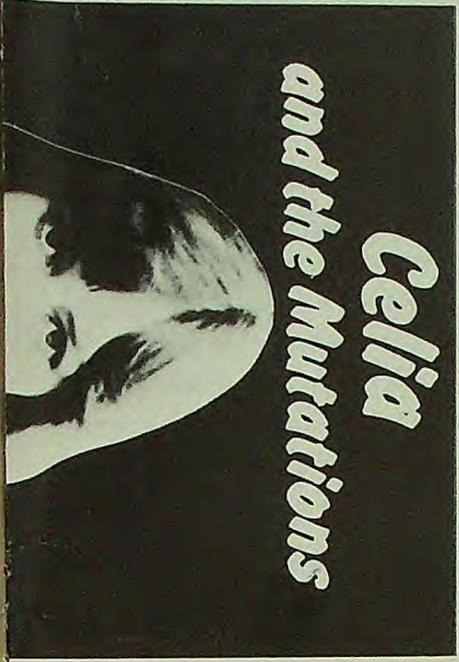
MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JULY 16 1977



When Two Worlds Drift Apart'
EMI 8303
 the new single from CLIFF RICHARD taken from his current album EVERYFACE TELLS A STORY

EMI Records Limited, 20 Manchester Square, London W1A 1TS



Celia
and the Mutations

1	1	SO YOU WIN AGAIN	Hot Chocolate	○	RAK 259
2	3	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	○	Atlantic K 10946
3	15	I FEEL LOVE	Donna Summer		GTO GT 100
4	5	MA BAKER	Boney M		Atlantic K 10965
5	4	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips		Buddah BDS 458
6	2	SHOW YOU THE WAY TO GO	The Jacksons	○	Epic EPC 5286
7	45	PRETTY VAGANT	Sex Pistols		Virgin VS 184
8	6	SAM	Olivia Newton-John		EMI 2616
9	8	PEACHES! GO BUDDY GO	The Stranglers		United Artists UP 36248
10	26	ANGELO	Brotherhood Of Man		Pye 7N 45699
11	14	OH LORI	Alessi		A&M AMS 7289
12	20	FEEL THE NEED	Detroit Emeralds		Atlantic K 10945
13	9	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager		Elektra K 12257
14	12	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis		EMI International INT 532
15	11	DO WHAT YOU WANNA DO	T Connection		TK XC9109
16	10	A STAR IS BORN (EVERGREEN)	Barbra Streisand	○	CBS 4855
17	18	SLOW DOWN	John Miles		Decca F13709
18	7	LUCILLE	Kenny Rogers	○	United Artists UP 36242
19	24	GOOD OLD FASHIONED LOVERBOY	Queen		EMI 2623
20	13	TELEPHONE LINE	Electric Light Orchestra		Jet UP 36254
21	28	EASY	Commodores		Motown TMG 1073
22	23	EXODUS	Bob Marley & The Wailers		Island WIP 6390
23	21	I CAN PROVE IT	Tony Etorla		GTO GT 89
24	30	WE'RE ALL ALONE	Rita Coolidge		A&M AMS 7295
25	22	ONE STEP AWAY	Tavares		Capitol CL 15930
26	26	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb		RSO 2090 237
27	19	GOD SAVE THE QUEEN!	Sex Pistols		Virgin VS 181

MODERN LOVE

THE NEW SINGLE FROM

Peter Gabriel



CB 302



THE REAL THING
 'Love's such a wonderful thing'

7N45701
 Their new single from
 the forthcoming album '4 from 8'



DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 PEOPLE IN LOVE — 10cc (Mercury 6008 028) B, BR, RC, C, H, M, O, P, PR, T, RT.
- 2 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127) R1, B, RC, C, H, P, PR, RT, V.
- 3 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120) B, BR, CR, F, O, TV, RT, V.
- 4 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126) R1, C, F, P, T, TV, RT.
- 5 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261) R1, CR, C, F, M, TV, V.
- 6 ANOTHER NIGHTTIME FLIGHT — Blue (Rocket ROKN 537) B, C, F, M, P, RT.
- 7 FLY BABY FLY — David Dundas (Chrysalis CHS 2156) B, BR, C, F, P.
- 8 DON'T WORRY BABY — Chris White (Charisma CB 303) C, F, H, O, PR.
- 9 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297) RL, B, BR, CR.
- 10 I FEEL LOVE — Donna Summer (GTO GT 100) BR, CR, C, S.

The above guide lists new releases gaining heavy radio support this week.

Key to station abbreviations: RI: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

Radio 1

RECORDS OF THE WEEK

Noel Edmonds: NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 Tony Blackburn: YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 Paul Burnett: AT FIRST SIGHT — Lobo (Power Exchange PX 258)
 David Hamilton: YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)

Radio 2

ALBUM OF THE WEEK

SPOTLIGHT ON BROOK BENTON — Brook Benton (Philips 6612 116)

Luxembourg

HOT SHOTS

Barry Alldis: THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)
 Stuart Henry: STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7279)
 Peter Powell: A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND — Gary Glitter (Arista 112)
 Tony Prince: WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)
 Bob Stewart: IT'S ME THAT YOU'RE LEAVING — Buzz Cason (DJM DJS 10784)
 Mark Wesley: YOUR SONG — Billy Paul (Philadelphia PIR 5391)

POWERPLAY

GYPSY WOMAN — Breeze (EMI 2635)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 ANOTHER NIGHTTIME FLIGHT — Blue (Rocket ROKN 527)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 WHERE THE UNIVERSES ARE — Jimmy Webb (Atlantic K 10978)
 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 YOU AND ME — Alice Cooper (Warner Bros. K 16984)
 NAME OF THE GAME — Moon (Epic EPC 5327)
 AMARILLO — Neil Sedaka (Polydor 2058 888)
 GET UP AND GO — Pilot (Arista 111)
 BLUE EYES — Obie Clayton (Good Earth GD 13)
 FLY BABY FLY — David Dundas (Chrysalis CHS 2156)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 LUCKENBACH TEXAS — Waylon Jennings (RCA PB 0924)
 SUMMER BREEZE — John Lodge (Decca F 13717)
 VITAMIN U — Smokey Robinson (Motown TMG 1076)

BRMB

BIRMINGHAM

ADD ONS

PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 SUMMER BREEZE — John Lodge (Decca F 13717)
 FLY BABY FLY — David Dundas (Chrysalis CHS 2156)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)

ALMOST SATURDAY NIGHT — The O' Band (United Artists UP 36276)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (RSO 2090 237)
 I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)
 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)

Capital Radio

LONDON

CLIMBERS

LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 HEAVEN ON THE 7th FLOOR — Paul Nicholas (RSO 2090 249)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 THE PRETENDER — Jackson Browne (Asylum K 13086)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: to come monday
 Dave Lincoln: SECOND THOUGHTS — Frankie Valli (Private Stock PVT 111)
 Phil Easton: LIFE IN THE FAST LANE — Eagles (Asylum K 13085)
 Mark Joenz: A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND — Gary Glitter (Arista 112)
 Chris Jones: YOU AND ME — Alice Cooper (Warner Bros. K 16984)
 Brian Cullen: PEOPLE IN LOVE — 10cc (Mercury 2090 251)

ADD ONS

ANGELO — Brotherhood of Man (Pye 7N 5699)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 6008 128)
 MARGARETAVILLE — Jimmy Buffett (ABC 4179)
 WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)
 I CAN'T STOP THE RAIN — David Ruffin (Motown TMG 1078)
 LUCKENBACH TEXAS — Waylon Jennings (RCA PB 0824)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 Steve Jones: OUR LOVE — The Dells (Mercury 6167 526)
 Richard Park: SECOND THOUGHTS — Frankie Valli (Private Stock 111)
 Tom Ferrie: ANOTHER NIGHTTIME FLIGHT — Blue (Rocket ROKN 527)
 Brian Ford: PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 Bill Smith: DON'T WORRY BABY — Chris White (Charisma 303)

CURRENT CHOICE

FLY BABY FLY — David Dundas (AIR 2156)

ADD ONS

YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 TULANE — Steve Gibbons Band (Polydor 2058 889)
 WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36253)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 PRETTY VACANT — Sex Pistols (Virgin 184)
 GOOD GOLLY MISS MOLLY — Little Richard (Creole 140)

I FEEL LOVE — Donna Summer (GTO GT 100)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)

Downtown Radio

BELFAST

HIT PICKS

John Paul: ROAD RUNNER — Jonathan Richman (Beserkley BZZ 1)
 Cherry McIlwaine: SLOW DANCING — Purify Brothers (Mercury 6167 535)
 Michael Henderson: OUR LOVE — The Dells (Mercury 6167 526)
 Eddie West: SPANISH STROLL — Mink Deville (Capitol CL 103)
 Lawrence John: RENDEZVOUS — Bruce Johnston (CBS 5324)
 Brian McSharry: HEAD TO TOE — Crawford Bell & Steelrail (Emerald MD 1198)

Radio Forth

EDINBURGH

ADD ONS

FLY BABY FLY — David Dundas (Chrysalis CHS 2156)
 BINGA BANGA BONGU — Duhling (DJM DJS 10794)
 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 JUST TRY — Mud (RCA PB 5042)
 LONG DISTANCE LOVE — Helen Reddy (Capitol CP 15927)
 PUT SOME WORDS TOGETHER — Dana (GTO GT 102)
 SHORT CUTS — The Salsoul Orchestra (Salsoul 52 2037)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 527)
 VITAMIN U — Smokey Robinson (Motown STML 12055)
 EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 DON'T WORRY BABY — Chris White (Charisma CB 303)
 SILVER BIRD — Tina Rainford (CBS 4489)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 Roger Moffat: PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 Johnny Moran: DON'T WORRY BABY — Chris White (Charisma CB 303)
 Colin Slade: NEON NIGHTS — Atlanta Rhythm Section (Polydor 2066 822)
 Ray Stewart: WE NEVER DANCE TO A LOVE SONG — Manhattans (CBS 5375)
 Brenda Ellison: NO ONE LIKE MY BABY — Jelly (Asylum K 13088)
 Bill Crozier: SECOND THOUGHTS — Frankie Valli (Private Stock PVT 111)

Metro Radio

NEWCASTLE

ADD ONS

ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 537)
 PUT SOME WORDS TOGETHER — Dana (GTO GT 102)
 SUMMER BREEZE — John Lodge (Decca F 13717)
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 I CAN'T STOP THE RAIN — David Ruffin (Motown TMG 1078)

Radio Orwell

IPSWICH

ADD ONS

I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)
 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 BABY, BABY — The Vibrators (Epic EPC 5302)
 SPANISH STROLL — Mink Deville (Capitol CLX 103)
 DON'T WORRY BABY — Chris White (Charisma CB 303)
 CHILD OF THE UNIVERSE — John Lees (Harvest HAR 5132)
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)

Pennine Radio

BRADFORD

HIT PICKS

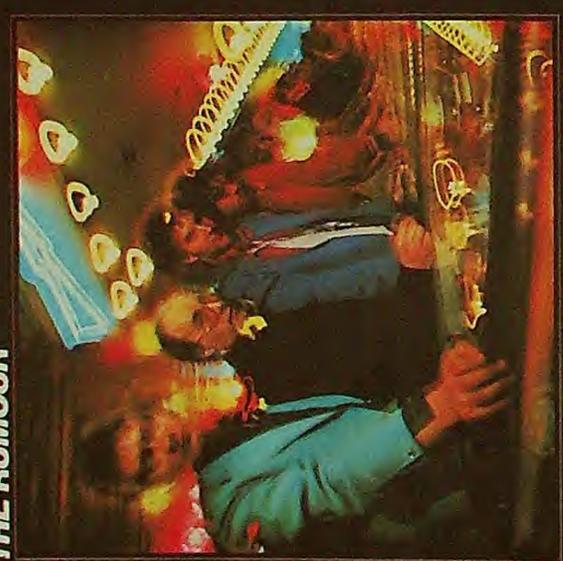
Roger Kirk: ROAD RUNNER — Jonathan Richman (Beserkley BZZ 1)
 John Drake: YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 Paul Needle: FLY BABY FLY — David Dundas (Chrysalis 2156)

**NEW PULL-OUT
ALBUM CHART**

MUSIC WEEK TOP 50 ALBUMS

WEEK ENDING JULY 16 1977

THE RUMOUR



MAX

THE RUMOUR'S 1st ALBUM

Album 6360149 Cassette 7138 088

Carole Bayer Sayer

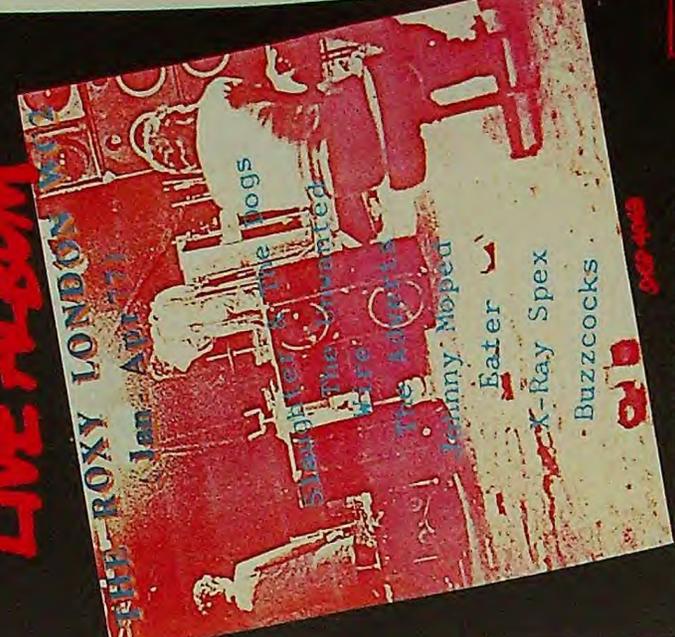
She's written for
Neil Sedaka, Melissa Manchester, Bette
Midler, Marvin Hamlisch, Peter Allen &
Albert Hammond.

She's written for
Leo Sayer, Liza Minnelli, Dusty



1	3	THE JOHNNY MATHIS COLLECTION	Johnny Mathis	●	CBS 10003
2	1	A STAR IS BORN	Soundtrack	●	CBS 86021
3	2	THE MUPPET SHOW	The Muppets	□	Pye NSPH 19
4	7	LOVE AT THE GREEK	Neil Diamond	□	CBS 95001
5	4	THE BEATLES AT THE HOLLYWOOD BOWL	The Beatles	●	Parlophone EMTV4
6	5	ARRIVAL	Abba	⊕	EPIC EPC 86018
7	6	SFRANGLERS IV	The Stranglers		United Artists UAG 30045
8	12	RUMOURS	Fleetwood Mac	□	Warner Brothers K 56344
9	8	HOTEL CALIFORNIA	Eagles	●	Asylum K 53051
10	11	EXODUS	Bob Marley & The Wailers		Island ILPS 9498
11	10	A NEW WORLD RECORD	Electric Light Orchestra	●	Jet UAG 30017
12	21	THE BEST OF THE MAMAS & PAPAS	Mamas & Papas		Arcade ADEP 30
13	14	I REMEMBER YESTERDAY	Donna Summer		GTO GTLP 025
14	9	DECEPTIVE BENDS	10cc	□	Mercury 9102 502
15	46	STEVE WINWOOD	Steve Winwood		Island ILPS 9494
16	15	WORKS	Emerson, Lake & Palmer		Atlantic K 80009
17	20	GREATEST HITS	Abba	⊕	Epic EPC 69218
18	13	ENDLESS FLIGHT	Leo Sayer	●	Chrysalis CHR 1125
19	24	THEIR GREATEST HITS 1971-1975	Eagles	⊕	Asylum K 53017
20	26	SILK DEGREES	Boz Scaggs		CBS 81193
21	22	20 GOLDEN GREATS	Shadows	⊕	EMI EMTV 3
22	17	AMERICAN STARS 'N' BARS	Neil Young		Reprise K 54088
23	18	GREATEST HITS	Smokie	□	RAK SRAK 526
24	19	IN FLIGHT	George Benson		Warner Brothers K 56327
25	29	EVEN IN THE QUIETEST MOMENTS	Supertramp		A&M AMLK 64634
26	NEW	BEST OF ROD STEWART	Rod Stewart	□	Mercury 6643 030
		I'M IN YOUR PETER FRAMPTON	Peter Frampton	□	A&M AMLK 64704

LIVE ALBUM



Between January and April this year, the Roxy Club devoted itself entirely to new wave music. There was nowhere else for the groups to play. This is the album of the club.

Tracks: Ian Adams, The Dogs, The Meters, Jimmy Moped, Eater, X-Ray Spex, Buzzcocks

THE GREGG ALLMAN BAND



Shes written for

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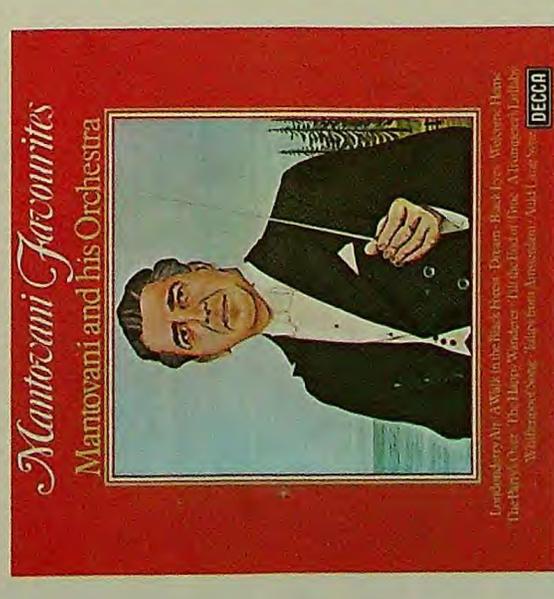
Now all last she's written for herself
 You're Moving Out Today (K12257)
 Her debut single is already a smash hit
 Carole Bayer Sager (K52059)
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Mantovani Favourites

the new album from
Mantovani and his Orchestra



SKL 5271 ESKC 5271

DECCA

London City All: A Walk in the Park, Peace, Peace, Peace, We're Here, We're Here, We're Here, The Party's Over, The Happy Wanderer, The End of the Road, A Tramp's Lullaby, Wonderful World, Baby Face, My Situation, All I See, Love.

27	32	I'M IN YOU Peter Frampton	A&M AMLK 64704
28	16	KENNY ROGERS Kenny Rogers	United Artists UAS 30046
29	37	ATLANTIC CROSSING Rod Stewart	Warner Brothers K 56151
30	44	HAWKWIND Hawkwind	Charisma CDS 4008
31	33	OLD FOUR EYES IS BACK Mike Harding	Philips 6308 290
32	25	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers	Island ISA 5014
33	31	ANIMALS Pink Floyd	Harvest SHVL 815
34	35	CSN Crosby, Stills & Nash	Atlantic K 50369
35	NEW	LIVE AT THE ROXY CLUB Various	Harvest SHSP 4069
36	28	CAT SCRATCH FEVER Ted Nugent	Epic EPC 82010
37	36	20 ALL TIME GREATS Connie Francis	Polydor 2391 290
38	38	A NIGHT ON THE TOWN Rod Stewart	RIVA RVL P 1
39	39	TUBULAR BELLS Mike Oldfield	Virgin V 2001
40	34	SONGS IN THE KEY OF LIFE Stevie Wonder	Motown TMSP 6002
41	-	BERNI FLINT Berni Flint	EMI EMC 3184
42	53	TWO DAYS AWAY Elkie Brooks	A&M AMLH 68409
43	50	IZITSO Cat Stevens	Island ILPS 9451
44	45	IN THE CITY Jam	Polydor 2383 447
45	30	BOOK OF DREAMS Steve Miller Band	Mercury 9286 455
46	48	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037
47	55	GREATEST HITS Hot Chocolate	RAK SRAK 524
48	40	ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072
49	41	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
50	43	THE CLASH The Clash	CBS 82000

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NEEDLE TIME

Stewart Francis — NAVAJO TRAIL — Mike Nesmith (Island WIP 6398)
 Peter Levy: I CAN'T GET YOU OUT OF MY MIND — Yvonne Elliman (RSO 2090 251)

PENNINE PICK
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)

ADD ONS
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 IT LOOKS LIKE I'M THE CLOWN AGAIN — Drifters (Arista 124)
 WE HELD ON — Joe Tex (Epic EPC 5374)
 ANOTHER NIGHTTIME FLIGHT — Blue (Rocket ROKN 527)

Piccadilly Radio MANCHESTER

ADD ONS
 HELP IS ON IT'S WAY — Little River Band (EMI 2632)
 LIFE IN THE FAST LANE — Eagles (Asylum K 13085)
 DON'T WORRY BABY — Chris White (Charisma CB 303)
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)

Plymouth Sound PLYMOUTH

HIT PICKS
 Ian Calvert: THE HEART — Tony Wine (Monument MNT 5359)
 Carmella McKenzie: IN THE ZUM-ZUM-ZUMMERNIGHT — Harpo (EMI 2649)

Swansea Sound SWANSEA

HIT PICKS
 Colin Mason: FLOWERS — Emotions (CBS 5364)
 Mike Hooper: SUGAR SUGAR — Honey Monster (Warner Bros K 16937)

Jon Hawkins: COOL WIND FROM THE NORTH — Stephanie De Sykes (DJM DJS 10789)
 Phil Fothergill: JOYOUS SOUND — Van Morrison (Warner Bros K 16986)
 Stuart Freeman: I FEEL LOVE — Donna Summer (GTO GT 100)

Radio Tees TEESSIDE

HIT PICKS
 Tony Gilham: GET UP AND GO — Pilot (Arista 111)
 David Hoare: LOVE VIBRATIONS — The Realistics (Epic 5439)
 Dave Gregory: YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 Alastair Pirrie: SLOW DANCING — Purify Brothers (Mercury 6167 535)
 Ian Fisher: IS IT TRUE WHAT THEY SAY ABOUT GEORGIA — Kenny Lynch (Polydor 2058 897)
 Brian Anderson: GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)

ADD ONS
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND — Gary Glitter (Arista 112)
 I BELIEVE IN LOVE — Kenny Loggins (CBS 5441)

Thames Valley READING

ADD ONS
 DON'T THINK ... FEEL — Neil Diamond (CBS 5440)
 EVERYTIME I SING A LOVE SONG — Billie Jo Spears (United Artists UP 36285)
 I NEED YOU — Joe Dolan (Pye 7N 45702)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 IN THE ZUM-ZUM-ZUMMERNIGHT — Harpo (EMI 2649)
 SHE'D RATHER BE WITH ME — Pat McGlynn (Decca F 13715)
 SUMMER BREEZE — John Lodge (Decca F 13717)
 NOBODY DOES IT BETTER — Carly Simon (Elektra 12261)
 PLAY MAMA PLAY — Digby Richards (RCA 5037)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)

Radio Trent NOTTINGHAM

ADD ONS
 THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)
 FARMER BILL'S COWMAN — The Wurzels (EMI 2637)
 PEOPLE IN LOVE — 10cc (Mercury 6008 028)
 SAVE ME — Merrilee Rush (United Artists UP 36272)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 WEEKEND IN NEW ENGLAND — Barry Manilow (Arista 120)
 NAVAJO TRAIL — Mike Nesmith (Island WIP 6398)
 ANOTHER NIGHT TIME FLIGHT — Blue (Rocket ROKN 527)
 I'M FREE — John Inman (DJM DJS 10793)
 YOU AND ME — Alice Cooper (Warner Bros. K 16984)
 LONG DISTANCE LOVE — Helen Reddy (Capitol CL 15984)
 YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 THAT WAS YESTERDAY — Donna Fargo (Warner Bros. K 16960)
 LOVES SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

Radio Victory PORTSMOUTH

HIT PICKS
 Glenn Richards: I BELIEVE IN LOVE — Kenny Loggins (CBS 5441)
 Chris Pollard: NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 Nicky Jackson: IT DON'T RAIN IN MY BACKYARD — Moments (All Platinum 6146 322)
 Dave Christian: MARCELLA — Beach Boys (Reprise K 44184)
 Andy Ferriss: THE SOUL OF A MAN — Bobby Bland (ABC 4186)
 Chris Rider: YOU MADE ME BELIEVE IN MAGIC — Bay City Rollers (Arista 127)
 Anton Darby: NAVAJO TRAIL — Mike Nesmith (Island WIP 6398)
 Howard Pearce: LOOKS LIKE WE MADE IT — Barry Manilow (Arista 129)

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<p>Candi Staton 'Nights on Broadway' K16972</p>	<p>Honey Monster 'SUGAR, SUGAR' K16937</p>	<p>Page Three 'Hold On To Love' K16976</p>	<p>Carly Simon 'Nobody does it Better' K12261</p>
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28	46	DREAMS Fleetwood Mac	Warner Brothers K 16969
29	29	GIVE A LITTLE BIT Supertramp	A&M AMS 7293
30	33	I KNEW THE BRIDE Dave Edmunds	Swan Song SSK 19411
31	31	CENTRE CITY Fat Larry's Band	Atlantic K 10951
32	49	THE CRUNCH Rah Band	Good Earth GD 7
33	NEW	ROADRUNNER ONCE ROADRUNNER TWICE Jonathan Richman	Beserkley BZZ1
34	48	THREE RING CIRCUS Barry Biggs	Dynamic DYN 128
35	42	STRAWBERRY LETTER 23 Brothers Johnson	A&M AMS 7297
36	36	COME WITH ME Jesse Green	EMI 2615
37	37	GOOD GOLLY MISS MOLL/YRIP IT UP Little Richard	Creole CR 140
38	27	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST ● R Stewart Riva 7	Pye 7N 45698
39	16	HALFWAY DOWN THE STAIRS Muppets/Jerry Nelson	RSO 2090 249
40	50	HEAVEN ON THE 7TH FLOOR Paul Nicholas	Harvest HAR 5130
41	NEW	THIS PERFECT DAY Saints	EMI 2637
42	32	FARMER BILL'S COWMAN The Wurzels	Philadelphia PIR 5391
43	NEW	YOUR SONG Billy Paul	RAK 260
44	NEW	IT'S YOUR LIFE Smoke	Atlantic K 10926
45	43	UNDERCOVER ANGEL Alan O'Day	GTO GT 91
46	17	TOD HOT TO HANDLE/SLIP YOUR DISC TO THIS Heatwave	EMI 2633
47	NEW	WHEN TWO WORLDS DRIFT APART Ciffi Richard	Island WIP 6387
48	44	OLD SCHOOL YARD Cat Stevens	ABC 12002
49	NEW	ROCKY MOUNTAIN WAY Joe Wash	Arista 112
50	NEW	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND Gary Glitter	

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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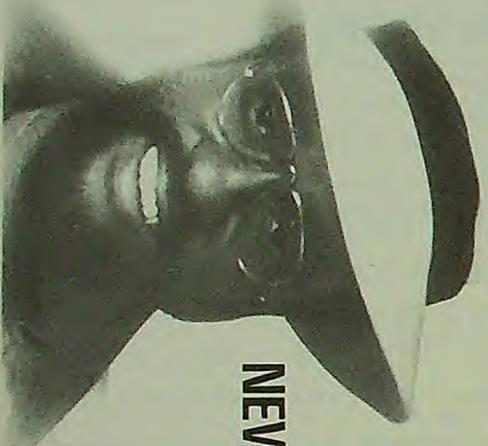


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PUBLISHING

Unequal copyrights

WHEN HE decided to go it alone in the music publishing world and set up his independent Eaton Music, Terry Oates realised he would have to fight a few tough battles, but one of the hardest is over what he regards as "a crazy situation" over distribution of mechanical royalties.

He says: "Under the Copyright Act of 1956, and various other bits of legislation, it was always my assumption — and I know the same goes for lots of other publishers — that the 6¼ percent mechanical payment was split equally among all copyrights on a particular recording."

"Apart from any other consideration, that would seem to be the easiest form of distribution. But I soon found, to my shock, that 3½ per cent is attributable to one side and 3¼ percent to the other. It may seem a small point, but in straight financial terms it makes a hell of a difference."

Oates takes a specific case. The New Seekers album *Together Again*, on CBS, carried six tracks on side one. Most of them were new songs, written either by three members of the group or by Bill Martin and Phil Coulter. The royalty share-out on 3½ between six was at 1.73 pence per work per unit sale.

On to side two of this album. There were four full-length tracks, one a Bill Martin-Phil Coulter song which was with Terry Oates' company, Eaton. But the closer on this side was a seven-song medley, which included some well-known titles. Total: eleven tracks, and the mechanical royalty rate ran out at 0.943 pence per work.

Therefore it was a matter of great interest to Terry Oates that his

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by
PETER JONES

number was on side one, not side two.

He says now: "This is where the whole thing is ridiculous. There is almost 100 percent difference between the income of a title on side one as against that on side two. There are no medley rates here, so everything no matter how long was used on side two as part of the overall divisible rate."

But he points to other "crazy situations". A maxi-single featuring three tracks, one on the 'A' side and two on the flip, carries the 6¼ percent mechanical royalty. His involvement with Harry Nilsson at publishing level meant he discovered that under the current split terms, the top deck would be worth 1.85 pence a copy and the B side titles only 0.925 pence.

Reluctant to name names, Oates has further evidence over Status Quo product — and he believes this is an example of how this "stupid" division of royalties can affect a publisher's relationship with his artists.

On the "live" Status Quo album, a two-record package, the actual royalties dipped from 2.40 pence a track, depending on side, down to 1.44 pence a track — all because of the equal payment per side irrespective of number of tracks involved.

One member of Status Quo, had he co-written three titles on one

side would (less publishing fee) have made around £900 but had he co-written the three titles on side two his take would have been around £1,500, which represents a strong financial loss.

Now Terry Oates is enlisting support to put aside, once and for all, what he regards as an anomaly inside the publishing industry. Mainly his concern is that as a publisher he has to face members of a songwriting team, or a group, where royalties show tremendous inconsistencies simply because of the placing of tracks in the finished album product.

Oates wrote to the Mechanical Rights Society Ltd., pointing out the problem. His reply, from Bert Pratt, head of administration for the society, said that another case of a record reproducing seven works on one track, and five other single works on one side, plus six single tracks on the other, had come to the council of the MRS and had been noted.

But when the issue was first raised, wrote Bert Pratt: "The general feeling was that the example quoted was an exceptional one, and that generally there is a balancing out on the swings and roundabouts principle, but nevertheless the problem will be examined and a decision reached."

Terry Oates: "Swings and roundabouts — try saying that to a John Lennon once he has examined his royalty statement."

A further MRS letter to Oates said: "It has been decided not to take any further action which would reverse or affect the long-established principle of equal splitting of royalty



Terry Oates on the right.

between the two sides, and allocation between the number of works reproduced thereon.

"I appreciate that this decision will not find favour not only with you but no doubt several other members, and can only suggest that where such cases arise you endeavour to reach agreement with the other copyright owners concerned, to vary the norm so as to provide a more equitable allocation having regard to the special circumstances."

Terry Oates: "Thank you for your letter. As equal division would make the payment of royalties simpler for record companies, there would be less conflict between writers and of course publishers. My feeling is that the MRS Council is not prepared to take the trouble to pursue the matter. I shall continue to change

this principle with the aid of a number of other publishers who agree with my feelings."

Now he feels, the fight really is on. He believes that an equitable division of mechanicals among the total copyright holders on a record would not only be that much fairer — but "would also eliminate the question of any allegations of corruption in terms of seeing which track which went on which side."

He added: "The fight has a long way to go yet. But what surprised me is the large number of people within the industry who didn't know that this side-by-side division was going on. As others get more aware of it, there will be a bigger build-up of opposition to it. A swings-and-roundabouts system of justice just isn't good enough for a publisher dealing with artists and writers."



Pictured left to right; producer of *Full Circle*, Peter Fetterman, April Music General Manager Brian Oliver, and composer Colin Towns.

April goes for films

APRIL MUSIC is expanding its activities in the film music field, having been commissioned to provide soundtracks for several new movies.

Brian Oliver, April general manager, said: "Writing for films and television is a positive route to giving songwriters, specially new ones, some kind of credibility in the business — and obviously it boosts our performance income."

"Since we see part of our role as creative publishers is building careers for writers, rather than just have one-off deals, we had to go for greater involvement in the film business, through special commissions."

First film involved is the soundtrack for *Full Circle*, starring Mia Farrow and Tom Conti. As with Rosemary's Baby, which also starred the actress, it is a "supernatural thriller" and based on the best-selling novel Julia.

Oliver asked composer Colin Towns, newly-signed to April on a long-term deal, to write the music. He is keyboard player in the Ian Gillan band, but had never composed film music before.

Oliver said: "He disappeared with a copy of the script and was back within a couple of weeks with what are now the major themes from the film. Now negotiations are well in hand for a major label deal for a soundtrack album to tie in with the release schedule."

April is also to publish the score for the full-length feature film of Richard Adams' best-seller *Watership Down*, currently in production.

Another project on the April Music calendar is a *Wombles* feature film, which will include several new songs by Mike Batt. This movie is being produced by actor Lionel Jeffries and is expected to go on UK release this Christmas.

Olofsson signs Garbo

JAN OLOFSSON, head of J.O. International, has spent recent months "developing and creating the right image" for his signing Anita Garbo, who has already enjoyed chart success in Holland and Belgium with her single *Miracles*.

He says: "I signed her in November last year for recording and management, and produced her first single. I always like to release my productions in Benelux first using it as a testing ground for records and for songs which go through my Olofsson/Basart company in Holland."

"These days Dutch taste is very international so if you can get a hit there, it works as a worthwhile test for the rest of the world. Anita Garbo has already appeared on television shows in Holland and Belgium and her single is through Basard Records on the Poker label."

"But now the important thing is

to see the promotion campaign carried through the rest of Europe. I've already finalised deals with Germany, Austria and Switzerland, and France is taken care of by Phonogram where a three-year deal has been set up, with single and album release."

"The build-up through Spain is via Euro Music, a well-known label there for local acts and this is an early attempt by the company to launch an international act. Now I'm working on the British end and the U.S. rights are also open."

Olofsson is also producing Crispian St. Peters for Phonogram in Germany. The UK singer is making a comeback bid through a self-penned song *Caroline*, out mid-September. His previous big hits were *You Were On My Mind* and *Pied Piper*. Olofsson set up this deal through Olofsson/Intersong in Germany, by Volker Spielberg of Intersong.

Tansley for Gurusama Music

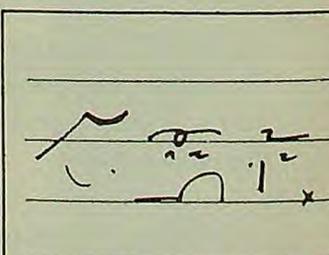
BILL TANSLEY has joined Gurusama Music as professional manager and will be responsible for all catalogues controlled by the company.

He is a Royal Academy-trained musician who has worked with Gurusama chief Deke Arlon on several major charity concerts. Apart from handling song product he will be producing and looking for new acts.

Arlon says the Gurusama publishing catalogues have grown considerably and that the policy of concentrating on a writer's catalogue and helping that writer develop has paid off.

"We don't pick up catalogues for administration only and are in a position to exploit songs on a worldwide basis. With the writers

finding success, now is the time to concentrate more on developing new talent."



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MUSIC WEEK

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Massive promotion for Olympia show

AMBITIOUS PLANS for promotion of the mid-September Audio Fair, to be held at London's Olympia, have been revealed by Iliffe Promotions. A press, radio and television campaign costing nearly £100,000 is to make a prime contribution to the organisers' drive to attract at least 100,000 visitors, and another feature is the supply of about 4,000 publicity kits, already sent to dealers.

Although still widely thought of as the Audio Fair, the exhibition is described as a "complete home entertainment show", and the list of bookings — 52 manufacturers and importers so far — reflects the diffuse nature of the event. This is shown, too, in the plans for a Home Entertainment Week preceding the exhibition opening and drawing the support of local trade and newspapers.

EDITED
by
CLEMENT BROWN

Support is offered by BREMA, RETRA, the BBC and IBA and other bodies. At Olympia there will be theatre shows ranging from technical demonstrations to performances by live groups. The BBC and local radio stations are involved in originating programmes for transmission, and there is a further list of planned attractions to appeal to everyone from hi-fi specialists to pop music devotees.



GARRARD'S MANAGING director Derek Moon (right) presents to Dr John Pugliese of Milan a miniature silver replica of a horn gramophone, specially commissioned from Garrard the Crown Jewellers. As the distributor who had achieved the greatest sales growth in the past year, Dr Pugliese was given the award at a recent European distributors' conference.

Metrosound deal for L&G distribution

EXCLUSIVE DISTRIBUTORSHIP of L&G audio units has passed to Metrosound, which has chosen this line to complement the Thorens turntable range. Originally a subsidiary of Lux Corporation of Japan, L&G now specialises in its own series of high-grade electronic units including receivers, a tuner, an amplifier and a cassette deck.

An example is the R3800 FM/AM

receiver, rated at 36 watts per channel at low distortion and high FM sensitivity. This unit has LED peak indicators to display peak output levels. The CT5000 cassette deck is a front-loading unit incorporating Dolby noise-reduction.

Metrosound has just moved to 4-10 North Road, Islington, London N7.



Sony STR5800 receiver

Sony receiver and tape unit

WELL-EQUIPPED receivers, featuring a wide variety of facilities, are central in the current Sony range. A typical example is the

Electro-Voice import monitor speaker

DESIGNED TO appeal for home hi-fi as well as professional systems in studios and halls, the American-made Sentry V is a free-standing monitor loudspeaker with the special feature of adjustable high-frequency dispersion to suit either vertical or horizontal mounting of the cabinet. This speaker, designed for a sound level of no less than 111dB with 300-watt peaks, has an enclosure volume of under four cubic feet.

Importers are Gulston Europe Ltd, The Hyde, Brighton, who have appointed London dealers REW as franchised suppliers of the Electro-Voice range, which includes microphones as well as speakers. The Company is engaged in establishing a dealer network in the UK and further retail and wholesale appointments are expected.

STR-5800, rated at 55 watts per channel and offering connections for three pairs of speakers as well as two tape machines. Top model STR-6800D is similar but more powerful and equipped with Dolby facilities.

Sony's tape recorder range is now wider than ever, with record/replay units for hi-fi systems and portables for use either independently or in association with audio equipment. A representative example is the TC-158SD, a portable stereo cassette machine for use on mains or battery suppliers. Special features include Dolby noise-reduction and three-position tape equalisation and bias settings.

EIA study of UK market

THE ELECTRONICS Industries Association, representing Japanese interests, has agreed to set up a working party with British firms to study the UK audio market. Despite an earlier undertaking to restrict imports, further increases in radio, television and audio have been reported. Music centres, exemplifying an important area of growth (though not necessarily in the hi-fi area), come in for attention in the studies. However, imports from Japanese-owned companies outside Japan may well remain largely unrestricted unless new arrangements are made by the UK and the countries concerned.

Interest in Infra-red

SHORT-RANGE transmission of information by infra-red is among the technical topics emphasised by the organisers of the Berlin Radio and TV exhibition, to be held later this summer. Outstanding feature of infra-red technique is that it permits relatively short-range communication at good quality — and all without wires.

Some authorities believe that infra-red may prove to be particularly versatile for control purposes in audio and television, where so far ultrasonic "command" units have been adopted (by ITT and B&O, to mention only two). At present infra-red is proposed for multi-language facilities at conferences, where freedom from wired connection and a good intrinsic security characteristic are attractive advantages. Other possibilities are reception of television sound on headphones, specialised hearing aids for tuition and remedial work, and built-in background music for workers who have to wear ear-defenders in noisy industrial surroundings.

Frequency equaliser from Technics



Technics SH-9010 graphic equaliser



L&G R3800 receiver from Metrosound

MODEL SH-9010 frequency equaliser is a development of an earlier professional graphic equaliser by Technics. Intended to provide the audio professional and advanced amateur with flexible adjustments, the SH-9010 has slide level controls for five ranges in both channels, with centre click-stops for precise

indication of response flatness. Variable bandwidth is another feature adding to the unit's versatility. Also introduced is the SH-9020 meter unit, which functions as peak meter, peak-hold and average reading meter, enabling signal level to be read at any point in a system.

AUDIOSCENE

Red herrings and white elephants — re-shaping sound in the round

ONLY THE most diligent dealers with a keen eye for red herrings and — dare it be said — white elephants, can possibly have traced all the ramifications of surround-sound development during the last few years without getting lost somewhere along the way. If they have persisted they may have improved their minds, thus to become better students. Sales of surround systems are another matter, though.

If nothing else, a little more light and logic have infiltrated due to most recent events, and new focal points have been provided by the BBC's experimental Matrix-H broadcasts and the publicity given to the British NRDC-sponsored technology known as Ambisonics.

There are signs that specialists in this field think more carefully about their aims and the meaning behind the words. It is not just a question of

terminology, although of course the words should mean something if they are to be bandied as liberally!

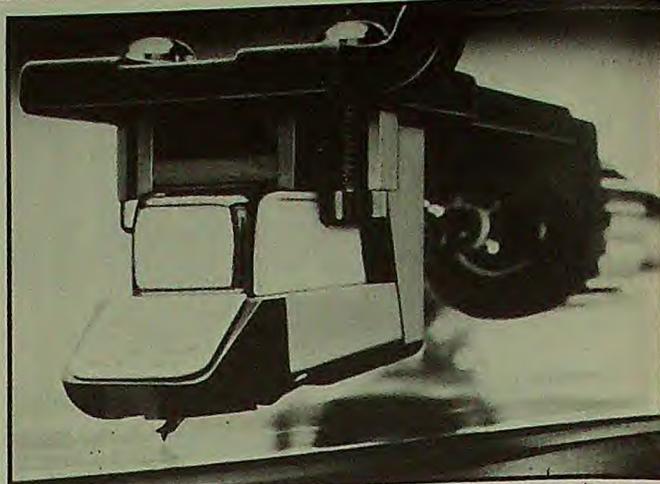
Thus the largely discredited "quadraphonics" can at last become recognised as the label for something we *don't* want. This term suggests there is magic in four of everything, whereas this is simply not so. The last thing we require of a versatile system is that it should focus on four recognisable sound sources.

If that were the objective we could have enjoyed its realisation long ago and got on with the refinement of the equipment. But as is now understood a little more widely, there is no particular merit in "four". Assumptions based on the magic number will not do at all.

Indeed, most existing recording systems amenable to the disc medium, are two-channel because of

Clement Brown examines the present condition of surround sound in the light of recent developments, arguing that much of the present debate is nothing more than talk based on the wrong assumptions and confusion

the nature of discs. That is, the information from a multi-channel source is encoded on two channels, to be decoded on replay via a convenient loudspeaker array (as in SQ, QS and the like). However,



Acceptance of surround sound will depend on compatibility with stereo on discs. Pick-up cartridge by ADC.

there is no logical link between channels and speakers: a so-called four-channel reproducer could have nearly any number of speakers greater than two.

With surround-sound thinking we can distinguish the wood from the trees and return to sensible discussion of what we expect to achieve. Outstanding requirement is a smooth display of directional information from all around our listening horizon. (Height information might one day be added — but let's not tempt providence just yet.)

A smooth display means an even sound-field, which is the only presentation that can hope to simulate concert-hall, theatre or other live listening conditions. It is only another way of saying that sound always comes to us from all around in complex mixtures that depend on reflected sounds (as in a hall) as well as sounds that arrive in a straight line.

The surround element was evidently misunderstood in the conception of "quadraphonic" programmes which merely drew attention to reproducers placed in four room corners, usually) and thus could only be regarded as a step backwards in high fidelity development.

Too often, these programmes have merely spread stereo in four modes around the sides of the room. In the excitement it has been forgotten that the most obvious amusements and gimmicks can be produced by the simplest of means. They certainly do not demand advanced technology.

Fortunately, the way is open to exploit a technology that presents natural surround effects, allowing apparent physical and psychological limits to be withdrawn further from the listener. It is here that we find the key to success.

It is imperative that the industry, the trade and the public should understand the merit of a technology that is versatile enough to cater for concert-hall realism in classical programmes and entertaining effects in pop, always presenting a clear impression of the size and acoustics of the place in which the sounds originally occurred. And all this without calling attention to specific sources (e.g. room boundaries) in the home.

A "you-are-there" feeling is the greatest accolade that can be bestowed on sound transmission — and the prospects are good. Of course, much of pop music does not provide terms of reference in the form of an "original place" or public sound, but the right technology can open all possible avenues to the producer to develop his artifices.

In such connections there is plenty of scope for demonstration and publicity. Recent exhibitions have drawn attention to Matrix-H and the somewhat similar, and related, claims of Ambisonics. These have captured the allegiance of discerning experts (just as earlier, inept quadraphonics drew their fire), who

also think well of the clutch of surround recording systems from the US-Japan collaboration brought to the fore as Nippon-Columbia UD-4.

Acceptance of surround-sound depends on the applicability of new techniques, without undue complication, to the ever-popular LP disc. It also depends on whether the surround effect can be received via radio since, as with stereo, broadcasting is a potent force in capturing the audience.

Not surprisingly, the BBC watches the matter of compatibility most closely. Specifically, the introduction of encoded information must not cause a hazard to the integrity of mono and stereo broadcasts. This should be obvious, of course, for most folk listen to mono radio a great deal, and an increasing number are finding out what stereo is.

Recent demonstrations of Matrix-H put on by the BBC in London indicated some surround deficiencies which may well have been traceable to caution over compatibility, but judgement was difficult because of the less than ideal conditions under which the experiments were conducted. For some, understanding was not helped by the BBC's references to "quadraphonics", which they probably let loose because they feared no-one would accept the proper words.

As for Ambisonics, listeners in the Liverpool area will have had their chance of a first impression by the time these words are published, thanks to an IBA-supported experiment on local radio.

Ambisonics has already been given occasional airings in public (at exhibitions and conferences) and its excellence demonstrated. It has been well described as a complete surround-sound technology catering for the use of two or more channels, and its applicability to disc is evidently assured. Only two channels are needed for accurate horizontal surround display: the secret is in the encoding of extra information.

While the questions of cost, compatibility, commercial adoption and international agreement are explored and the presumably inevitable political games are played, those in the trade will do well to reflect on the nature of advances in sound transmission. Curiously, a renewed study of stereo can help.

Dealers who are trying to sell stereo can hardly be expected to point to its limitations, although these are becoming apparent. Stereo is a frontal display, and all mixtures representing direct and indirect sound paths are radiated from a line in front of the listener, giving rise to some directional qualities which are limited if pleasing.

The next stage, then, is to re-create sounds as if they were arriving under natural (even "original") conditions — from all around. Perception of space, detail and loudness is revolutionised by this. The advance is dramatic, and more exciting than the difference between mono and stereo.

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RADIO

Independent local radio audience figures

by GODFREY RUST

ONE THIRD of adults in the UK tune in to Independent Local Radio every week — that was the handy figure (give or take a percentage point or two) that emerged from the results of the first national JICRAR survey announced last week. It represents almost half (47 per cent) of the total who live within ILR areas (65 per cent of the population). Those are just two from a whole heap of statistics that will be used to bait the ILR hook in its bid to catch advertisers.

ILR now claims a 29 per cent share of all radio listening in areas where it operates, topping Radio 1 (26 per cent) and knocking the BBC local stations for six per cent.

The survey also explodes the myth that ILR is for young people. Only among the over 55s does listening taper off significantly. Individual station figures vary from the fair to the remarkable, though comparisons with past results are complicated by the number of statistical variables at work.

The survey, which cost about £86,000, was carried out in April and May by Research Surveys of Great Britain from diaries completed by 12,144 adults. The response rate of 77 per cent is high for research of this type.

The network figures speak for themselves. On the whole men listen more than women (52 per cent against 46 per cent of the possible totals) but women listen for over an hour longer on average (13.0 against 11.8). ILR companies are especially pleased with the high penetration among advertising target groups, notably housewives with children. 2.2 million of them — a third of the UK total — listen for an average 15.3 hours per week.

It is possible to say that every ILR station has gained listeners — if you look at them in the right way. However, many survey areas, notably for City, Orwell, Victory, Trent and Swansea Sound, have been enlarged or decreased, and some stations have previously only carried out 'dipstick' research.

Small stations reach wider audience

Significantly though the earlier dipstick figures have by and large been borne out by JICRAR. Increasing survey areas was a marketing gamble that has paid off. Small stations are now able to claim a much wider audience without drastic drops in their percentage reach. It has also abolished, hopefully for ever, the confusions that arose out of "VHF area" research and "Total Survey Area" research. Each company now has an agreed marketing area roughly consistent with its actual medium wave coverage.

The six 'big city' stations have all made healthy gains. Clyde, although they can no longer claim more than half the total listening in their area, go from 63 to 67 per cent, and presumably must reach their peak soon. BRMB and Piccadilly have also gained four percentage points: Capital and LBC's progress is more marginal.

Radio City is in the invidious position of having increased its percentage (from 36 to 40) and yet lost listeners. City's marketing area was decreased by the IBA, and it might cause them a few early problems with advertisers until they can get the point across.

The mercurial successes belong to the small stations — and those in the most distinctly 'local' areas. Downtown and Swansea Sound,

STATION

WEEKLY ADULT AUDIENCE (15 +)
(thousands) (per cent)Average hours
listened per
week

Beacon (Wolverhampton)	419	32	9.8
BRMB (Birmingham)	1,157**	43	12.3
Capital (London)	3,601	37	13.0
City (Liverpool)	871	40	12.7
Clyde (Glasgow)	1,284	67	12.7
Downtown (Belfast)	843**	70	15.3
Forth (Edinburgh)	477	44	9.5
Hallam (Sheffield)	484	47	12.2
LBC (London)	1,902	20	7.1
Metro (Newcastle)	653	47	9.7
Orwell (Ipswich)	219	49	13.0
Pennine (Bradford)	294	35	7.8
Piccadilly (Manchester)	1,409**	40	12.0
Plymouth Sound	153	59	10.4
Swansea Sound	230	55	12.7
Tees (Teesside)	517**	40	11.3
Thames Valley (Reading)	195	40	13.5
Trent (Nottingham)	340	32	10.0
Victory (Portsmouth)	296	32	10.6
TOTAL ILR	13,600	49*	12.4

**Total audience including children.

*Percentage figures show proportion of total possible audience within marketing area actually listening to ILR. Because of "overlap" in areas receiving more than one station the total figure of 49 per cent is slightly inflated. 47 per cent of adults in ILR areas listened to at least one station.

each lacking direct BBC competition, are clearly exploiting their regional monopolies to the full, doing in Northern Ireland and Wales what Clyde has done in Scotland. It was, the network will say, inevitable, but it is remarkable nonetheless.

In Ipswich, Radio Orwell is the only ILR station which can claim a higher audience (219,000) than the total population of their VHF broadcasting area (210,000). Although their 49 per cent reach is well below earlier dipstick figures, they have nearly tripled their market population to over half a million people. Thames Valley are in a similar, if less spectacular, situation. Plymouth Sound, musically the least typical in the network, has pushed its market area out less far and accordingly logged a higher penetration. The network's country cousins have done well.

If there are question marks they hang over the smaller cities. Hallam, with a large women's audience, has gained and claims the highest percentage reach for any station with BBC local competition. At the other end of Yorkshire, Tees has also improved three percentage points.

Chasing the network's coat-tails

In Bradford, however, Pennine is still chasing the network's coat-tails. Despite gaining six points on their previous disastrous 29 per cent reach, their loyalty at 7.8 hours a week per listener is better only than LBC (which as a speech station is hardly comparable) and less than half the best ILR figure. They are currently seeking a programme controller and there are obviously repairs to be made after the staff

ILR claims top share

Within the ILR network — covering 65 percent of the country's population — radio listening is shared out as follows:

Network	Percentage
ILR	29
Radio 1	26
Radio 2	20
Radio 3	2
Radio 4	15
BBC Local	6
Radio Luxembourg	1

upheavals of the past year.

Metro and Forth are further along the road after their own uncertain patches. Metro three years ago made arguably the worst start of any ILR station. They will be gratified by a wider reach (from 44 to 47 per cent) but still lack loyalty. Forth (from 40 to 44 per cent) will feel the same.

Trent, Victory and Beacon, each claiming just a 32 per cent reach, might raise a few eyebrows, but there are extenuating circumstances. Trent, despite dropping from 42 per cent, have boosted their marketing area enormously and can in fact claim to have almost halved the cost per thousand of advertising, so much has their audience apparently increased.

Beacon and Victory are two of the youngest stations, Beacon just over a year old, and they can point to comparable figures for other stations a few years ago. Beacon is also unusual in that it covers a group of towns north-west of Birmingham, each with its own identity and without a natural geographic heart:

A break away from the 'young people's' radio image

Out of its total possible audience ILR reaches every week:

Age	Men (per cent)	Women (per cent)
15-24 yrs	71 (11.7 hrs)	68 (12.2 hrs)
25-34 yrs	63 (13.9 hrs)	51 (14.9 hrs)
35-54 yrs	49 (10.8 hrs)	46 (13.6 hrs)
55 +	35 (11.3 hrs)	30 (11.5 hrs)
Total 15 +	52 (11.8 hrs)	46 (13.0 hrs)

it is bound to take time for a station to take root.

The three have, however, often been singled out as the "American" stations in the networks, imposing a transatlantic style onto towns with very British characters — Beacon especially with its rigid playlist and taste for west coast and album music, and fast talking djs. Have they made a basic error in programming? (Trent, of course, has undergone its own internal troubles and now has a new programme controller, Victory has none until Jack McLaughlin returns at the end of this month.) Their figures aren't bad, but in the industry's current elation they're not especially good either.

The full research figures will of course bring about a spate of changes in ILR autumn schedules as well as a grand re-shaping of rate cards. EMI has indicated that it will carry out its own analysis of the findings and reorganise its approach to radio accordingly. No doubt others will follow suit.

Prior to the JICRAR announcement and true to form the BBC announced its own figures, claiming a 43 per cent national weekly reach for Radio 1, with 10 million people every day. For once, however, the two sides don't wildly disagree. The BBC claim that it outshares ILR by three to one is reflected in the JICRAR breakdown — total BBC listening is more than double that of ILR, the rest being made up in the third of the country not reached by independent stations. And on one point the JICRAR survey is misleading: not all ILR areas have BBC local stations, and in just those areas which do the BBC local services have eight, and not six, per cent of total listening.

The problem won't be resolved until ILR is a fully national network, or both parties agree a common research system as Annan recommends, but neither is likely soon and anyway the AIRC — the independent radio companies' association — need hardly worry. ILR has come of age.



Released July 22nd

They moved into the charts with 'Sheena is a Punk Rocker.'
They're staying there with 'Swallow My Pride.'

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LEAVE HOME
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FEATURE

THE MUSIC industry quite regularly finds itself with too much of a good thing on its hands. Bandwagons are rolled out, are seen to be doing great things for the first few abroad, and then seem to gather so much of their own momentum that they cannot be slowed or halted. No matter how many people are eventually sitting up there complaining of overcrowding, nobody wants to be the first to jump off.

The law of diminishing returns has apparently come mercilessly into operation in the case of tv promotion of albums, but television has gained the status of a necessity. Marketing men accept that cost and effectiveness are — at present anyway — practically in inverse ratio, but the medium is the message; the decision to use it and go on using it was effectively made for the whole of the business when K-tel brought tv merchandising to Britain five years ago, and leapt into the best-seller category with its early releases. New British tv merchandisers were predictably ahead of the main record companies in making wholehearted use of tv, and album commercials gradually improve in quality and sophistication.

The record company marketing and promotion chiefs looked and saw that it was good, so on the rough equivalent of the fifth day in Genesis, the juggernaut began to roll in earnest. Early campaigns were for the Best of the Stylistics on Phonogram and EMI's Solid Gold compilation. There was a spate of tv advertising on albums in the run-up period to Christmas 1975, including Polydor's first effort — promoting a James Last album.

However, the level of tv album activity which was eventually to prompt the remark that "LP commercials are now just like wallpaper" — from an industry executive who had allocated over £1 million for several campaigns — began to build up in the summer of last year. Polydor put Neil Sedaka swiftly into the charts with a £150,000 campaign for *Laughter And Tears*, and EMI was right behind laying down even bigger sums, and reaping huge rewards, for the Beach Boys and then Glen Campbell.

Complaints about the high rate card and low ratings were made in late October by Ronco managing director Barry Collier, backed up by Ian Howard of K-tel and Michael Levene of Arcade. They proved to be only a surface ripple; WEA's marketing director David Clipsham dubbed the complaints to ITV "a storm in a teacup", and his counterparts agreed. But that attitude was obviously tempered by the fact that their whole living was not tied up in tv albums as is that of the merchandisers.

As Christmas approached tv promotions were announced with increasing frequency by the record companies, and the tv merchandisers' activity was also anything but slack. A count taken half-way through November showed the tally already to be around 30. Dealers started to react to a situation which was beginning to both worry and annoy them. Many felt that tv album promotion had reached saturation point and were refusing to take LPs in the requisite minimum order quantities from the record companies. With the reduced dealer margin on tv LPs, and the weighty hints that the commercial bombardment was leaving the public too punch drunk to decide what to buy, or to go out and buy it, dealers started to pick up their stocks a few at a time from one-stop.

The colourful Conga of record commercials nevertheless continued to dance across the small screens of the nation with no signs of slowing, and no lack of joiners-on. TV advertising was even being tried for classical LPs; Ronco announced in late November that it would run a campaign for its four album

Does the medium still deliver the message?

Terri Anderson looks at results of recent tv album campaigns

Classical Gold set. *Music Week* reported just before Christmas that the record industry's spending on tv was likely to reach £8 million, with the merchandisers leading a spending league where figures for 10 months of 1976 were almost double those for all of 1974.

The record companies rang in the new year with further campaigns, although these were being bought on a heavily discounted turn-of-the-year rate card. Surprising and gratifying successes were still being notched up, such as Bert Weedon and Slim Whitman. EMI did its third major campaign, for the Shadows, and not only was it a huge sales coup but it provided one of the very best commercials seen for a long time.

Disenchantment and/or sudden amnesia about how to do it successfully then seemed to settle on the scene. EMI's Beatles at the Hollywood Bowl campaign and RCA's Glenn Miller and Jack Jones campaigns were the notable big spenders, and even if nobody is willing to officially tag them flops, nobody is hailing them as all-time commercial greats either.

Paul Braithwaite, who had been involved with EMI's first two commercial development division successes and had then moved to RCA as marketing manager to put them into the tv album race with Miller and Jones, was reported shortly before leaving RCA as attacking the effectiveness of tv advertising for records. He gave the main reasons for this as "the soaring rate card increases, the fact that



CBS Marketing director Tony Woolcott

record buyers have less disposable income and the companies have less disposable budget to put on tv... the marketplace is becoming used to, and the audience is tiring of, tv-sold records".

Braithwaite, whose commitment to tv packages might reasonably have been regarded as stronger than most, made the "just wallpaper" remark, but added that record company marketing men had such unshakeable acceptance of the medium that there was generally no choice but to buy time, whatever the price.

The price was by this time rising alarmingly, from any advertiser's point of view, but the independent tv companies could sit back and point to fully-booked commercial breaks. Industry in general was falling over itself to buy time, and one would-be record advertiser — Valer records which was hoping to establishing mail-order selling through a time-filling deal with tv companies — had temporarily to abandon its plans because the tv companies were too well sold to be interested in deals.

While holding to his opinions on current low effectiveness in the face of high cost, Braithwaite conceded, "There is an ongoing future for the

tv concept album, whether it is made by a merchandiser or another record company, but the timing has become very delicate. TV can still be cost effective, but this varies greatly at different times of the year. For example, the Jack Jones album, released in May, would have had much better results from tv in November when there is more disposable income about, non-record buyers are buying LPs as gifts, and there is a general Christmas orientation towards music." The summer of 1977 would, be predicted, show most record companies retrenching after three very tough months when sales on most product failed to come up to expectations.

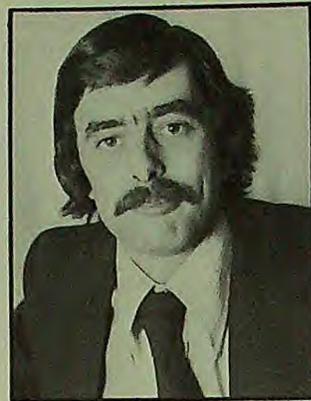
Industry marketing men offered only qualified support for Braithwaite's views, but some telling facts emerged. Tony Woolcott marketing director of CBS, referred to a "50 per cent drop in satisfaction" — record companies having to be happy with around 50 per cent of the sales tv campaigns were generating 12 to 18 months ago. EMI went into tv promotion to the extent of setting up a special department. It has had top chart success with the Hollywood Bowl album, but in spite of a week at number one and six more in the top five this album was not awarded any superlatives by EMI commercial development manager Brian Berg. The campaign had a price tag of £300,000. The LP was still "shifting steadily" Berg said, but it was "too early to make a decision on cost effectiveness".

EMI managing director Leslie Hill commented that Woolcott was right, in as much as that LP will probably only achieve around 50 per cent of the sales won by earlier EMI tv albums, but he was wrong to claim such a result was satisfactory. Hill regarded the Hollywood Bowl album as the exception to a very successful rule for EMI, for certain reasons, and the company would be looking for much better results from subsequent campaigns.

Berg added: "At one stage you could advertise on tv and you were almost guaranteed huge-selling success, but this is certainly not the case now. People are not spending the money on records, and some of the albums advertised recently have just not been good enough in terms of value for money and material featured. Obviously, it is a great risk every time, so we thoroughly research our concepts with qualitative market research done for us by several companies." Despite the soft market at present and the increased advertising costs, EMI has not altered its brief to market researchers, because "sales of tv albums are down only as much as sales of all records are down", Berg said, "and because the really dramatic drop is very recent and may be of short duration".

Three of EMI's major campaigns to date showed reasonably consistent returns on expenditure: Beach Boys — £200,000 spent, one million sold; Glen Campbell — £250,000 spent, 700,000 sold; Shadows — £175,000 spent, 700,000 sold. The figures align more closely still when it is noted that Campbell screen time was bought at peak rates while the Shadows were sold in shorter commercials (45 seconds rather than 60) and at lower summer rates.

Taking the same view as Tony Johnson, general manager of K-tel, for whom the current worries are more acute, Berg appreciates the



K-tel's Tony Johnson

need now for one company's commercials to be noticed in the crowd, or by an audience which is becoming blasé about album commercials.

EMI's response to higher cost and lower payoff is to be an even closer scrutiny of the potential of each project. But Berg emphasised that the aim of mounting four or five major campaigns a year is not to be trimmed. Also, whatever the cost, once it is decided to go ahead with a particular LP, "we will not go out underweight" and maximum impact national tv campaigns will still be the EMI pattern.

CBS policy on tv advertising is very different. It has never mounted a national campaign and does not intend to. Recently it was in the rare position of having four campaigns running at the same time for Abba, Neil Diamond, Johnny Mathis and Barbara Streisand, all in different areas of the country. Woolcott strongly favours the regional rollout. One reason is caution, the ability to put a brake on investment as soon as a campaign stops being effective. It has saved CBS a lot of money on at least two campaigns — the Johnny Cash and Wombles greatest hits LPs which soon indicated that tv was not the marketing ploy appropriate to them.

Comparisons with national campaign figures from other companies are difficult. The first Abba campaign, for *Greatest Hits*, cost less than £100,000 and from 65,000 sold before the campaign the figures rose to two million. The Arrival campaign cost £120,000 and figures are over 1.5 million. Neither campaign took in all 13 tv regions and the difference in cost reflects the rise in tv time cost. Woolcott also quoted the Mathis campaign which covered two regions for a cost of £50,000 and has to date sold 175,000 plus.

Berg pronounced: "There's a lot of life left in tv marketing". Woolcott went further: "Our faith in tv advertising is indisputable, and so is its importance, but we will be taking a more discerning and calculating approach".

David Clipsham of WEA said his company was not being forced out of the summer season by cost. Following the Manhattan Transfer campaign in the North — the first to feature two LPs together — the new Yes LP is currently testing the effectiveness of tv for unfamiliar product. He emphasised that WEA was not looking for standard tv marketing instant payoff and campaigns like the Manhattans one were part of a career-building process for the act. WEA has used both regional rollout and national campaigns.

Clearly the situation for the tv merchandisers is on a different scale

to that facing the other companies. "For ourselves and other tv merchandisers," Johnson of K-tel commented, "television is our life blood." Things were more difficult, but tv promotion would go on; almost certainly the consumer prices would soon be affected by the higher advertising costs. K-tel and its counterparts have a more stark choice than other companies. To acknowledge that tv advertising has priced itself out of the record market would be to go out of the business. The only leeway is in what to put out, "and that is now exceedingly important" said Johnson.

The view of the men who make many of the album commercials, and buy the tv time for the campaigns, marches with that of the marketing men on several points. John Spearman, account director at Collet, Dickenson, Pearce — the advertising agency responsible for EMI's successful major campaigns, said that the increasing competition "lays a premium on the creative content of the advertisements." He defined tv advertising as "a blunt instrument with which we attempt to disturb the relative apathy of most people."

He expects the record companies to demand the best, and attempt to give it to them, but the task becomes more difficult. The palmy days of tv being the magic formula for selling are not over, he felt.

Tony Pearson, media director of Greys, which handles the advertising for Ronco, said that the overall average increases in tv costs of about 25 per cent this autumn over last would obviously make breaking even harder, but having discussed the whole issue with his clients he knew that they felt the market was as bad now as it was likely to get.

He added that the possibility that the merchandisers will find it harder in future to lease tracks because the record companies were making their own tv compilations was also not a serious worry. There had been successes, but there had been failures, and the merchandisers felt that there would still be plenty of companies who would prefer to hand over such material to people who knew best how to market it.

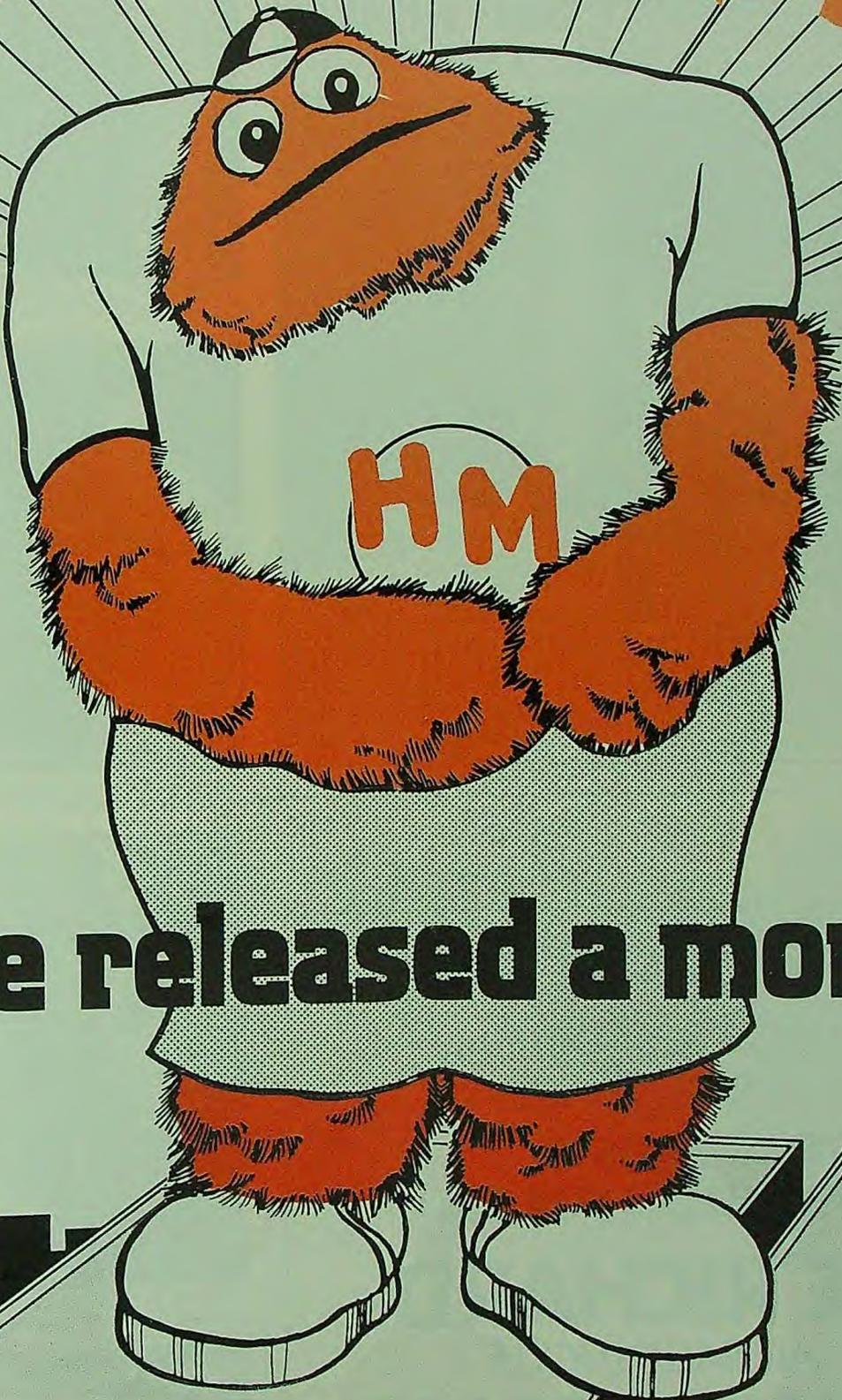
"What we cannot yet do," Pearson commented, "is draw firm lines to say 'tv expenditure of so much brings in so many sales, so much for radio and so much for press. But tv looks like remaining the most important advertising medium."

He agreed with Spearman that commercials will have to get better, but warned, "You can't be too clever. Creativity must eventually be limited by the fact that people want certain basic information about artists and tracks. You have still got to sell the record, however fancy the commercial."

He thought it was possible that artists might become increasingly involved in making their own commercials, but — like other media men — was not too impressed by the ability of most artists to do so. The making of a commercial to put across a personality and his music was often best left to someone other than the artist himself — and many artists were, anyway, reluctant to become involved in that side of marketing. Max Bygraves being a shining exception.

Barry Potter, K-tel account supervisor at Media Buying Services would not look forward very far, but said that as big a spate of album advertising this autumn could be expected as last, so any ideas of the high cost of commercials sorting the sheep from the goats were not yet being fulfilled. However, he stressed that the emphasis must more and more be on the quality of the product being advertised, and it was likely that regional rollouts, "where you are less likely to find yourself with heavy commitment and heavy loss if an LP does not sell" would be used; the big national campaign would become reserved only for the absolute sure-fire hit.

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NEWS

Fluff's surprise party

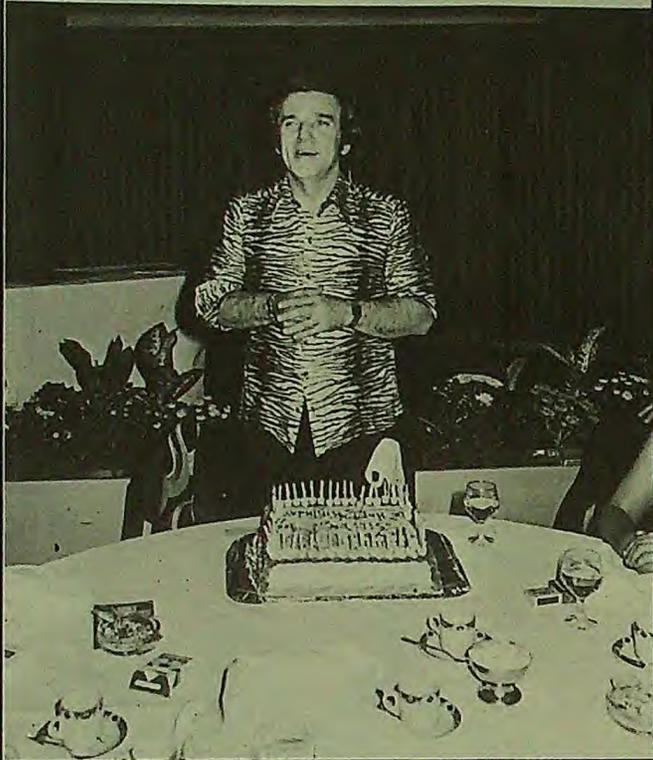
TO CELEBRATE his 25th anniversary as a broadcaster and his 50th birthday, Alan Freeman was treated to a surprise luncheon party on Wednesday at the Cafe Royal, attended by about 200 industry personalities and his fellow disc jockeys.

Responsible for organising the party were Lyndon Holloway (Rocket), Andre Leon (Decca), Paddy Flemming, Derek Witt (CBS), Geoffrey Bridge (BPI) and Ken Evans (Anchor) who also handled duties as master of ceremonies. Freeman was presented with a number of presents, including a gold record, with the legend, "Cosi Fan Fluffy — A Staybright Opera In 25 Acts" a collection of boxed-sets, mainly opera recordings and an autographed photograph of Sir Georg Solti.

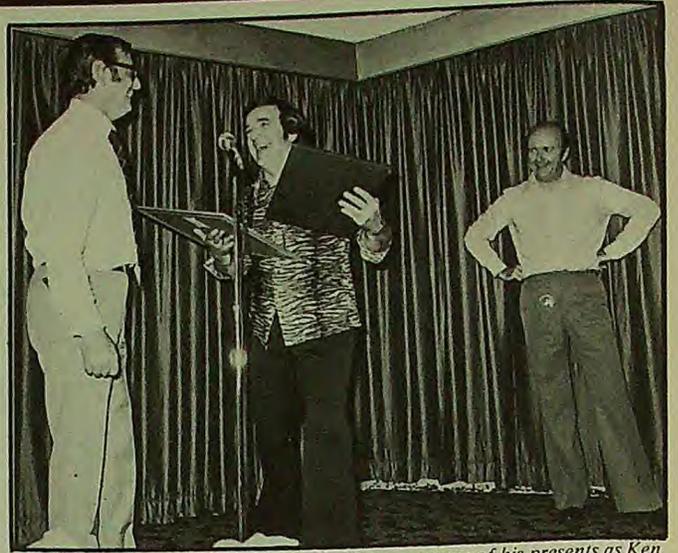
Presentations were made by Derek Chinnery, head of Radio 1, who was Freeman's producer in 1957 when he joined the BBC from Radio Luxembourg and hosted such programmes as Tonight At Six and Twelve O'Clock Spin. In his reply, Freeman paid tribute to his producer Denis Jones and commented: "If the industry and the profession allow me to keep going, I will be delighted to go on spinning records and making things happen."

Photographs
by
Tom Sheehan

Dear Fluff
HAPPY BIRTHDAY
on your **JUBILEE**



Freeman prepares to blow out the candles on his anniversary cake.



Derek Chinnery, head of Radio 1, gives Freeman some of his presents as Ken Evans (Anchor) looks on benignly.



A good-humoured exchange between Freeman and Derek Green (A&M), with David Howells (Gull) and Richard Branson (Virgin) looking on.



Freeman's entry was preceded by skirling bagpipes, played by Judd Lander (Epic), who is seen being thanked by the d-j.



Freeman with one of his first contacts in the UK music business Paul Rich of Carlin (right) and Charles McLelland, head of Radios 1-2.

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ALBUM REVIEWS

POPULAR

BARBRA STREISAND
Superman. CBS 86030. Producer: Gary Klein. A Star Is Born has done wonders for the Streisand reputation as an album seller, and this new release, perfectly timed, is obviously destined to trigger a strong sales reaction. And rightly so, for she's in fine voice on a selection of songs destined to draw the best out of her in a variety of moods from the good rockin', good humoured Don't Believe What You Read, through the exquisitely simple Baby Me Baby to the wee small hours treatment of New York State Of Mind. Arrangements throughout are perfection. Super singer. Super album. Superman by a superwoman.

REAL THING

4 From 8. Pye NSPH 20. Producers: Chris and Eddie Amoo. The Liverpool group have come a long way in a short time — although it is little more than 12 months ago since You To Me Are Everything, they have come up with an album (their second) which reveals remarkable maturity. The LP proves that their split from producer/songwriter Ken Gold has not done much harm. Brothers Chris and Eddie Amoo have written all the material including a striking Liverpool 8 (the 8 meaning the postal district of the city) medley telling of their homelife in Merseyside. They've also included a re-recording of Plastic Man, which was originally on EMI and was the first song to give the Real Thing any sort of recognition by the record buyers. Pye are doing an intensive poster and window display campaign for this LP, and the album cover alone is guaranteed to attract consumer interest. With exposure, this could well be a chart item.

YES

Going For The One. Atlantic K 50379. Producer: Yes. After three years, Yes bounce back with a majestic album, seemingly recharged and ready to beat the world all over again. The title track immediately grabs the attention with its steel guitar riff from Steve Howe and from there on, the album moves through a typical set of Yes-type changes with Jon Anderson's breathlessly-exciting vocals never sounding better. The return of Rick Wakeman to the keyboards chair has obviously had a big effect on the tight song textures, and his crashing cathedral organ on the cerebral Parallels is one of the crowning moments of the entire album. The dense and heavily-arranged Awaken, recorded in a Swiss church complete with choral arrangements has a mystical quality that will be hard to repeat anywhere else on record. WEA is likely to be spending tremendous amounts of money in promoting this one, and it will be money well spent. The treble-fold sleeve for the single album must have cost a fortune alone, but there's no doubt that this will spend some weeks at the top of the album chart.



WET WILLIE

Left Coast Live. Capricorn 2429 151. Producers: Paul Hornsby and Kurt Kinzel. As might be surmised from the label credit, Wet Willie's music is immersed in the southern fried boogie syndrome that permeates the Capricorn catalogue. The band has not achieved the same success as the Marshall Tucker Band or the Allman Brothers, but that is no fault of its musicianship, which is exemplary throughout this live set. Previous offerings have been slightly lacklustre, while this one leaves the listener wondering if Willie had been recorded on stage before, they might

not have a big fan club by now. Jimmy Hall's saxophone playing is raunchy and well above average, and although the material is really only a slightly more sophisticated boogie than usual, it goes through the motions of soul, blues and rock stylings with plenty of passion. Best track is certainly the lengthy treatment of the group's one and only hit single Keep On Smilin' on which everybody is given a lot of space to cut loose.



ALAN PARSONS PROJECT

I Robot. Arista AL 7002. Producer: Alan Parsons. After experience as an engineer for the Beatles and a producer of Pilot and Steve Harley, Parsons weighed in with a highly acclaimed and heavily studio-oriented album in the form of Tales Of Mystery And Imagination last year. Now comes I Robot, a lush production right through from the cover art to the recorded sound, and featuring Steve Harley and Allan Clarke among others on the six vocal cuts. The concept covers the giant theme of the rise of the robot and the decline of man in ten easy tracks and while the significance of the story maybe a trifle hard to decipher through the music, the themes are grandiose enough to make for impressive listening. With the full weight of Arista behind it and airplay on the heavy rock shows, this one ought to achieve strong sales.



STRAWBS

Burning For You. Polydor 2391 287. Producer: Jeffrey Lesser. Fronted by the inimitable vocals of Dave Cousins this band has never really turned out a dud album, and this one is anything but. The material is strong, the performance grand — with a tendency to the grandiose in places — and the overall high quality is as evident on the eye-catching (in

every sense) sleeve as in the grooves. Sheer experience and reputation make up for lack of chart entries, and this latest LP should have no trouble in notching up the usual respectable Strawbs sales figures.



MUD

Mudpack. Private Stock PVLP 1022. Producers: Pip Williams and Phil Wainman. The band have moved on to pastures new — RCA — but during their rather brief stint with Private Stock still managed to come up with some good sellers. This inevitable compilation album includes L-L-Lucy, Show Me You're A Woman and Use Your Imagination, as well as their version of Under The Moon Of Love, It Don't Mean A Thing and Lean On Me. Mud remains one of the best rock and roll bands around, and this release should enjoy healthy sales.



GREG ALLMAN BAND

Playing Up A Storm. Capricorn 2476 131. Producers: Lenny Waronka and Russ Titleman. Allman gets the gate-fold cover treatment again for his latest — a bluesy, moody opus and the first to feature his almost completely changed touring band. He shares the keyboard chores here with one Neil Larson, who also wrote one of the strongest cuts on the record — Matthew's Arrival. Probably the best number is Allman's own Come And Go Blues, written in the 12-bar style that suits his voice so well, and on the other material he extends his mellow vocalising in a way that has become quite rare for him lately. But even after all these years, one misses the beautiful slide guitar licks of his deceased brother and although this is a workmanlike LP it is unlikely to sell outside of Allman's die-hard fans.



JOAN BAEZ

Blowin' Away. CBS PRT 82011. Producer: David Kershenbaum. With durability to match her talent the lady has sung her way through traditional and modern folk, protest and even a few pop songs. This first LP she has made for the Portrait label rather tentatively claims to present a more commercial side of the singer. The punters will decide, but the songs chosen give a generally patchy feel — from Sailing on Side One to the bluesy torch song Cry Me A River on Side Two. The session musicians pool a fair amount of talent, including that of Elliot Randall and Dean Parks (guitars), Mike Botts (drums), and Larry Knechtel (keyboards) which with the dulcet Baez tones makes it all very listenable.



HEART

Little Queen. Portrait 82075. Producer: Mike Flicker. Heart visited the UK last year, full of Western promise which was never fulfilled, despite some impressive sales achievement in America. However, Heart must make their mark in due course, for away from the heavy rock, like the boring Barracuda, into which they lapse from time to time they deliver an intriguing, slightly folksy sound in the Joni Mitchell Manner, based around the delightful singing of Anna Wilson, and the support from sister Nancy. In Love Alive, Dream Of The Archer and Cry To Me their joint efforts touch the songs with more than a little magic. Unfortunately, the same mood and standard is not maintained, presumably in the interests of displaying versatility. If the group could deliver an album with sustained sense of direction, then such talent could not continue to be ignored.



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ALBUM REVIEWS

POPULAR

EAST STREET

Under The Glass. Polydor 2383 444. Producers: Easy Street and Mike Stone. The band's second Polydor album which maintains the high standards of writing and performance that characterised the first. Basically the group, lead by Ken Nicol, Peter Marsh and Richard Burgess who write all the material, is into easy listening with overtones of the tasteful end of the West Coast like Steely Dan and maybe a touch of Fleetwood Mac. But within the confines they have set themselves the writers exploit their territory with skill and judgement that looks about right for the airwaves. The slow and moody *What Does The World Know* is probably the stand-out track but a little too long for a single, so perhaps *Flying* is the one to be lifted for this purpose. A well-produced and pleasant album, it might not have the immediate impact to guarantee chart action.

BRUCE JOHNSTON

Going Public. CBS 81854. Producer: Gary Usher. Once a Beach Boy, latterly a producer associated with, among others, David Cassidy and Art Garfunkel, Johnston's return to disc is an auspicious occasion, marked as it was by the sensitive treatment of *I Write The Songs* picking up the Best Song Of The Year Grammy award. He's at his best on the reflective songs like *Thank You Baby* and *Disney Girls* where the clear, plaintive quality of his voice comes through perfectly, but it will be the lusty *Rendezvous*, released as a single, which will provide the key to the success or failure of a painstakingly structured album which deserves not to be passed by.

JIM CROCE

The Faces I've Been. Lifesong GTO ELSDP 900. Production: Terry Cashman and Tommy West. First issued in 1975, this 2LP set traces the career of Jim Croce, the guitarist/songwriter who died in a plane crash in 1973. As a compilation it is a superb collection of material from a happy, warm and talented artist. As a souvenir it is a must for Croce fans — of which there are still several — and reveals a growing talent which would have continued to develop. There is a looklet containing track information and a brief history of Croce's career, and the set is wrapped up with some of the man's highly individual style of chat — philosophising and opinionising on all manner of subjects. To a new buyer, the set is worth having just for the pleasure of the hearing; to a fan it will round off a collection.

LES DUDEK

Say No More. CBS 81578. Slide guitarist Les Dudek has a very promising track record. A long time sideman of Boz Scaggs' with whom he still occasionally plays. Dudek has also played with the Allman Brothers on tour, backing up Dicky Betts on lead guitar. Little wonder then that this, his second album should be a delight to the ear. It's as smooth a piece of American funk

rock as you'll hear anywhere, with Dudek showing his obvious talent to good effect in all departments. Apart from being a multi-instrumentalist, he wrote and arranged all the songs on the album, and assisted in production. All this and still only 24. If any criticism could be levelled at the album, it is that the overall sound is too smooth; several of the songs are very similar, and Dudek's restraint results in an impression of missed opportunities. One wonders what he would be like if he really let go with his guitar. But if restraint is a fault on the album it is not a major one, and Dudek definitely errs on the right side. Expect even better things from him. He has made an excellent start.

DETECTIVE

Detective. Swansong. SSK 53062. Detective is the debut album from an Anglo-American band that includes ex-Silverhead vocalist Michael Des Barres, ex-Steppenwolf lead guitarist Michael Monarch and Tony Kaye, one of the founder members of Yes on drums. The album took over a year to make, and the band owes its recording contract to the enthusiasm of Led Zeppelin's Jimmy Page, who heard about them in 1975. But the album is an object lesson in what not to spend a year doing. For all the time taken to make it, it suffers from a lack of unifying ideas and styles. Very often it seems as if the band is struggling to find some common ground, and settles for the harsh vocals and strident guitar of rock cliché. Many of the tracks start off well enough, particularly the atmospheric *Wild Hot Summer Nights* on side two; but without a common direction for its members, "things fall apart, the centre cannot hold", and very soon the listener is left wondering where on earth the band is going. Detective will have to do a lot of investigation into their own future before they generate any real interest.

RHEAD BROTHERS

Dedicate. EMI EMC 3180. Producers: J. Darnley-P. MacDonald. The Rhead Brothers come from Milton near Stoke-on-Trent, but sound as though they originate from America's West Coast. They sing with a cosy tunefulness, better together with their hushed, slightly romantic harmonies, than singly when there is a lack of authority. It's all summery and relaxing and the brothers are fortunate in being accompanied by expert sessionmen who deliver some expertly unobtrusive accompaniments that enhance the songs considerably. EMI is showing more than a little interest in the duo, but without a hit single it must be wishful thinking to expect the album to make much impact.

BOB MARLEY AND THE WAILERS

Birth Of A Legend Vol. 1. Epic EPC 82066. Producer: Clement Dodd. The success to date of Bob Marley albums has confirmed him in his position as reggae's first world star. He has an album, *Exodus*, currently high in the charts, and these two facts — current exposure and star status — should make sure that this album sells well. But be warned — the album features Marley and the

CHART CERTAINTY

Sales potential within respective market

*** Good

** Fair

* Poor

original Wailers, including Peter Tosh, in early tracks previously unreleased in album form. Produced by their Jamaican discoverer, Clement Dodd, the tracks are without exception dire and hardly reggae at all. Recorded in the mid-sixties, they are a pastiche of American soul, calypso, ska, bluebeat, rocksteady; in short all the ingredients that went into the making of Seventies reggae stew in the bubbling West Indies cauldron. No-one else will be able to put up with it. It is hard to believe that these tracks represent the band that was later to produce *Natty Dread* and *Rastaman Vibration*.

MISCELLANEOUS

JACK PARNELL

Braziliana. Music For Pleasure MFP 50327. Producer: Anton Kwiatkowski. Infectious music from Parnell and his orchestra, naturally enough featuring such Latin standards as *One Note Samba*, *Wave*, *The Girl From Ipanema* and of course *Brazil*, and there are guest solo appearances from vocalists *Madeline Bell* and *Simon Morton*. Parnell's recent TV series should alone spotlight attention on this budget album.

SHIRLEY BASSEY

I Wish You Love. Music For Pleasure MFP 50330. Always a big seller on budget albums — as indeed she is also with full-price LPs — Shirley Bassey has become one of MFP's all-time best-sellers. This new release, combining recordings from her EMI years, includes the scorching film theme, *The Liquidator*, *I Wish You Love*, *No Regrets*, and her own personal hit, *What Now My Love?*

VARIOUS

Oscar Wilde Children's Stories. Argo ZSW 548. Producer: Harley Usill. Before Wilde wrote his classic plays and the book *Dorian Grey*, he wrote a selection of children's stories which have remained popular to the present day. Here actor Robert Morley, who appropriately enough played Wilde in a film several years ago, tells the story of *The Selfish Giant*, and adds *The Nightingale* and *The Rose* and *The Young King*. These are stories which will appeal to adults as well as younger listeners.

VARIOUS

The Happy Prince — Oscar Wilde Children's Stories. Argo ZSW 547. Producer: Harley Usill. Robert Morley reads *The Happy Prince* and an abridged version of Wilde's *The Star Child*. Another worthy addition to Argo's spoken-word record catalogue.

FRANK CHACKSFIELD

Vintage '52. Decca PFS 4413. Producer: Raymond Few. One of Decca's veteran recording artists, Frank Chacksfield, with his orchestra and chorus, pays tribute to the Jubilee with a selection of songs from 25 years ago, including *Cry*, *Your Cheatin' Heart*, *Wheel Of Fortune*, *High Noon*, and *Auf Wiederseh'n Sweetheart*.

LIBERACE

The Look Of Love. MFP 50318. The ace pianist's second appearance on the MFP label, and it should be a steady seller. The music includes standards from the Sixties — *By The Time I Get To Phoenix*, *Sunny*, *Honey* and the title track. As a popular pianist, Liberace still has no peer.

VARIOUS

Edith Piaf, Je Vous Aime. Pye NSPD 503. Producer: Norman Newell. Described as "a musical tribute" to the late French legend, and also the original cast recording of a show which recently transferred to London's West End. The entire concept has been devised by Libby Morris, a much-neglected stage talent who has been picking up plaudits from the public and critics alike in recent months, with her own one-woman concerts. She takes on the daunting role of Piaf and who can ever hope to recreate such an overwhelming talent? However Miss Morris does give a fine interpretation of the singer, and there is strong vocal support also from Peter Reeves, Maureen Scott and Clifton Todd. This double-album is obviously going to appeal to those who see the London stage production, and there are other Piaf fans who may well feel that it is an essential inclusion to their record collection. And considering Piaf was recently presented posthumously with a silver disc for UK sales of just one of her "greatest hits" albums, there are still a lot of fans around.

THE PEREZ PRADO SOUND

Mambo Magic. Rediffusion Gold Star 15-66. The "Sound" of the title is provided, it says on the sleeve, by "members and friends" of the Prado Orchestra. The key tune is *Cherry Pink* and *Apple Blossom White*, an enormous-selling instrumental in 1955 and characterised by a fascinating slurred trumpet solo. The brass crops up elsewhere and makes a powerful contribution to an intensely rhythmic and danceable record, in which numerous familiar Latin titles are featured, among them *Mambo No. 5*, *La Paloma*, *La Cucaracha* and *Estrelita*.

THE SWINGING YEARS OF TOMMY DORSEY

Rediffusion Gold Star 15-65. Like the previous album, this is another recreation by "members and friends" of the original Dorsey orchestra. And very good it is too, featuring such famous TD hits as *Yes Indeed*, *Sunny Side Of The Street*, *Opus No. 1*, *I'll Never Smile Again* and the rest all expertly and affectionately recreated. And of course the recording quality of this modern recording is appreciably better than on the originals. Worth a place in the Big Bands browser.

MARTIN CARTHY

Martin Carthy 12TS340. Second Album 12TS341. *Byker Hill* 12TS 342. *Prince Heathen* 12TS344. *Landfall* 12TS345. This set of Topic re-releases give Carthy top billing, although on most of them he is partnered by the legendary folk fiddler *Dave Swarbrick*. Carthy is now to bring his fine guitar playing and purist attitude to folk to bear in the regrouped *Steeleye Span*, and this much published fact should create interest in these LPs. He has in any event a traditionalist following, even if his singing voice is an acquired taste.

LESTER FLATT

Lester Raymond Flatt. Sonet SNTF 717. Producers: *Michael Melford* and *Lance Le Roy*. The man who for many will always share the Bluegrass crown with his Grand Ole Opry partner *Earl Scruggs* is here presented with a choice of strong old country songs which mean something to him personally. *Kenny Ingrams* plucks banjo with him, and there is a fine collection of multi-instrumentalists behind them. It is all smokey bacon flavour, from *Come Back Darling*, through *Wreck Of The Old 97*, *Listen To The Mockingbird*, and *Cabin In Caroline*, to the obligatory instrumental of *Foggy Mountain Chimes*. Flatt is a one man country hall of fame, so this should be in the c&w browser.

SOUNDTRACK

Ben Hur. Decca Phase 4 PFS 4394. Probably one of the best-known Miklos Rosza scores, this LP must pick up sales again as the re-released (again) movie goes around the country. The score was hailed as his best at the time of issue (1958) and sold well then; this Phase 4 version brings out the power of the music which rings with brass fanfares, regal orchestral passages, striking martial music and of course, touches of romance among the pomp. May even pick up second generation sales.

BOSTON POPS ORCHESTRA

Simon & Garfunkel Songbook. Polydor Special 2482 328. Lovers of the pure vocal sound of Simon and Garfunkel will cringe at the thought of orchestral versions of songs such as *The Sound Of Silence*, *Mrs. Robinson*, *Cecilia* and *59th Street Bridge Song*. But all successful songs finally receive the sweeping strings treatment, and Fiedler and the Boston Pops are, at least, masters of this art and have many fans in Britain, whose ranks swell each time the orchestra visits. Not everybody's taste, but m-o-r audiences who know the songs from light years of radio play and enjoy the symphonic treatment will snap this up.

PAUL BRETT

Earth Birth. RCA PL 25080. Brett is the sort of guitarist who makes other guitarists talk moodily about throwing their instruments away. He has been regarded as a likeable genius through his varied career with other artists — *Overlanders*, *Arthur Browne*, *Strawbs*, *Velvet Opera*, *Cyril Stapleton* and *Lonnie Donnegan* — and has just reinforced this opinion by mastering the 12-string in 18 months. Mastering it to the extent that he has composed the first full-length suite for the instrument, and plays it here impeccably. Finger-style 12-string playing is enormously difficult (and therefore rarely heard) the various short compositions which make up the suite and which embrace many musical styles are often derivative. But a beautifully rendered musical cliché can be as satisfying to the ear as innovation — and there are innovative threads running through it all. The market is not huge, but should include all aspiring guitarists and those who regularly buy other acoustic guitar albums.

WHALES (VARIOUS)

Deep Voices, The Second Whale Record. Capitol E-ST 11598. Producer: *Dr. Roger S. Payne*. A remarkable documentary recording of the strange and beautiful "songs" emitted by humpback, blue and right whales. This is by way of a follow-up to a previous whale album which reputedly sold 100,000 copies and is accompanied by a comprehensive sleeve note explaining why and how the sounds were taped. Since the recording artists are whales, the royalties from sales are donated to the whale fund of the New York Zoological Society. On side one can be heard whales charging a boat, and some haunting cries and moans from humpbacks. Side two features the strange sub-sonic vibrations that emanate from the massive blue whales. These rumbles have had to be speeded up to be heard at all. The side ends with a large school of right whales snoring and wheezing in stereo.

LEW STONE

Lew Stone And His Band. Decca DDV 5005/6. The most interesting aspect of this 28-track collection is the line-up of vocalists which includes veteran disc jockey *Sam Costa*, crooning away on recordings some of which date back more than 40 years, and *Al Bowlly*, described by some as Britain's answer to *Bing Crosby*, until his tragic death during a wartime blitz in London. Strictly for nostalgia addicts.



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RELEASES MUSIC WEEK

INDEX

ALEXIS S
 AVERAGE WHITE BAND & BEN E. KING A
 BAEZ, Joan I
 BALA-BALA S
 BAY CITY ROLLERS Y
 BIDDU ORCHESTRA S
 BLACK BLOOD A
 BLACKBURN, Bryan L
 BLACKFOOT W
 BLONDE ON BLONDE S
 BOWN, Andy G
 CRUSH, Bobby T
 DELEGATION Y
 DELMAR, Elaine with Branscombe & Friends H
 DRIFTERS I
 DUNCAN, Lesley M
 DYNAMIC SUPERIORS N
 EASY STREET I
 ELIZABETH G
 ELLIMAN, Yvonne I
 FORDE, John S
 GLEN, Steve H
 GORDON, Robert R
 HORSLIPS P
 ISLEY BROTHERS V
 J & J L
 J.A.L.N. BAND I
 JAMES, Sonny I
 JENNINGS, Waylon L
 JONES, Grace I

LIFESTYLE K
 LITTLE BOB STORY A
 MANILOW, Barry L
 MARMALADE M
 MASSER, Michael & Mandrill A
 MEMPHIS HORNES G
 MOPED, Johnny N
 MUD J
 NESMITH, Michael N
 PILOT G
 RICHMAN, Jonathan/Modern Lovers R
 RONSTADT, Linda D
 RUMOUR D
 RUSSIN, David I
 SHOWADDYWADDY Y
 STARZ S
 STEVENS, April W
 STEWART, Rod M
 STREISAND, Barbra M
 TAYLOR, Johnny Y
 TIGER SUE K
 TRAMMPS I
 VALLI, Frankie S
 VELOURS I
 VENUS AND THE RAZORBLADES I
 WEBB, Jimmy W
 WILDE, Jaime Y

DISTRIBUTORS CODE

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

LISTINGS

A
 ALIBOMBEAYE PART 1, Alibombeaye Part 2, MICHAEL MASSER & MANDRILL, Arista 121(F)
 ALL OR NOTHING, Hot And Sweaty, LITTLE BOB STORY, Mercury 6007 141(F)
 AMANDA, Rastiferian, BLACK BLOOD, Chrysalis CHS 2159(F)
 A STAR IN THE GHETTO, Keepin' It To My Self, AVERAGE WHITE BAND & BEN E. KING, Atlantic K 10977(W)

DIFFERENT DRUM, It Doesn't Matter Anymore, LINDA RONSTADT, Capitol CL 15933(E)

DO NOTHING TILL YOU HEAR FROM ME, something, Going On, RUMOUR, Vertigo 6059 174(F)

GH

GET UP AND DANCE, Don't Abuse It, MEMPHIS HORNES RCA PB 0836 (R)
 GET UP AND GO, Big Screen Kill, PILOT, Arista 111(F)
 GOD SAVE THE SEX PISTOLS, Silver Story, ELIZABETH, Creole CR 139 (ECR)
 GOOD ENOUGH REASON, 317 (Manhattan Blues), ANDY BOWN, EMI 2657(E)
 HONEYSUCKLE ROSE, I've Got The World On A String, ELAINE DELMAR WITH BRANSCOMBE & FRIENDS, EMI 2648(E)
 HUNGRY FOR LOVE, Dance With Me, STEVE GLEN, Private Stock PVT 110 (E)

I

I CAN'T GET YOU OUT OF MY MIND, I Know, YVONNE ELLIMAN, RSO 2090 251(F)
 I CAN'T STOP THE RAIN, My Whole World Ended (The Moment You Left), DAVID RUSSIN, Motown TMG 1078(E)
 I FEEL LIKE I'VE BEEN LIVIN', Don't Burn No Bridges, TRAMMPS, Atlantic K 10982(W)
 I GOT TO SING, Say Say Say, J.A.L.N. BAND, Magnet MAG 97(C)
 I LOVE AT BREAKFAST, Rely On You, EASY STREET, Polydor 2058 901(F)
 I'M BLOWIN' AWAY, Luba The Baroness, JOAN BAEZ, Portrait PRT 5442(C)
 I'M GONNA CHANGE, Don't Pity Me, THE VELOURS, MGM 20006 603(F)
 I NEED A MAN PART 1, I Need A Man Part 2, GRACE JONES, Polydor 2058 898(F)
 IN THE JAILHOUSE NOW, Amazing Grace, SONNY JAMES, CBS 5457 (C)
 IT LOOKS LIKE I'M A CLOWN AGAIN, I Can't Believe It's Over, THE DRIFTERS, Arista 124(F)
 I WANNA BE WHERE THE BOYS ARE, Dog Food, VENUS AND THE RAZORBLADES, Spark SRL 1153 (A)

J

JUST TRY (A LITTLE TENDERNESS), Gives You The Good Times Now, MUD, RCA PB 5042(R)

K

KATRINA, Love Can Make You Cry, LIFESTYLE, MCA 308(E)
 KICK AWAY MY BLUES, If There's No Love In Your Heart, TIGER SUE, Pinnacle P8 447(P)

L

LOOKS LIKE WE MADE IT, Weekend In New England/I Write The Songs, BARRY MANILOW, Arista 120(F)
 LOU STEELE (LUCILLE), One More Time, BRYAN BLACKBURN, Pye 7N 46005(A)
 LOVE CATECHISM, Speak Your Own Love, J & J GTO GT 104(C)
 LUCKENBACH 'TEXAS, Belle Of The Ball, WAYLON JENNINGS, RCA PB 0924(R)

M

MANDALIN WIND, Girl From The North Country/Sweet Little Rock & Roller, ROD STEWART, Mercury 6160 007 (F)
 MAYBE IT'S LOST, Another Rainy Day, LESLEY DUNCAN, G.M. GMS 9046 (W)
 MY HEART BELONGS TO ME, Answer Me, BARBRA STREISAND, CBS 5392(C)
 MYSTERY HAS GONE, Wasting My Time, MARMALADE, Target TGT 136(E)

N

NAVAJO TRAIL, Love's First Kiss, MICHAEL NESMITH, Island WIP 6398(E)
 NO-ONE, Incendiary Device, JOHNNY MOPED, Chiswick NS 15(HLZ)
 NOWHERE TO RUN (PART 1), Nowhere To Run (Part 2), DYNAMIC SUPERIORS, Motown TMG 1077(E)
 POWER AND THE GLORY, Sir Festus Burke, HORSLIPS, DJM DJS 10792 (C)
 ROAD RUNNER 1, Road Runner 2, JONATHAN RICHMAN/MODERN LOVERS, Beserkley BZZ 1(S)
 RED HOT, Sweet Surrender, ROBERT GORDON, Private Stock PVT 94(E)

S

SAN JOSE, Lola From Barcelona (Pardona Hermano), BALA-BALA, EMI 2655(E)
 SECOND THOUGHTS, So She Says, FRANKIE VALLI, Private Stock PVT 111(E)
 SING IT, SHOUT IT, Subway Terror, STARZ, Capitol CL 15932(E)
 SOUL COAZING, Nirvana, BIDDU ORCHESTRA, Epic EPC 5416(C)
 STAR DANCE, Flight Of The Jumping Bean, JOHN FORDE, EMI 2656(E)
 STAR OF THE EAST, Loney Shepherd, ALEXIS, EMI 2653(E)
 SUBWAY, Summer Love, BLONDE ON BLONDE, Chrysalis CHS 2158(F)

T

THE CHINESE BICYCLE, Bobby's Tune, BOBBY CRUSH, Philips 6006 537(F)

V

VOYAGE TO ATLANTIS, Tell Me When You Need It Again, THE ISLEY BROTHERS, Epic EPC 5443(C)

W

WANTING YOU, Falling In Love Again, APRIL STEVENS, MGM 20006 586 (F)
 WHEN WILL I SEE YOU AGAIN, Lay The Real Thing On Me, BLACKFOOT, MCA 307(E)
 WHERE THE UNIVERSES ARE, The Moon Is A Harsh Mistress, JIMMY WEBB, Atlantic K 10978(W)

Y

YOU MADE BE BELIEVE IN MAGIC, Dedication/You Are Cookco, BAY CITY ROLLERS, Arista 127(F)
 YOU GOT WHAT IT TAKES, Showboat, SHOWADDYWADDY, Arista 126(F)
 YOUR LOVE IS RATED X, Here I Go (Through These Changes) Again, JOHNNY TAYLOR, CBS 5358(C)
 YOU'RE MY BABY, Without Love, JAMIE WILDE, Polydor 2058 902(F)
 YOU'VE BEEN DOING ME WRONG, Baby Your My Mystery, DELEGATION, State STAT 55(W)

TOTAL ISSUED

Singles issued by major manufacturers for week ending 15th July 1977.

	This Week	This Month	This Year
EMI	12 (8)	65 (53)	276 (176)
Decca	0 (2)	11 (11)	57 (87)
Pye	1 (1)	17 (16)	85 (103)
Polydor	6 (3)	29 (23)	129 (165)
CBS	6 (5)	41 (35)	153 (132)
Phonogram	4 (5)	29 (25)	91 (83)
RCA	3 (1)	26 (23)	118 (96)
WEA	5 (5)	42 (37)	123 (87)
Others	20 (12)	111 (91)	431 (546)
TOTAL	57(42)	372(314)	1463(1398)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING JULY 16

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E July 9)	PROMOTION	COMMENTS
STARZ Sing It, Shout It Capitol CL 15932 (EMI)	JULY 15	None	First entry in 1976 with She's Just a Fallen Angel. Current release at 66	The lead singer has done British radio and press interviews. Initially yellow pressings shipped from the US. For Capitol Starz is top priority here.	Lively single has had good pre-release airplay. It comes from the LP Violation (EST 11617)
LINDA RONSTADT Different Drum Capitol CL 15933 (EMI)	JULY 15	With her present company, Asylum, Tracks Of My Tears, (42, 1976)		Single issued to help promote yet another compilation from her Capitol days. Following import activity, issued here as American version, Linda Ronstadt - A Perspective (CAPSP 101), a 2 LP set specially priced at £4.50.	A classic single from 1967, and her days with the Stone Poneys, which reached 13 in US. Cut is a song by Mike Nesmith and recent title track of 2 EMI-Capitol LPs: in the now deleted Vine series (VMP 1010) and then with same tracking and different cover, CAPS 1004. The single still sounds good.
HORSLIPS The Power And The Glory DJM (DJM)	JULY 15	None		First 15,000 copies issued in green vinyl.	Irish group which nearly charted this year with Warm, Sweet Breath Of Love. Both taken from The Book Of Invasions (DJF 20498)
PETERS & LEE Smile Philips 6006579 (Phonodisc)	JULY 22	Hey Mr Music Man, Spring 1976. (16 Four previous hits, 1973/1974)		BBC TV, Seaside Special on July 23 from Bournemouth where duo currently resident for the summer	Produced in Nashville by Don Schroeder who made current hit single for Tony Etona. Single comes from expected autumn LP. Duo no longer automatic chart entrants but Schroeder association may revive media interest
ROD STEWART Mandolin Wind Mercury 616007 (Phonodisc)	JULY 15	Countless hits from 1971 onwards as solo artist, with Mercury, Warners, and now Riva. Previous back-product by Phonogram, 1976, Maggie May, reached 31.	Charting at 36 with Riva single The Killing Of Georgie.	Single part of general promotion by Phonogram of old Stewart product. Full page ads in music press for the double album, The Best of Rod Stewart (6643030).	Stewart has often said Mandolin Wind is his favourite album cut. It first appeared on the LP Every Picture Tells A Story (6338 063). Not previously issued as a 45 and Stewart fans will see the disc as a collector's item.
THE RAMONES Swallow My Pride (EP) Sire 6078607 (Phonodisc)	JULY 15	Sheena Was A Punk Rocker reached 27	95	A quick follow-up to take advantage of heavy media promotion of disappointing Sheena 45. Disc comes in black and white bag.	Three cuts - other two are Pinhead and Let's Dance. Title track and Pinhead come from LP Leave Home (9103 254) Let's Dance is off Ramones (9103 253). Good value and Ramones had great UK tour reception.
BARRY MANILOW Looks Like We Made It (EP) Arista 120 (Phonodisc)	JULY 8	Mandy (11, 1975)	3	Special store display packs.	Strong selection with two other US hits, I Write The Songs and Weekend In New England. Manilow has five albums in US charts but still awaits full UK recognition.
MICHAEL MASSER AND MANDRILL Ali Bom-Baye Arista 121 (Phonodisc)	JULY 8	None	76 (soul)	12 inch disco single. From the Mohammed Ali biopic The Greatest and will gain considerable play.	The Soundtrack album is released in August to coincide with film.
DELLS Our Love Mercury 6157 526 (Phonodisc)	JULY 1	Love Is Blue (15, 1969)	23	A must for discos and attracting favourable reaction from DJs.	Considerable import sales before UK release. Very commercial offering. Group has large following. Unedited single version on B-side.
LESLEY DUNCAN Maybe It's Lost G.M.F. 9046 (WEA)	JULY 15	None		Singer touring radio stations and giving music press interviews. Production by Tom Dowd of Rod Stewart, Eric Clapton and Aretha Franklin fame should aid media attention and her own popularity should aid airplay.	A Cut from early Autumn LP. Meantime the delightful Moonbathing (GM 1017) can be recommended.

MARKET PLACE MW

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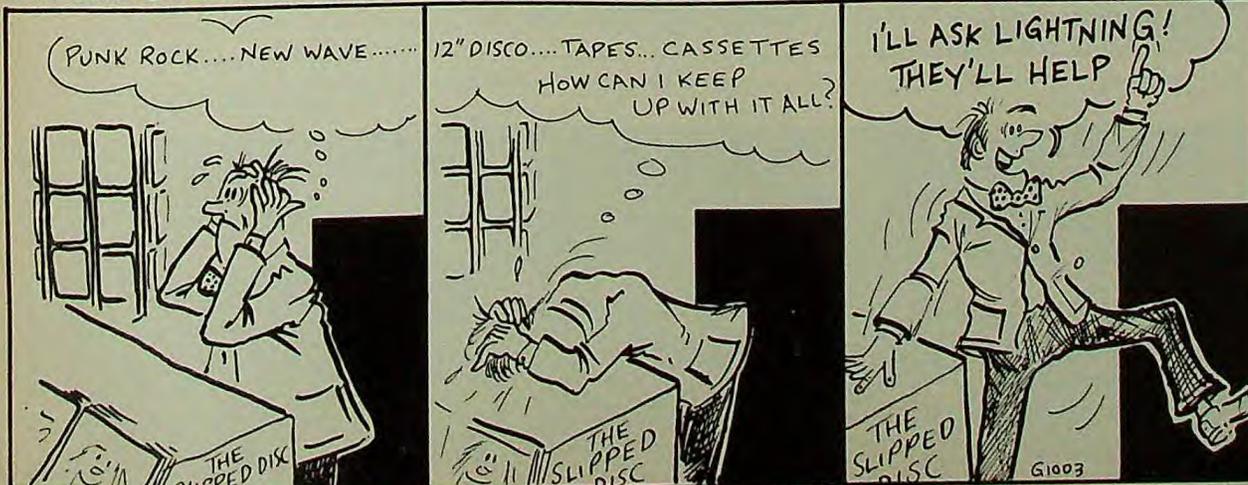
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ANDY GIBB—"I JUST WANT TO BE YOUR EVERYTHING" 2090 237
NEIL SEDAKA—"AMARILLO" 2058 888
CLODAGH ROGERS—"PUT IT BACK TOGETHER" 2058 887



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CHART FOR PERIOD
JUNE 25-
JULY 1

TOP 60 ALBUMS

NEW ENTRY
 PLATINUM LP (£1 million sales)
 GOLD LP (£300,000 on or after 1st Jan. '77)
 SILVER LP (£150,000 on or after 1st Jan. '77)
 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	3	5	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	31	33	4	OLD FOUR EYES IS BACK Mike Harding (Mike Harding)	Philips 6308 290 (F)
2	1	15	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	32	25	7	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)
3	2	6	THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	33	31	20	ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
4	7	17	LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	34	36	2	CSN Crosby, Stills & Nash	Atlantic K 50369 (W)
5	4	9	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	35			LIVE AT THE ROXY CLUB Various	Harvest SHSP 4069 (E)
6	5	33	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	36			CAT SCRATCH FEVER Ted Nugent (Lou Futterman/Tom Wierman/Cliff Davies)	Epic EPC 82010 (C)
7	6	11	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	37	28	3	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
8	12	21	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)	38	38	10	A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVL1 1 (W)
9	8	29	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	39	39	5	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
10	11	6	EXODUS Bob Marley & The Wailers (Clement Dodd)	Island ILPS 9498 (E)	40	34	39	SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
11	10	31	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	41		1	BERNI FLINT Berni Flint (Mike Berry/Hal Shaper)	EMI EMC 3184 (E)
12	21	5	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)	42	53	3	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
13	14	4	I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)	43	50	10	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451(E)
14	9	10	DECEPTIVE BENDS 10cc (10cc)	Mercury 9102 502 (F)	44	45	8	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
15	46	2	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)	45	30	7	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)
16	15	6	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	46	48	4	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037 (E)
17	20	69	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	47	55	2	GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (D)
18	13	25	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	48	40	5	ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072 (F)
19	24	32	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)	49	41	26	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
20	26	8	SILK DEGREES Boyz Scaggs (Joe Wissert)	CBS 81193 (C)	50	43	12	THE CLASH The Clash (Micky Footie)	CBS 82000 (C)
21	22	23	20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	51	27	4	COMING OUT Manhattan Transfer	Atlantic K 50291 (W)
22	17	2	AMERICAN STARS 'N' BARS Neil Young (Neil Young/David Briggs)	Reprise K 54088 (W)	52	47	3	HEARTBREAKERS Various	K-Tel NE 954 (K)
23	18	11	GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (D)	53			STILL TOGETHER Gladys Knight & The Pips	Buddah BDLH (A)
24	19	8	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)	54			THE JACKSONS The Jacksons	Epic EPC 86009 (C)
25	29	13	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)	55		1	WIND AND WUTHERING Genesis (David Henschell)	Charisma CDS 4006 (F)
26			BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)	56	42	9	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (W)
27	32	5	I'M IN YOU Peter Frampton	A&M AMLK 64704 (C)	57			SUPERGROUPS Various	Ronco RTL 2023 (B)
28	16	5	KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)	58	23	7	SHEER MAGIC Acker Bilk (Terry Brown)	Warwick WW 5028 (M)
29	37	12	ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)	59		1	PETER GABRIEL Peter Gabriel	Charisma CDS 4006 (F)
30	44	2	HAWKWIND Hawkwind	Charisma CDS 4008 (F)	60	58	2	WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)

ARTIST'S	6-17	18-27	28-37	38-47	48-57	58-67
ABBA	6, 17					
BASSETT, Shirley	46					
BEATLES	5					
BENSON, George	24					
BILK, Acker	58					
BROOKS, Elkie	42					
CLASH	50					
CROSBY, STILLS & NASH	34					
DIAMOND, Neil	4					
EAGLES	9, 19					
ELECTRIC LIGHT ORCHESTRA	11					
EMERSON, LAKE & PALMER	16					
FLEETWOOD MAC	8					
FLINT, Berni	41					
FRAMPTON, Peter	27					
FRANCIS, Connie	37					
GABRIEL, Peter	59					
GENESIS	55					
HARDING, Mike	31					
HAWKWIND	30					
HEARTBREAKERS	52					
HOT CHOCOLATE	47					
JACKSONS	54					
JAM	44					
KNIGHT, Gladys & The Pips	53					
LITTLE FEAT	56					
LIVE AT THE ROXY CLUB	35					
MAMAS & PAPAS	12					
MANHATTAN TRANSFER	51					
MARLEY, Bob & The Wailers	10					
MATHIS, Johnny	59					
MILLER BAND, Steve	45					
MUPPETS	3					
MUGENT, Ted	36					
OLDFIELD, Mike	39					
PETTY, Tom & The Heartbreakers	32					
PINK FLOYD	33, 49, 60					
ROGERS, Kenny	28					
ROCK FOLLIES	48					
SAYER, Leo	18					
SCAGGS, Boz	20					
SHADOWS	21					
SMOKIE	23					
A STAR IS BORN	2					
STEVENS, Cat	43					
STEWART, Rod	26, 29, 38					
STRANGLERS	7					
SUMMER, Donna	13					
SUPERGROUPS	57					
SUPERTRAMP	25					
10cc	14					
WINWOOD, Steve	40					
WONDER, Stevie	15					
YOUNG, Neil	22					

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	CAROLE BAYER SAGER Carole Bayer Sager	K52059 Electra	Electra (CW)		GET IT Dave Edmunds	SSK59404 Swan Song	Swan Song (CW)

ON THE WAY UP



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 ○ = SALES INCREASE
 £ = OVER LAST WEEK
 MUSIC WEEK, JULY 16

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, T - Transatlantic, D - Saydisc, P - Pinnacle, V - Virgin.

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR-BREAKERS
○	1	1	5	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most	NIGHTS ON BROADWAY, Candi Staton, Warner Brothers K 16972
○	£ 2	3	7	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	DEVIL'S GUN, C. J. & Co., Atlantic K 10956
↑	3	15	2	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte	IM IN YOU, Peter Frampton, A&M AMS 7298
£	4	5	4	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	ME AND THE ELEPHANT, Gene Cotton, ABC 4173
	5	4	8	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kipps	LOVE'S SUCH A WONDERFUL THING, Real Thing, Pye 7N 45701
○	6	2	7	SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	I GOT IT, New York Port Authority, Invictus INV 5312
↑	7	45	2	PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas	SOUTHERN COMFORT, Berni Flint, EMI 2821
	8	6	6	SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	John Farrar	IF I HAVE TO GO AWAY, Jigsaw, Splash CP 11
	9	8	9	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	FLOWERS, Emotions, CBS 5364
↑	10	25	2	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	MOTORHEAD, Motorhead, Chiswick NF 13
	11	14	6	OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe	
↑	12	20	5	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon West Bound Records Inc.	
	13	9	8	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	
	14	12	7	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland	
	15	11	5	DO WHAT YOU WANNA DO	T Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin	
○	16	10	15	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	
£	17	18	5	SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	Rupert Holmes Widescreen Prod.	
○	18	7	12	LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	
↑	19	24	7	GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen	
	20	13	9	TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne	
£	21	28	3	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores	
	22	23	4	EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers	
	23	21	7	I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western/Andrew Heath	Don Schroeder	
£	24	30	4	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle	
	25	22	3	ONE STEP AWAY	Tavares	Capitol CL 15930	ATV	Freddie Perren	
	26	26	4	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO 2090 237	Chappell	Albhy Faluten/Karl Richardson	
	27	19	7	GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas	
↑	28	46	2	DREAMS	Fleetwood Mac	Warner Brothers K 16969	Intersong	Fleetwood Mac/Dashut/Caillat	
	29	29	4	GIVE A LITTLE BIT	Supertramp	A&M AMS 7293	Rondor	Supertramp	
£	30	33	3	I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.	
	31	31	3	CENTRE CITY	Fat Larry's Band	Atlantic K 10951	Warner Bros.	Vincent Montana Jnr.	
↑	32	49	2	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid	
	33	NEW ENTRY		ROADRUNNER ONCE ROADRUNNER TWICE	Jonathan Richman	Beserkley BZZ1	Jonathan's Music	Kaufman/Kolotkin	
↑	34	48	2	THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee	
£	35	42	2	STRAWBERRY LETTER 23	Brothers Johnson	A&M AMS 7297	Sunbury	Quincy Jones	
	36	36	6	COME WITH ME	Jesse Green	EMI 2615	Red Bus	Ken Gibson	
	37	37	3	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard	Creole CR 140	Prestige/Peter Morris	S. J. Prod/Key Seven Music Inc.	
○	38	27	13	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	
	39	16	8	HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson	Pye 7N 45698	Ascherberg/Chapels	Jim Henson	
↑	40	50	2	HEAVEN ON THE 7TH FLOOR	Paul Nicholas	RSO 2090 249	Pendulum/Chanty/Chappell	C. Neil	
	41	NEW ENTRY		THIS PERFECT DAY	Saints	Harvest HAR 5130	EMI	Bailey/Kuopper	
	42	32	4	FARMER BILL'S COWMAN	The Wurzels	EMI 2637	Belwyn Mills	Bob Barratt	
	43	NEW ENTRY		YOUR SONG	Billy Paul	Philadelphia PIR 5391	DJM	Gamble/Huff	
	44	NEW ENTRY		IT'S YOUR LIFE	Smokie	RAK 260	Chinnichap/RAK	M. Chapman/N. Chinn	
	45	43	3	UNDERCOVER ANGEL	Alan O'Day	Atlantic K 10926	Warner Bros.	Steve Barri/Michael O'Martian	
	46	17	11	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	
	47	NEW ENTRY		WHEN TWO WORLDS DRIFT APART	Cliff Richard	EMI 2633	EMI	Bruce Welch	
	48	44	3	OLD SCHOOL YARD	Cat Stevens	Island WIP 6387	Screen Gems	David Kirschenbaum	
	49	NEW ENTRY		ROCKY MOUNTAIN WAY	Joe Walsh	ABC 12002	Anchor	Joe Walsh/Bill Szymczyk	
	50	NEW ENTRY		A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND	Gary Glitter	Arista 112	Leeds/P. Gadd/Rock Artists	M. Leander	

DISTRIBUTORS A-Z

A Little Boogie Woogie In The Back Of My Mind	50E
Angelo	10A
A Star Is Born	16C
Baby Don't Change Your Mind	5A
Centre City	31W
Come With Me	36E
Do What You Wanna Do	15R
Dreams	25W
Easy	21E
Exodus	22E
Fanfare For The Common Man	2W
Farmer Bill's Cowman	42E
Feel The Need	12W
Give A Little Bit	29C
God Save The Queen	27V
Good Golly Miss Molly	37E
Good Old Fashioned Loverboy	19E
Halfway Down The Stairs	39A
Heaven On The 7th Floor	40F
I Can Prove It	23C
I Don't Want To Talk About It	38W
I Feel Love	3C
I Just Wanna Be Your Everything	26F
I Knew The Bride	30W
It's Your Life	44E
Lucille	18E
Ma Baker	4W
Oh Lori	11C
Old School Yard	48E
One Step Away	25E
Peaches	9E
Pretty Vacant	7V
Roadrunner Once Roadrunner Twice	33S
Rocky Mountain Way	49C
Sam	8E
Show You The Way To Go	6C
Slow Down	17S
So You Win Again	1E
Strawberry Letter 23	35C
Telephone Line	20E
The Crunch	32R
This Perfect Day	41E
Three Ring Circus	34E
Too Hot To Handle/Slip Your Disc To This	46C
Undercover Angel	45W
We're All Alone	24C
When Two Worlds Drift Apart	47E
You're Gonna Get Next To Me	14E
You're Moving Out To Day	13W
Your Song	43C

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TOP WRITERS

1 Russ Ballard, 2 Copland, 3 Summer/Moroder/Ballotte, 4 Farlan/Ryan/Jay, 5 Van McCoy, 6 Kenneth Gamble/Leon Huff, 7 Jones/Matlocke/Cook/Rotten, 8 Farrar/Marvin/Black, 9 Stranglers, 10 Tony Hiller/Lee Sheridan/Martin Lee, 11 Billy & Bobby Alessi, 12 Tilman, 13 Sager/Midler/Roberts, 14 Kirkland/Davies/Powell, 15 T. Coaksley, 16 B. Streisand/P. Williams, 17 Bob Marshall/John Miles, 18 R. Bowling/R. Bynum, 19 Freddy Mercury, 20 Jeff Lynne, 21 Richie, 22 Bob Marley, 23 Tony Etoria, 24 Boz Scaggs, 25 St. Lewis/Perren, 26 Barry Gibb, 27 Sex Pistols, 28 Nicks, 29 Rick Davis/Roger Hodgson, 30 Nick Lowe, 31 Montana/James/Walker/Hall, 32 Richard Hewson, 33 Jonathan/Richman, 34 B. Elli/V. Barrett, 35 Shuggie Otis, 36 Yellow Stone/Gibson, 37 Marascalco/Martinez/Blackwell, 38 Danny Whitten/Cat Stevens, 39 A. A. Milne/P. Simpson, 40 Bugatti/Musher, 41 Bailey/Kuopper, 42 Greenaway/Cook/Bayliss/Bunn/Budd, 43 Eton John/Berni Taupin, 44 Mike Chapman/Nicky Chinn, 45 Alan O'Day, 46 Rod Temperton, 47 Sills, 48 Cat Stevens, 49 Walsh/Vitale/Passarelli/Grace, 50 Leander/Glitter/Seago

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TOP 20

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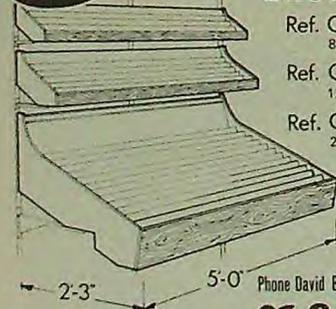
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PERFORMANCE

Billy Connolly

THE COMIC talents of Billy Connolly need to be put in context now that he is regularly the darling of the Sunday supplements. That he is a very funny man can never be disputed, and as the front runner of a bunch of folk-singers turned comedians — Bill Barclay, Jasper Carrott, Max Boyce and to a certain extent Richard Digance, he carved out a style of humour that others have been able to exploit.

At the Rainbow on Tuesday he pulled his usual standing room only crowd, eager to sample the delights of wellies, willies, wee jobbies and other traditional Connolly subject matter. Their hero did not let them down.

But after an hour or so of

hilarious raps in the Glaswegian dialect punctuated with his semi-humorous songs, it became pretty obvious why he took up telling jokes for a living. He is a rotten folk singer.

His London dates formed the finale of a curious tour of the nation's less salubrious seaside towns, and according to the *Sunday Times*, the man has been test-marketing some new material in preparation for his annual best-selling album. On the strength of Tuesday night, the Big Yin is keeping his standards high and nobody need worry about whether he is going off the boil.

That much talked about anal fixation is still with him, typified by a long, involved dissertation on the effects of Tandoori cooking on the colon after a night on the bevy. It seems Johnny Cash wrote Ring

Of Fire after eating a vindaloo.

Maybe because he was in the wicked metropolis, Connolly branched out on a long ramble about sexual deviation — the funnier side of course — pondering on how selotape fetishists managed to meet each other for a quiet pint (a difficult task).

But this time, Connolly maybe made a little too much of his singing. He is not a great songwriter, being mainly content to add satirical or rude words to current pop hits. When he tried a savage dig at corruption in high places via Stonehouse, Poulson and the rest, he ran out of ideas after the first verse and the number became tedious in the extreme.

His humour now has a discernible formula too. He picks on taboos — religious, sexual, anal, even death — for his subject matter and then

sends them up. His seemingly directionless raps are usually working towards the punch line of an old joke, but it is the delivery and broad accent that are all important. As Frank Carson might say — it's the way he tells 'em.

But all this is nit-picking. He has the ability to be side-achingly funny for sustained bursts, and easily beats anything served up by the tv.

JOHN HAYWARD

Muddy Waters

VERY OFTEN, a dream-like image of favourite performers is a trap for the unwary concert-goer. An image based on old film and recordings from the performer's heyday becomes a screen between you

and the actual performance, however long awaited. Every intimately known song is unconsciously compared with its 'greatest' recording, a recording that has been listened to over and over again, and the man on stage seems an unwelcome intrusion into one's dreams. How true this is of old bluesmen so often. But McKinley Mississippi Morganfield, better known to the world as Muddy Waters, did not let us down.

Admittedly, these days he spends more time sitting on his ubiquitous stool than leaping around to the harsh, driving sound of his blues. He is 62, after all, and he has been around for a long time. But the evening was more like a rather noisy blues High Mass, the celebrants having assembled for what many of them may have thought might be their last chance to see a blues superstar, a walking blues museum who has actually played with the greats like Otis Spann and Little Walter, and has met and talked to Elmore James, Howlin' Wolf and even (this is to be said in very hushed tones) — Robert Johnson.

Muddy left us waiting even after that excellent band, Salt, had warmed up an already simmering audience with their special brand of blues influenced. Lynyrd Skynyrd boogie. He let his superbly tight band, which is made up of "Pine Top" Perkins, on piano, James Cotton who was superb throughout on harp, Charles Calmese on bass, Willie "Big Eyes" Smith on drums, Bob Margolin on guitar, and Luther Johnson making a special guest appearance on guitar too, build up to him with three superb numbers, all cool Chicago blues played by the cream of the crop.

Then Waters sauntered in, resplendent in white suit, and off we went on a trip through time to the richest and most creative period of Chicago blues there ever was. Hoochie-Coochie Man, Here I Am, Howlin' Wolf, I Want To Be Loved, I Can't Be Satisfied, Got My Mojo Workin' — Waters played all the classics, and his hard, raw voice, albeit a little cracked and sometimes very quiet, linked with his harsh, screaming bottleneck and his driving band, to evoke the atmosphere of a Chicago club on the Southside circa 1951. By the end of his set, Waters was on his feet and dancing, obviously highly delighted with the response he was getting. London and the New Victoria Theatre cannot have seen such an emotional night for many a year. Come back soon, Muddy Waters — we just can't be satisfied without you.

TONY BRADMAN

Edith Piaf, Je Vous Aime

DESCRIBED AS a musical tribute to the late French singing star, Edith Piaf Je Vous Aime at the Shaftesbury Theatre in London's West End is an intelligent yet entertaining effort by Canadian singer/actress Libby Morris to present highlights from Piaf's life and her vast repertoire of recordings. Miss Morris could well have hit a winning formula, with an original cast double-album released on Pye, and talks going on for the musical revue (which started life at the King's Head Theatre in North London) to transfer to

an even more central West End venue.

To condense the life and music of Edith Piaf into a two hour show is an impossibility; even more so, no singer or actress could ever take on the role of the French singer, and hope to give a faithful interpretation, so unique was Piaf's talent. It is to Miss Morris' credit, and her stage colleagues Peter Reeves, Maureen Scott and Clifton Todd, that they do however manage to capture some of the essence of Piaf's magic, and sustain the audience's attention through 34 songs and numerous narrative links.

The concept of the revue is not to give a history of Piaf's career merely by relating a series of chronological events, but rather to present her music via garlands of songs, each following various themes.

Edith Piaf, Je Vous Aime — a bold venture which pays tribute to Piaf — is a tribute to Libby Morris and her supporting cast, and deserves success, particularly at a time when many West End musicals are finding it tough going at the box-office. CHRIS WHITE

Platters

TO BE precise, it was Herb Reed (Of The Original Platters) And His Group who played at Cesar's Palace, Luton, recently. The question was — why weren't they at the Palladium instead?

Let's get it straight: the Platters don't need to work in Britain. Some of them probably don't need to work at all. Reed at 57 is a millionaire and secure enough not to have needed a recording contract for years now. They came over to record their first album for the PVK label and put in a few cabaret appearances on their days off.

Those who saw them must be delighted that they did. This really is an astonishing group. They took 35 years of popular music, from their classic Smoke Gets In Your Eyes to Tavares' Heaven Must Be Missing An Angel, rolled it up in a ball of energy and exploded it onto an audience who couldn't have asked for more (though, of course, they did).

Reed, 57 going on 40, holds the band together with his *basso profundo* voice and ingrained professional showmanship. Yet all five are stars and get the spotlights often enough to prove it.

They opened with Don't Take Away The Music and introduced themselves during That's Where The Music Takes Me. Then came the oldies: Twilight Time, Harbour Lights and The Great Pretender before they out-Jacksoned the Jacksons with Enjoy Yourself.

They left the stage and came back for three pre-arranged encores — all part of the act — but admitted afterwards they hadn't expected to be called back yet again. Their stage act is faultless and their charm irrepensible. The Platters are born entertainers who have never stopped trying to get better. After the show someone went immediately to book 40 tickets for the following night. When they found out the Platters weren't going to be there they took their money back. The Platters were going to Cleethorpes. When they come back in the autumn they should expect to headline somewhere a little less provincial.

GODFREY RUST

DISCS



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DECCA



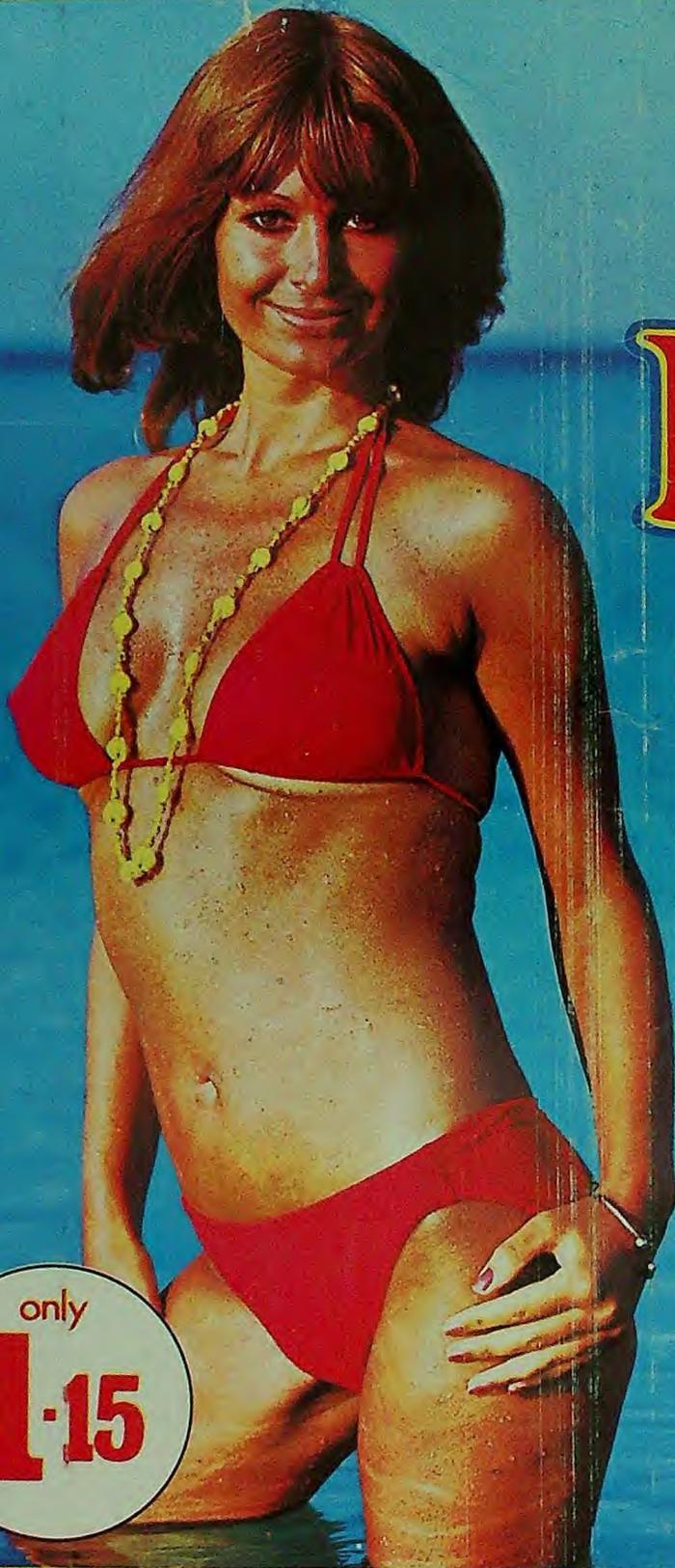
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