

MUSIC WEEK



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BPI predicts £200m worth of sales for '77

by ADAM WHITE

UK RECORD sales will shape up around the £200 million mark this year, according to the British Phonographic Industry. This would represent an increase of approximately 16 percent over 1976, when sales were £172.3 million, and mark a slight easing of inflation's effect on business.

The BPI makes the prediction upon the basis of six months' sales, now that figures for April to June are available. The total value of deliveries to the trade during the first half was £78.4 million, representing an increase of nearly 15 percent over

the same period last year. The April-June contribution of £34.1m was nearly 7.3 percent over the first quarter of 1976, which, declares the BPI, was "not as bad as had been feared".

Dealing specifically with singles, the report comments on the "remarkably consistent" performance of the configuration during the last two or three years. "They have shown no sign of the long-awaited demise," with first-half sales increasing overall by nearly one million units (3.5 percent up) and value rising by over £1m (ten percent). Sales during the April-June quarter were four percent down on the same period in 1976.

Album sales displayed a nine percent decline in April-June (value was up six percent) but business for the first six months overall increased by almost £7m, from £45.1m to £51.8m — an upturn of 15 percent which was only slightly behind the 17.4 percent increase in the mean value of the retail price index.

Musicassettes were "by far the most encouraging configuration" in the first six months. An increase of 13 percent in unit sales during January-March has been followed by an increase of 15 percent in the second quarter, with sales at 3.4m. The increase in value has been maintained at a rate of approximately 29 percent for the half-year.

There are increasing signs, adds the BPI, that the ratio between LP unit sales and musicassettes is continuing to narrow. Throughout 1975, and 1976, cassette sales had been maintained at a level representing 19 percent of album

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Decca booms, but record profits down

by JOHN HAYWARD

RECORDS AND tapes, along with tv and audio, accounted for a decreased share in Decca's improved £15.9 million profits performance for the year ended March 31.

Pre-tax profits for the consumer divisions of the group were down from £5.8 million to £3 million in the year 1976-77 and it is clear that the bulk of Decca's earnings are coming from capital goods like radar, navigators and survey equipment. Profits on these goods were up £5.5 million on the previous year to £15.9 million.

Details of performance on the recorded music side is not specified in the share of profits attributed to consumer goods, but the statement issued by the company last week

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Warwick sets £1.6m for TV LPs

by CHRIS WHITE

WARWICK RECORDS will be promoting at least 12 television albums before Christmas — the company's most intense advertising commitment since its launch almost four years ago. Revealing the plans at CBS' recent domestic sales conference, a one-day affair at the Heathrow Holiday Inn, Multiple Sound Distributors chief Ian Miles said that total budget for the package of albums would be at least £1.6 million, and depending upon

the success of the test-marketing of certain LPs, as much as £1.9 million.

MSD's build-up to the Christmas market starts this week with nationwide tv advertising for four albums, The Incomparable Brook Benton (featuring 22 songs by the singer), Strictly Instrumental, 22 Golden Trumpet Greats, and Let The Good Times Roll by Bert Weedon. A national tv campaign commences a week later for The Magic Of Rodgers and Hammerstein, which features extracts from four of the songwriting duo's greatest musicals, including South Pacific. At the end of this month, there will also be tv promotion for a compilation of Little Richard hits (the original versions leased from Sonet), and four albums from MSD's release schedule last autumn, by Tony Bennett, The Womblers, Bert Weedon and the Cliff Adam Singers, will all feature in a joint television commercial.

Miles told *Music Week*: "This is our biggest advertising commitment yet. We have recently test-marketed a Frankie Laine compilation in the Anglia region, and the results were very encouraging. In addition, the overall comments from the multiples indicate that sales of tv-promoted product is beginning to pick up. It is



FRONT PAGE news is this shot from last week's EMI Licensed Repertoire Division sales conference which marked the first stage in the marketing campaign for the new Wishbone Ash album, *Front Page News*. MCA arranged for Friday's *Daily Mirror* with a special *Daily Wishbone* wraparound to be distributed to staff. Picture shows MCA's three Capital Radio supporters, m.d. Roy Featherstone (left), marketing manager Stuart Watson and secretary Julie Ratcliffe, receiving their *Daily Wishbones* from LRD director Alan Kaupe (left) and general manager Colin Burn.

EMI Licensed Division targets £18.5m turnover

by BRIAN MULLIGAN

EMI'S NEW Licensed Repertoire Division has its sights set on a first year turnover target of £18.5 million — equal to about six percent of the total UK market — and the prospect of a duel with the WEA group.

At the division's first sales conference, held last week at Selsdon Park Hotel in an informal sporting atmosphere — all staff were kitted out in track suits — director Alan Kaupe noted that at the WEA sales conference, managing director John Fruin had predicted company sales in the region of £20-£30 million. "If WEA reaches the lower figure, the company will only exceed our budgeted turnover by £1.5 million," said Kaupe. "It is a tough

target, but I believe we can do it. We are as big, if not bigger, than Polydor and Phonogram, and we could have WEA in our sights."

Stressing that the division had been "primarily" established to meet the needs of EMI's licensed customers, "a crucial part of the overall business strategy" and without which EMI could not remain number one, Kaupe touched on the demanding requirements of one of its most important labels, Motown. In 1977-78, he revealed, the related earnings target had been set 42.8 percent higher than in the previous year which itself called for "no mean figures". Despite the depressed market conditions, EMI

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Pye pitches for higher album sales

by TERRI ANDERSON

SHARP CONTRAST was drawn last week by Louis Benjamin between Pye's good performance on singles and a decided weakness on albums over the last 12 months.

Speaking to the company's annual sales conference, on a day when four Pye 45s were in the top twenty (bringing the year's total of chart entries to 30), the Pye chairman was confident that the healthy singles sales would continue. But he warned that there were "two areas of concern". One was Pye's early decline in trading in the January to March period, when its sales appear regularly to fall off before those of other companies; and the other, tied in with this, was the low volume of sales in LPs. This situation was one which, Benjamin said, "simply must be corrected".

The firm's determination to carve itself a bigger share of the album market was reflected in the product presentations, which promised new product from all the artists on Pye or its licensed labels who have proved their ability to sell in quantity — although in some cases only their singles have done so to date. The pre-Christmas push will be spearheaded by the already-released *Fabulous Poodles LP*, which Pye intends to promote heavily (even attaching a promotion man to the band for the whole of its forthcoming national tour); and new product in October and November from Randy Edelman, Barry White, Brotherhood of Man, Lena Martell and Max Bygraves. Two other major albums will be the new Donna

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Imports show hits the road

A TEAM from EMI International hits the road next week in a meet-the-dealer exercise described as the "most ambitious sales promotion" undertaken by the department in its 15-year history.

"The idea," Imports Division manager Phil Lloyd told *Music Week*, "is to enable dealers, local radio personnel and anyone else who might be instrumental in selling an imported record to meet the team — or to be more precise for us to meet them."

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Paul Williams The writer sings the songs



"Classics" is exactly that.

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Includes "Evergreen," "Waking up alone," "Rainy days and Mondays," "We've only just begun" and more.

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NEWS

Fans pressure Virgin for Gong album release

ANGRY GONG fans occupied the marketing department of Virgin Records for several hours on Wednesday (7) to protest against what they claimed was suppression of a recently-recorded live album by the group.

The record in question — which Virgin regards as a pirate recording — almost appeared in France recently, but was withdrawn after court action.

It is a live recording made at the Paris Hippodrome on May 28 at a concert promoted by the band's former manager, Jean Luc Karakos.

He has been involved in a long series of legal wrangles with Virgin in the last five years over Gong, and recently became manager of ex-group member Daavid Allen, who now records for his Byg Records label.

A Virgin spokesman explained that the background to last week's occupation began in May when

Gong and various ex-members staged a grand reunion concert in Paris. Virgin sent its mobile studio to record the event, but promoter Karakos banned the recording and made his own arrangements.

"He stopped the Virgin recording, and then taped the concert himself on what we consider to be substandard equipment," said the spokesman. "He was warned that Virgin would not permit the release of any album made at the show, but he went ahead and tried to release it."

"None of the Virgin artists involved in the concert had anything to do with the production of the LP, and although we tried to compromise with Karakos, he was unwilling to talk with us so we took legal steps to stop release."

Virgin is continuing to negotiate with Karakos, but until some agreement is reached the album is unlikely to see the light of day despite the Gong fans' zeal.

Polydor issues Fletcher Tapes

POLYDOR HOPES to unearth a new market for tapes with the release next month of three double-cassette packs titled Down To Earth With Cyril Fletcher. Named after the radio and tv personality's Capital Radio programmes, the series covers different aspects of gardening.

The cassettes, written by keen amateur gardener Fletcher and each introduced by an 'odd ode' of the type aired on Esther Rantzen's That's Life tv show, were the idea of Polydor's pop marketing manager Lionel Burdge, who on researching the market believed the potential to be "massive".

Apart from selling through conventional channels, Polydor has already reached agreement with one major seed company to advertise in their mail-order catalogue.

Interest in the project has led the Royal Horticultural Society at Wisley Gardens in Ripley to seek their own label to market similar cassettes.

Summer's men start up Oasis label in UK

FIRST RELEASE from Oasis, the new record label started by Giorgio Moroder and Pete Bellotte, producers of Donna Summer's I Feel Love number one hit, and also I Remember Yesterday LP, features a discotheque album recorded by Moroder himself. Oasis has signed a longterm licensing deal with CBS UK, via GTO Records, UK outlet for Summer's recordings until her recent switch to Casablanca Records.

Oasis started life a couple of years ago as a German production company. It will have its own label identity in the UK. The label's signing to CBS follows talks between GTO md Dick Leahy, Moroder, and

Trudi Meisel of Hansa Records in Germany. First single release is entitled Giorgio (Oasis 1), followed by three albums, From Here To Eternity (OASOP 501), Munich Machine (OASOP 502) and Roberta Kelly, Zodiac Lady (OASOP 503).

Giorgio is not Moroder's first stab at the UK record market with his own recordings — last year GTO released his version of the Moody Blues' Knights In White Satin. And despite Donna Summer's switch to Casablanca, both Moroder and Bellotte will continue to produce Summer. Oasis' musical policy will concentrate particularly on disco-orientated music, but the label will also be open to other musical styles.

British songs for Tokyo

THREE UK songs have been selected for the eighth World Popular Music Festival organised by the Yamaha Music Foundation to be held in Tokyo in November.

The entries are Can't Hide My Love by Rags, written by Richard Gillinson and David Hayes, Sentimental Kisses by Kelly Marie, composed by Peter Yellowstone and Mike Tinsley, and We've Got It Made, written by Yellowstone and Voice, and sung by George Chakiris.

The festival will feature 27 songs from 18 countries, plus six songs selected from national finals in other territories. In addition six songs from the Yamaha Popular Song Contest will be chosen to represent Japan.

For this year's competition there were 1780 songs submitted — the highest ever — with the largest number coming from Britain, France, Italy and America.

European entries are: — France — La Dernière Priere by Nicoletta

(written by Daniel Carlet and Didier Barbelivien), Alors, Le Bel Ete by Delizia Adamo (Salvatore Adamo), L'Amour Monsieur by Martine Clemenceau (Andre Popp and Jean Pierre Lang) and Cecilia by Enrique (Philippe Monet, Eddie Barclay, Didier Barbelivien); West Germany — Mad In Madrid by Baccara (Rolf Soja and Frank Dostal); Italy — Beata Te by Pino Leggeri (Avio De Fabio, and Giancarlo Giomarelli), Confessioni by Daniela Davoli (Roberto Marsella and Giuseppe Jozzo) and Un Ritratto Di Donna by Mia Martini (Luigi Lopez, Fabio Massimo Cantini and Carla Vistarani); Spain — Me Siento Triste by Betty Missiego (Felipe Campuzano); Belgium — Like A Rainbow by Nicole Mery (Ray Bells and Remy Ray); Czechoslovakia — Go In Search Of Happiness by Karel Gott (Karel Svoboda and Zdenek Borovec); Denmark — Julie by the Olsen Brothers (Jorgen Olsen) and Finland Boogie Man by Taiska (K. Kappo and Pertti Reponen).

SAILOR
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FIRST SIGNING to Ariola Records since it started independent operations in the UK is Scoundrel, a five-piece band from North East London. Their single, Goodbye City Lights, is released on September 30. Pictured at the television studios after the signing are (left to right): Fred Francis, Barry Wetherill, Jeff Rich, Brian Page and Dave Lance of Scoundrel; Clive Crawley, their producer; Hilary Barritt (Ariola press officer); Robin Blanchflower (Ariola md in the UK); and Richard Evans, Ariola promotion manager.

YESTERDAYS

10 YEARS AGO
(September 13, 1967)

AT SALES Conference, managing director Louis Benjamin reveals Pye taking a majority interest in Alex Strickland retail chain, also capture from Decca of Val Doonican Les Reed plans December launch of his Donna label Decca profits up to £4.3 million on £40 million turnover upturn in record sales continued in June, according to BoT figures which showed home sales up by 31 per cent Pye dealer incentive scheme offers top prize of return cruise to South Africa Denny Cordell signs EMI deal to release his New Breed product on Regal Zonophone label Scott Walker solo album debuts in Top 40 at number 21 Miki Dalon signs Carlin deal which gives him his own publishing outlet.

5 YEARS AGO
(September 16, 1972)

PICKWICK INITIATES tape-racking scheme with a target of 2500 outlets combined Pye-ATV Music-Northern Songs turnover of £5.9 million produces pre-tax profit of £1.5 million RCA to utilise mobile showrooms to stimulate catalogue sales at pre-Christmas dealer gatherings Argo wins prestigious Grand Prix Mondial at Montreux festival for recording of La Callista conducted by Raymond Leppard EMI announces new One-Up and Double-Up mid-price lines Mervyn Conn to launch Nashville International label through Pye Artie Mogull to launch his Signpost label through EMI Donny Osmond Too Young single a new Top 50 entry at 22 — but David Cassidy's How Can I Be Sure bows at number ten.

Barclay to Logo with Love, Kisses

LOGO RECORDS has concluded a three-year licensing agreement with Barclay, which brings to Britain one of the hottest acts on the US disco scene, Love & Kisses.

The deal, which embraces the French independent's extensive back catalogue as well as new product, was signed in Paris recently between Logo chiefs Olav Wyper and Geoff Hannington and Barclay's Eddie Barclay and Cyril Brilliant.

First release through Logo is a Love & Kisses single, I've Found Love (BAR 701), on September 30, followed by their album, Accidental Lover (CLAY 7001) on October 28. The latter has sold some 500,000 copies in Europe alone. Also scheduled is a 45 from Pamplemousse, another top disco act, entitled Get Your Boom Boom Around The Room (BAR 702),

available October 28.

Barclay's artist roster includes Jacques Brel, Alain Delon, Raymond Lefevre, Patrick Juvet, Charles Aznavour, Nicole Rieu and Catherine Ferry. From October 1, the Barclay back catalogue will be available through Logo's Selecta distribution deal.

The arrangement marks the renewal of an association between Hannington and Barclay which began in 1971 when the latter was first licensed in the UK via RCA. International director Brilliant feels that because of past successes — Raymond Lefevre, Burundi Black, and particularly the emergence of Aznavour following She — he wants to stay with people he knows are behind the French product. "This deal will give artists like Ferry, Rieu and Juvet a better chance in the UK

market than ever before. We shall be making the investment to record all our artists with potential in English, and develop them here as we have done with Aznavour."

Brilliant stressed that he has chosen to go with Logo despite offers from larger UK companies, at a time when Barclay is especially hot with the Love & Kisses product.

The deal gives Barclay considerable autonomy in the control of its own UK promotion, while providing Logo with rights to repertoire which, Brilliant estimates, is worth 150,000 album sales annually (including UK released material).

EMI tokens theft prompts trade warning

RECORD TOKENS to the value of around £850 were stolen from a dealer in Amersham, Bucks, could soon be circulating in that area and possibly farther afield. Dealers who accept any of them will suffer a loss, because EMI will not honour any of the stolen tokens.

Simon Sinclair, managing director of the Record House chain of shops in Bucks told *Music Week* that even though the counter of his Amersham shop was never unmanned for more than a few seconds, if at all, the theft took place during opening hours. Books of £1, £2, £5 and 50p EMI tokens were taken, but no cards, so the thieves will have to steal the blank token cards from elsewhere, or try to disguise greetings cards for the purpose of obtaining records. The latter will be easy to spot, commented Sinclair; but in case the former happens, he gives the serial numbers as 726511 to 726660 (£1); 751961 to 752110 (£2); 447191 to 447240 (£5) and 275421 to 275500 (50p). The number of 50p tokens stolen is uncertain, but all should fall between the serial numbers given.

Pye Records price rises

THE NEWLY-ANNOUNCED price increases on Pye records are 10p on singles (to 80p); 25p on standard LPs (to £3.75); 30p on de-luxe LPs (to £4.05); 45p on Golden Hour albums (to £2.55) and 55p on tapes (to £4.05). These new prices are effective immediately.

Baal expansion with pop, punk and disco product

FAR EAST-FUNDED Baal Records, which set up a British operation earlier this year via Pye, is expanding its release programme and artist roster. With a variety of pop and disco acts already signed, it is now planning an entry into the new wave stakes. Two such acquisitions will be announced soon.

Competing against larger companies with better resources, Baal is employing conversion methods to attract media attention, i.e. promoting various releases with special gifts. Copies of J. J. Jameson's Rock & Roll Slave, for example, have been mailed out with whips.

In the disco field, the company maintains its own list of 400 venues which it services. New product promoted this way includes Loving You Has Never Come Easy by Australian duo, First Lady, and Get Me To The Disco by AJL & Band,

the first 1,000 copies of which are available in 12-inch format with a two-colour sleeve and a 99p recommended retail price.

Other acts signed to Baal are Agnes Strange, previously with RCA, and Jeremiah Starr. Their new singles are Can't Make My Mind Up and You Must Have Been Somebody's Raincoat respectively. The firm is also handling singles licensed from GRT Canada. These are Brutus' Oh Mama Mama, Ralph Murphy's Star Born Every Minute and Ishorn People's Come To The Music.

Looking after Baal's a&r activities is Jay Shotam, and covering promotion is Warren Hoskins. Managing director is Colin Brain. Finance derives from the Far East parent company, which is Singapore-based and one of the largest record distributors in that territory.

Essex album goes silver

THE NEW David Essex album, Gold And Ivory (CBS 86038), has shipped silver before its release on Friday (16). It includes his current single Cool Out Tonight.

The package is unique in that it features a picture of Essex on the record label — the first time that CBS has printed special labels in this country.

The album is being released to coincide with the singer's first tv

series, a peaktime 30-minute slot on BBC 1. Further smallscreen backup for the new recordings has come via appearances on the Michael Parkinson Show and Top Of The Pops.

The album is being heavily supported with press advertising, radio commercials, point-of-sale aids and window displays in stores in all major cities throughout the country.

Calendar schedules Euro-soul releases

WITH EUROPEAN disco music making a substantial impact on the UK charts, Don Lawson's Selecta-distributed Calendar label is preparing a major promotion for product acquired through a deal with Walter Gutler, president of Italy's Saar group of labels.

Besides the Salsoul Explosion's Soul Machine album (DAYL 109), Calendar is releasing two new Euro-soul singles, the Saar Band's Magic Mandrake (DAY 111) and Andre Carr's Island Man (DAY 112), already a Continental hit.

To promote the Carr 45, Calendar is importing a limited quantity of 12-inch discs on the original Harmony label, a Saar subsidiary. These feature both Island Man and the extended instrumental version of Disco Frisco, which has already been picked up by several disco djs in this territory.

RADIO COMMERCIALS will support the release of eight World Records albums, available on the mail-order company's retail line, Retrospect. Included are early recordings by Joe Loss — the first

CAMPAIGNS

time that the bandleader has permitted them to be reissued by a record company.

WR's campaign will centre around Annette Hanshaw Volume Two, Six Swingers Volume Two, the original cast recording of The Desert Song, Happy Fingers by Ivor Morton and Dave Kaye, Louis Levy and The British Symphony, Felix Mendelssohn's Hawaiian Serenades, Great British Dance Bands Play Music Of George Gershwin (featuring the Jack Hylton Orchestra, the Piccadilly Players and the Savoy Havana Band). A double-album will feature recordings by Joe Loss and His Orchestra, made between 1934-1940; entitled Let's Dance, it will include Loss' version of In The Mood.

Single albums will retail at £2.30 and doubles at £4.60. World Records' marketing manager, Bryan Tyrrell said: "These albums are being released because of demand from the public."

LIGHTNING RECORDS is running a Golden Oldies competition, keyed to its catalogue of oldies (entry forms are given away with every copy). Dealers are being encouraged to interest their customers in the contest, prizes for which include records, a trip to London (with accommodation, tours of a radio station and a record company and a special lunch included) and attendance at a concert. Closing date is October 31.

ISLAND RECORDS is to increase the pressing order on its IPR 12-inch limited edition series from 2,000 to 5,000 following the success of the venture.

Bunny Wailer's new single Get Up, Stand Up (IPR 2003) is the first to receive the higher order and follows the sell-out of records like Bob Marley and the Wailers' Exodus, Junior Murvin's Tedious and Rieo's Dial Africa — Live!

Bunny Wailer's single, released on September 9, retails at £1 and will feature on the artist's forthcoming album, Protest.

DOOLEY

AFTER TWO years EMI parts company with Roger Greenaway — Tony Macaulay Target label . . . is Arista about to forge link in new indie label with Chips Chipperfield, Peter Hawkins and The Pleasers? . . . following success of her Greatest Hits tv-package, Connie Francis on the comeback trail with a new MGM single — for European distribution only — she's also been approached by ATV and BBC re a tv special . . . current edition the last one of Cassettes & Cartridges magazine — from October it is being amalgamated with the Gramophone . . . subject to contract, NME about to move into same Carnaby Street building where *Music Week* operated for eight years . . .

MUCH HARD work by Les Cocks in organising 40th anniversary celebrations for Pye chairman Louis Benjamin to climax company sales conference on Friday . . . Cocks enjoyed Max Bygraves gag — "Les is kept at Pye for one reason — he makes Louis sound educated" . . . another Bygraves quip: "I met Louis for the first time on a Monday, but I didn't speak to him until Thursday — I didn't like to interrupt" — and one from Tom Grantham — "There have been so many brilliant executives passing across the scene and we have had them all" . . .

ON DECCA, Philippe Beaud, (20) son of noted French singer Gilbert, makes LP bow with instrumental album Time To Dream, Time To Love . . . Lenny Love who runs Sensible Records wishes it to be known that he is still Island's man in Scotland — sensible fellow . . . a son, Nikki Alexander, for Pentagon director Philip Foster and wife Helen . . . having sold his grocery-off licence, former Bronze international promotion manager Selwyn Turnbull contemplating return to industry also another ex-Bronze man, Mike Everitt . . . next Alex Harvey single entitled Mrs. Blackhouse — saynomore . . . some 30 teams have entered for industry football cup, according to organiser Bernie Cochrane of Electric Records . . . at BPI, Geoff Bridge intrigued to find that highly efficient temporary secretary had also graced Page Three of the Sun newspaper . . .

FORTHCOMING DEPARTURE on the Leslie Hill route to New Zealand by Peter Jamieson head of EMI International should start a game of musical chairs at Manchester Square . . . at EMI LRD conference at Selsdon Park, Lillian Bron disclosed that she took first ornithological and entomological lessons there during WW2 . . . also at Selsdon Park, presentations by Motown's Alan Fitter and Jack Stewart Grayson (MAM-Splash) stood out among highly imaginative sessions . . . unscheduled, but much appreciated, quickfire patter from Jimmy Tarbuck as part of Private Stock presentation . . . at WEA bash in Brighton, absence of Riva presentation merely indicated possible 2LP by Rod Stewart not yet ready . . . impromptu cabaret jam session featured Jimmy Page . . . cracked Atlantic's Dave Dee when presenting sales force competition: "First prize is 25 Bruce Forsyth albums — second prize another 25".

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PXE 101

NEWS

Uttal buys up EMI's Private Stock shares

WITH TWO years of a five-year agreement still to run, Larry Uttal has bought out EMI's share in his Private Stock company. The purchase of EMI's minority stake makes Uttal the sole owner of the company, one of the few completely independent firms in the record industry.

Uttal told *Music Week* that he had decided to make the break to secure his own longterm commitment to Private Stock. "Now I have no other investors I am responsible to and profits can be reinvested to building artists and executives," he said, stressing that the end of the EMI

link had been an amicable one. Existing licensing and distribution deals with EMI outside America will continue for the remaining two years of the contract.

He added: "You will see the release of more albums, more activity on artists development and promotion. I am no longer interested in short-term profits."

Uttal was in London to visit the EMI Licensed Repertoire Division sales conference, collect a gold cassette from Precision for tape sales of David Soul's album and to make a five countries in five days European tour.

LRD's turnover gauntlet

FROM PAGE 1

had this year achieved an increase of 36 percent and with the Diana Ross and the Supremes instant-Number One tv-promoted album (boosted by a further £10,000 spending last weekend when bargain-rate time unexpectedly became available) the target looks to be attainable. He felt that the success of the album was a significant achievement in helping to restore trade confidence in EMI's tv packages after the disappointing results of the Beatles' Hollywood Bowl album.

Looking ahead, Kaupé said that LRD would be seeking more artist deals on the lines of the Bo Kirkland-Ruth Davis and Meal Ticket contracts and would be forming its own a&r department shortly with an own-label to follow.

Also revealed during the conference was EMI's capture via its Fantasy deal, of the Stax catalogue for the UK despite opposition from other companies which had offered higher advances. The deal was negotiated by general manager Colin Burn who told the sales force that it gave EMI access to 200 previously released LPs and an unspecified amount of unissued material.

Good news for the salesmen was the announcement by Rocket chief Dave Croker of a return to work by Elton John. For the first time in 18 months the singer will be appearing with a band when he plays a London concert on November 3 in aid of the

Variety Club. More important, perhaps, the singer has formed a new production affiliation with the renowned Thom Bell, one of the architects of the Philadelphia sound. He has a single in the pipeline and an album due in the Spring of 1978.

Further good news was hinted at, with Kaupé indicating that a new association with Rak was pending, despite rumours of the label's departure. "negotiations are still in the final stages, but the indications are quite clear," he said. "We would not have been presenting the exciting Rak product for the autumn if we did not know what we were doing."

Death of MTA's Johnson

THE DEATH has occurred of Donald E. (Johnnie) Johnson, a former secretary of the Music Trades Association, after a long illness. He began his career in piano retailing with Bechstein aged 18 and after leaving the Barnes Piano Company in 1954 formed his own firm, Johnsons Piano Company. It was during this period that he became the MTA secretary. He was also instrumental in launching the National Record Tokens scheme. He leaves a widow and two daughters. His funeral took place on Monday (12) at the Surrey and Sussex Crematorium.



CHANCELLOR LOUIS Benjamin holds aloft the red leather briefcase which was the gift from his company to mark his 40th anniversary in the entertainment business, latterly both as chairman of Pye Records and managing director of Moss Empires. The occasion was the end of conference dinner at London's Europa Hotel last Friday, which opened with a surprise tribute to Benjamin from past and present colleagues, associates and friends. With him at his table are Max Bygraves and his wife, Blossom, and in the background, to the left of Bygraves, is Les Cocks, assistant to Benjamin for the past 20 years.

Pye album sales pitch

FROM PAGE 1

Summer LP, the first which will come through Pye since its deal with Casablanca; and the first solo LP from Gladys Knight.

There is also the possibility of a new Muppets LP before Christmas although it is likely that the album, now being recorded to coincide with screenings of a new tv series, will appear in the New Year. The existing Muppet LP, which reached number one will, however, be re-promoted during the Christmas selling period.

Benjamin was able to look forward to the coming year from a position of some strength, since the company's recent capture of the Ariola and Ariola Hansa labels, and the completion of negotiations for licensing of the new Parachute label, formed by Russ Regan, formerly of 20th Century Fox Records. The Ariola product, as presented by Ariola UK managing director Robin Blanchflower, confirmed the chairman's opinion that it was an important addition to the Pye stable, offering product which would greatly strengthen the repertoire. Although not exclusively a singles label, the initial releases — for September 30 — are all 45s of the highly commercial disco or

pop/rock variety, all from new signings.

Benjamin also reminded the conference that LP sales would be boosted at Christmas by the Star Wars double album when the film goes on release in this country on December 27. He described the 2LP, which has sold almost two million in the US, as having "phenomenal potential" and as being the foundation to Pye album sales for the problematical January-March quarter of 1978.



CREOLE RECORDS' new pressing and distribution deal with CBS was officially announced at the latter's recent sales conference, when (from left) CBS sales director John Mair, national accounts and distributed label manager Neville Summers, joint Creole managing directors Bruce White and Tony Cousins, and CBS chief Maurice Oberstein got together. New product from the independent due soon includes LPs by Barry Biggs, Little Richard, Byron Lee & The Dragonaires and Fela Ransome Kuti.

Warwick £1.6m TV push

FROM PAGE 1

down compared with the same period last year — he estimated that it was costing £1 for every record that was sold, and a £140,000 television campaign could only expect to sell the same amount of units. One of the reasons for this state of affairs was overkill by tv merchandising companies, he added.

Miles reiterated the point about the high cost of such advertising at the CBS conference, but he also pointed out to the salesmen: "We are not selling stars, but a name and a commodity; we have to remember that we are selling to people who are not normally record buyers. Our public is the person who sees a tv commercial at home and decides that he or she would like to listen to a particular record over the weekend. In addition, a lot of the success of television albums is reliant on a good distribution service to the trade."

Among the 12 MSD albums

BPI £200m 1977 sales prediction

FROM PAGE 1

sales. In the first quarter of this year, the percentage rose to 21, and it was 22 percent during April-June.

While the cassette continues to climb, the cartridge continues to collapse. The overall decline in unit sales of around 40 percent per annum has increased to a drop of over 56 percent in the most recent period, during which sales tumbled to 207,000 (against 472,000 for the same period of 1976) and value dropped to £415,000 (£869,000).

Decca profits

FROM PAGE 1

remarks: "The markets for records and tv remain depressed.

"Large contracts for a wide range of electronic equipment ensure future growth in turnover and profits," it added.

The overall figures were an improvement on the company's own forecasts at the half-way stage and sent its shares up 25p to 440p on the stock market. By the end of the week, they were up to 503p.

Chairman Sir Edward Lewis took time out at the directors' meeting to scotch ever present rumours of imminent take-over. "I have not the slightest interest in the rumours, and the board won't waste its time considering them," he said.



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Andy Warhol

Imports show hits the road

FROM PAGE 1

The team will be accompanied by an air-conditioned mobile showroom, 40ft. long, luxuriously equipped and capable of carrying over 2,000 titles. There will be a shuttle service to bring visitors to the showroom, and there will be a running buffet available in the hospitality room at the adjacent hotel.

For orders placed during the road show there will be additional discounts scaled from 2½ percent — 10 percent according to volume, plus two months extended credit.

There will be a special evening in London at the end of the tour when the venue will be the White City Stadium where on October 6 visitors will be able to see the evening's greyhound racing, with EMI sponsoring one of the events.

The tour kicks off on September 20 at the Post House, Havant, and then moves to Post Houses (except where stated) at Alveston, Bristol (21), Excelsior, Birmingham (22), Manchester (23), Royal Scot, Edinburgh (27), Washington Co. Durham (28), Wakefield (29), Leicester (30), Great Danes Hotel, Hollingbourne, Maidstone (October 3), and the White City Stadium, London (6-7).

DO YOU WANT TO JOIN THE BIG TIME?



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BIG TIME

Single TMG 1085 · Album STML 12068 · Cassette TC STML 12068



NEWS

JUKE BOX 20

- 1 (4) TELEPHONE MAN, Meri Wilson, Pye
- 2 (7) THUNDER IN MY HEART, Leo Sayer, Chrysalis
- 3 (15) ANOTHER STAR, Wonder, Motown
- 4 (-) BEST OF MY LOVE, Emotions, CBS
- 5 (2) SILVER LADY, David Soul, Private Stock
- 6 (1) OXYGENE, Jean Michel Jarre, Polydor
- 7 (5) SUNSHINE, Elkie Brooks, A&M
- 8 (-) FROM NEW YORK TO LA, Patsy Gallant, EMI
- 9 (-) WAITING IN VAIN, Bob Marley, Island
- 10 (14) GIMME DAT BANANA, Black Gorilla, Response
- 11 (-) BLACK IS BLACK, La Belle Epoque, Harvest
- 12 (6) WAY DOWN, Elvis Presley, RCA
- 13 (3) DOWN DEEP INSIDE, Donna Summer, Casablanca
- 14 (-) I CANT GET YOU OUTA MY MIND, Yvonne Elliman, RSO
- 15 (11) IT'S NOW OR NEVER, Elvis Presley, RCA
- 16 (8) MAGIC FLY, Space, Pye
- 17 (20) DAYTIME FRIENDS, Kenny Rogers, U.A.
- 18 (-) LOOKING AFTER No. 1, Boomtown Rats, Ensign
- 19 (16) DO ANYTHING, Rods, Island
- 20 (19) CRYING IN THE CHAPEL, Elvis Presley, RCA

Courtesy of Laren for Music

Dealer backs punk festival

RECORD DEALER (and Chelmsford Football Club director) Martin Havelin is one of the prime movers behind a big open air punk festival to be held at the club's ground just outside London this Saturday (September 17).

Havelin told *Music Week* that he and partner Bob Mardon are investing up to £20,000 in the event, which will be headlined by the Rods, and have clinched a local authority licence to go ahead.

Other bands already set to appear are Lew Lewis, Doctors Of Madness, Fruit Eating Bears, Slaughter And The Dogs, Buzzcocks, Cortinas, reggae band Aswad, and local group Solid Waste.

Tickets will be £3 in advance and £3.50 on the day, and the music will begin at noon, ending at 9 p.m. The local authority licence allows for an attendance of up to 15,000.

Said Havelin: "We will be using a reputable security firm to ensure any possible trouble is kept to a minimum, but we are not really expecting any."

"We have decided to organise a punk festival because I don't think you can guarantee a sell-out on any other type of band currently available to us. New wave music has such a hard time getting a public airing, that I am sure people will travel to hear it."

"The football ground will be extensively improved to comply with

council stipulations, and if this event is successful the council may well let us have a licence for future festivals of this kind."

LETTER

Fantastic weekend, PYE

MAY I say a belated thank you to Pye for the fantastic weekend spent in the Hotel Lydia in the South of France. Despite some lost passports at Heathrow airport, which Pye took in its stride, everything went off very smoothly. The weather stayed fine, the hotel was great and the food and wine terrific. I even enjoyed the snails that our Scots contingent so kindly insisted that I tried.

It was good to hear the views of dealers from other parts of the country. What a fine bunch of people they were. With dealers like this the music industry can't help weathering any storm. Finally thanks to Owen Shotton and Bill Wakes who saw my last minute order got through in time. Bill is one of the few area managers who spends as much time on the road as in his office. J. J. MUNRO, Pop-in Music Shop, Hebburn, Tyne and Wear.

CBS test injection moulding on singles

SELECTED CBS singles are being subjected to label injection moulding, techniques following the lead of Polydor and Polygram, which have been using such methods for at least two years now. Injection moulding means that the record label, instead of actually being stuck onto the record, is printed directly onto the disc.

Tony Woollcott, director of marketing and market services, emphasised that the method was still strictly in the experimental stage so far as CBS is concerned. "For a couple of months now we have been using injection moulding techniques on a variety of titles, including most of our chart singles. However the method is only being used on part of the singles run, and is by no means widespread amongst the company's singles product."

He added that the use of injection moulding was not so much a question of costs as flexibility of manufacturing. "It eases the problems concerned with the separate manufacturing of record labels, and there is of course less wastage. There is no question of CBS having an *en masse* switchover to the method — at the moment we are trying to get feedback from the dealers about their and consumer reaction. Most of the comments have seemed favourable so far."

NARM breakdown shows cassettes gain

MOST INTERESTING statistic to be revealed in the breakdown of sales by members of America's NARM (National Association of Recording Merchandisers) in 1976 is the impressive market gain made by the cassette.

The Philips-invented sound carrier is making steady inroads into the traditional American dominance of the 8-track configuration and in 1976 increased its proportion of tape sales by 10.6 percent over 1975 by capturing a 23.6 percent slice of total tape sales, worth according to the NARM members \$829 dollars. Nevertheless, cassettes are still

running a poor second to cartridges, which accounted for sales worth \$678.2 million. At retail list prices, the total value of the American record-tape market is estimated to be \$2737 million, according to Record Industry Association of America figures.

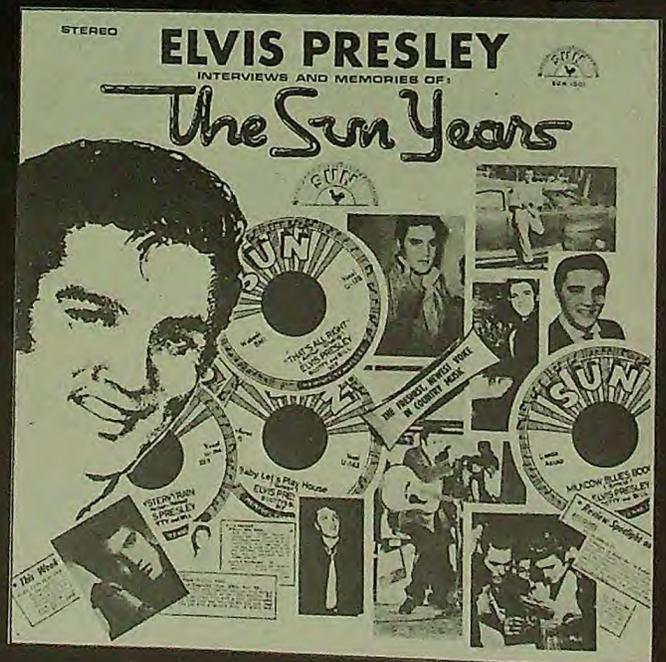
There was little change in the music category breakdown, with contemporary accounting for 62 percent of sales and country music modestly strengthening its hold on second place with 12.1 percent.

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ELVIS PRESLEY - THE SUN YEARS

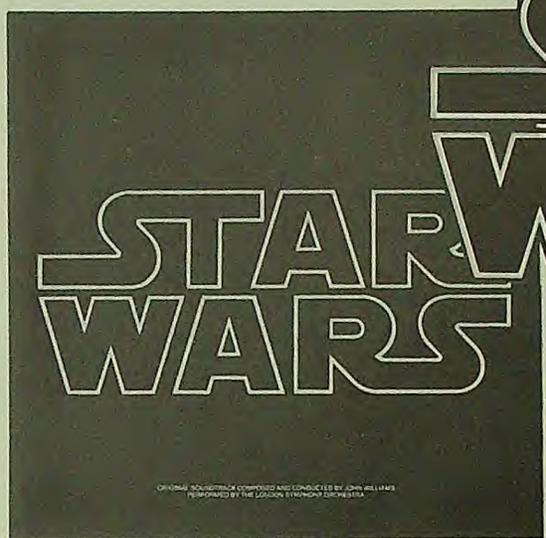
This historic album features rare material from the legendary Sun period, including excerpts from many Presley recordings, studio sessions and interviews. It's destined to be a smash success... **ORDER NOW!**

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STAR WARS

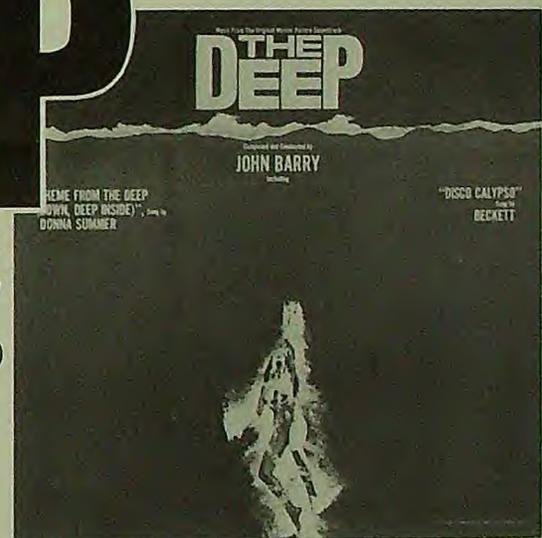
Original double album soundtrack from the Box Office smash. 1,084,944 copies sold in U.S. to date. Retail price £5.50.

10TH CENTURY RECORDS

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THE DEEP

Follow-up film to JAWS. Includes Donna Summer's smash hit single 'Down Deep Inside'. Now on her new label.

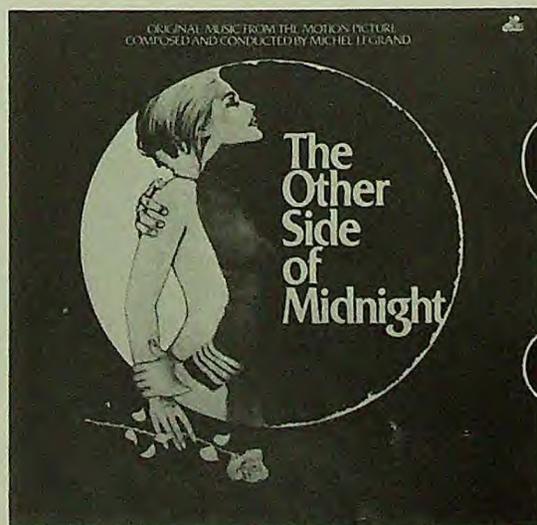



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Includes: "DISCO CALYPSO" by BECKETT

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The Other Side of Midnight

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SALES CONFERENCE

TV essential, but costs rising, warns Knowles

INTELLIGENT USE of the television medium must be the name of the game if manufacturers are to live with the high costs of marketing records on the box, marketing manager Denis Knowles told the UA conference. Reporting on the company's success during the last 12 months, and looking towards the next year, Knowles added that despite a few failures during 1977, TV marketing was still essential to the healthy growth of the record industry.

Looking at the TV market generally, he said that between February and August this year television-promoted albums had accounted for around 15 percent of all LP sales, and at the same time back-catalogue sales had fallen dramatically. "This has hardly been surprising in an economy where the increased cost of living has gnawed away at disposable incomes, but I think that it is reasonable to assume that without TV advertising the industry's proportion would have fallen something like 10-15 percent, and this simply would have meant an even tougher time for retailers," Knowles added.

"However, there are problems with TV marketing — for one thing there are more manufacturers who want to use it than there is time available, and there are the rising costs. Not only have costs increased by an average of 15 percent since the beginning of 1977 but because of the lack of available air-time, advertisers are having to pay 30 percent above the rate card costs to secure spots in selected time segments."

Knowles told the conference that he believed the situation would get

even worse as more manufacturers turned to television to sell their product. "One thing is certain however, and that is record companies cannot afford to absorb the greatly increased tv costs. We have already had to increase the selling price of a standard tv advertised album by almost 50p but this only partly recovers the actual marketing costs.

"Salesmen and dealers alike should realise the enormous problem in maintaining this vital promotion tool — if manufacturers are to live with these costs then intelligent use of the medium must be the name of the game. It is stupid for a manufacturer to lumber the dealer and himself by not carrying out first a proper test-market operation, and similarly when a record company has carried out such an operation, then it is stupid for the dealer to ignore the readings because the manufacturer will not be able to afford to elongate the campaign to reach customers whose local record dealer ran out of stock at the beginning of the campaign."

Knowles remained optimistic for the future of the record industry, although he expressed some concern about the lack of investment in expanding production by manufacturers during the last few years. "My worry is that their production forecasts for the next two or three years may have been under-estimated and we may well see ourselves faced with the ludicrous situation that we had back in 1973 when companies had to import records from all parts of the world to keep up the demand. Importing is too slow to keep pace with the demand of our current trading

CONFERENCE REPORT

by
Adam White
Terri Anderson
John Hayward
Chris White

pattern and our trading pattern is based upon a high-frequency stock replenishment."

He added in summary: "The independent record dealer is over the worst, and is never likely to experience such difficulties again. If he conducts his business properly then it is the multiples who will have to worry because they have expanded almost as far as they can go — their only solution is to buy up the small record shops. To the commercial radio stations I would say that they should take care not to over-price themselves, particularly to record companies, as they have not yet proved to the record industry to be an effective advertising medium.

"In addition the television contractors should take care not to kill the record industry goose that has been laying so many golden eggs. Television rationing is a threat in itself and we are all aware that rationing can lead to undesirable practices.

"If they have to ration, then they should penalise tobacco and drink companies who, unlike the record industry, don't rely so heavily upon direct response."

Wainman production deal with WB

THIS YEAR and next, WEA is planning special emphasis on singles product to capitalise upon its success in this field to date in 1977 and to broaden its album-oriented image of the past.

As part of this move, the company has signed a deal with producer Phil Wainman to deliver a certain number of 45s in the coming months. These will appear on the Warner Brothers label, with a logo credit to Wainman's Utopia outfit. His production credits in recent years have included the Bay City Rollers, Mud, the Sweet and Alex Harvey.

No specific details of the first 45s under the deal were disclosed at Brighton.

Jet takes off with ELO double LP

A SURPRISE appearance by a bevy of bikini-clad models climaxed the Jet Records' sales presentation, during the UA conference. The girls added to the delight of the salesmen who had just seen and heard Jet's biggest ever autumn schedule of releases.

The independent company's main package is a 17-track two-album set by the Electric Light Orchestra, released in November. General manager Ronnie Fowler also revealed plans for a Greatest Hits compilation to be released in mid-1978 — the company had already



ACCEPTING THE award as WEA's "Ace Ligger" from managing director John Fruin (left) at the company's Brighton sales conference is Jonathan Clyde, newly-named artist development manager. Director of sales, Mike Hitches, watches the card trick.

WEA set to firm market position

ENCOURAGED BY the sales results of the past year, and enthused by the promise of even better future business, WEA at Brighton presented an autumn and winter battle plan which places its two major competitors, EMI and CBS, firmly in its sights. Pushing the firing button between now and Christmas will be campaigns of varying shape, substance and size.

The strategy embraces regular marketing moves from custom and own labels, specific television projects (*Music Week*, September 10), production pickups, classical and jazz activity, catalogue boosters, tape action and singles packs.

New and familiar artists will be showcased, in a mix of established and experimental approaches designed to consolidate WEA's recently-gained status among the UK majors and to gather experience for its future ambitions.

With characteristic candour, managing director John Fruin told his team that he "couldn't be happier" that the market has been depressed during the past year. "It has enabled us to do a lot of damage to our competitors, and turn in good business regardless."

The market leader has to suffer in a depressed market, he went on, especially when it has been there for decades. EMI is now within striking distance of its competitors, "although it is not going to be knocked off its top slot for a long, long time."

Fruin continued his keynote speech with reference to WEA's "neck-and-neck" race with CBS, and the fact that the three UK majors are now considerably ahead of the rest of the field. In Britain, WEA is today outselling Polydor and Phonogram combined.

The company chief also discussed the current state of the music market, in which he sees three main areas of sales: "A phenomenal interest across the buying range of the

population in class American material, which we and CBS have exploited successfully; a continued longing for nostalgia, hence Polydor's No. 1 album this month of the hits of Connie Francis; and some sensational sales of a few of the new wave bands, and good sales across a considerable range of these."

Fruin pointed out that WEA UK is now handling turnover of between £20-30 million annually, with the current year showing a £5 million improvement — "not long ago that was our annual turnover" — upon the previous 12 months, with one quarter still to run. July market share figures, he added, show WEA with 19 percent of singles sales, level with EMI in the top spot.

Despite WEA's effective exploitation of the current market, Fruin expressed sympathy for "friends in the retail business" who have suffered from the stagnation.

Looking to the coming year, the WEA chief revealed that "we are working with, and will probably sign up with, some small but talented labels and producers," though "we will not be taking on pressing and distribution lines merely to receive contributions to our costs."

There will be a number of developments in the company's a&r side, "intended to broaden our scope for 1978," and the search for the next generation of superstars is on.

WEA also intends to use Damont, in which it recently acquired a controlling interest, as a springboard for future operations. Fruin expects his rivals to refer to this as WEA's "dirty tricks" centre, as the company goes after the existing market leader's strong foundations in retail shops, rack jobbing and other areas.

In charge will be Damont's Monty Prekey and Frank Pearce, joining WEA from his post as deputy managing director of Record Merchandisers.

Dealers in video link-up to EMI conference

A DUMMY "Nationwide" style live television hook-up between the EMI Group Repertoire Sales conference and record dealers for five regional centres formed the show-piece of Saturday afternoon's group pop presentation.

In the chair was sales and marketing general manager Peter Hulme, anxious to find out direct from key dealers the state of the record market, the problems caused by heavy discounting and how the companies could help the retail trade.

By and large the answers were

predictable, although one or two of those questioned came up with original solutions to the discounting menace.

Said Scotland's Jerry Connor of Orbit Records in Grangemouth "The great problem at the moment is pricing. The record companies should try to find out what is going on in the market place so that the dealer can come to some sort of agreement with them on prices.

"We need a minimum price system for records, or the complete removal of the recommended retail price set up."

In the Manchester area, Arthur Robinson thought the answer could be some sort of retail price maintenance during the first six months of a record's release.

"Either that or a system where the dealer could have a 20-25 percent mark-up on new product in the first six months but give a much bigger dealer discount — maybe up to 50 percent — on back catalogue.

"If you want to keep the retail business alive, you have got to stop this heavy discounting somehow. The multiples don't live by their record sales alone but we do," he concluded.

Only Fred Exon, former record company managing director and now running his own record store in Weston Super Mare was optimistic about the future of the record trade.

Exon, recently invited to join the GRRC, said the organisation needed to be stronger and to break away from the Music Trades Association.

TRIPLE
T
IS
COMING

TO PAGE 10

LITTLE RIVER BAND

STRAIGHT FROM THEIR SMASH U.S. TOUR
NOW ON THE ROAD IN THE U.K.

Oct 2 LONDON, Rainbow Theatre

Oct 1 AYLESBURY, Friars
Oct 3 OXFORD, Polytechnic
Oct 5 LIVERPOOL, University
Oct 6 LEEDS, Polytechnic
Oct 7 SALFORD, University

Oct 8 SHEFFIELD, University
Oct 10 BIRMINGHAM, Town Hall
Oct 11 LEICESTER, University
Oct 13 SWANSEA, University
Oct 15 DURHAM, University

Oct 16 MIDDLESBOROUGH, Town Hall

Their latest single
Happy Anniversary
EMI 2702
from their album *Diamantina Cocktail*



SALES CONFERENCE

Stones, Queen, Wings from EMI

AFTER ALL the fun and games, it was EMI's general manager of pop repertoire Paul Watts who got down to the serious matter of how the company was going to combat the recent rapid expansion of the American majors in the UK.

He commented that the first year's operations since the conglomerate was split into group repertoire and licenced labels was working well and summed up the moves necessary to the continued prosperity of the division.

"I don't think everything is quite right yet," he said. "All the recent column inches in the trade press show that a lot of attention is being paid to all the foreign companies knocking at the door."

"I reckon we do things really well, but the chances are that we don't do them quite well enough. We are going to have to be a lot more imaginative and original in the marketing and selling of our products."

"We also need to be a lot more aggressive, both in the signing of acts and in the field."

"Lastly, we need more belief in ourselves and what we are doing. When other companies are running around paying silly money for second rate artists we have got to be careful to keep control over our own destiny."

"If we just keep the courage of our own convictions and a belief in what we are doing we will be all right."

The biggest news to come out of the presentation that followed was that Queen's latest record, to be titled *News Of The World*, was almost ready and a single will be issued on September 30 — although the number in question could be

either *We Will Rock Ya*, a stomping football chant of a song, or *We Are The Champions*, a similar title.

There will be a Wings single before Christmas and a single album from the band in the early new year — the same timing is envisaged for the Rolling Stones first offering under their new EMI contract.

New lady singer/songwriter Kate Bush has her *The Kick Inside* LP debut in the can and will be working to promote it very soon, while Mr. Big has a new album *Behind Enemy Lines* designed to win back the band's hard rock audience and produced by Val Garay.

Singer Peter Straker is now managed by John Reid — the man who handles Elton John, Queen and Blue — and his debut EMI disc *This One's On Me* is destined for promotion on all four BBC radio networks as well as advertising in the Sunday quality press to achieve marketing cross-over.

David Hockney has designed the cover for *Alphalpha's* first LP due out in October when the band will be gigging hard in support spots on major tours and another newly-signed act *No Dice* — a hard rocking quartet produced by Steve Smith — hit the road with Bob Seger and have a single out in September.

A&R man Nick Mobbs was able to outline his policy to the conference and revealed four recent signings which he said could loosely be described as new wave. These were *Advertising and Wire* from England and *The Shirts*, signed on a joint deal with Capitol.

Lastly he previewed some material from Tom Robinson Band including the song *Motorway*, which is likely to be the new signings first single.



MAKING IT happen at an impromptu jam session during one of the WEA conference's Social evenings were (from left) Billy Kinsley of Liverpool Express, Atlantic's Phil Carson, rock 'n' roller Carl Simmons and Led Zeppelin's Jimmy Page.

Radio and press back-up by WEA

RADIO ADVERTISING will figure prominently in WEA's autumn and winter promotion plans, backed up by space in the mainstream music press, plus some national newspapers.

Top priority Warner act, described by label manager, Nigel Molden, as "the major Warner Brothers launch of the selling period up to Christmas," are the Pirates. Radio advertising appears on four stations (Capital, Clyde, City and Piccadilly) this week and again from October 10-14.

The group's current 36-date tour is the focus of the campaign, along with their new album, *Out Of Their Skulls*, and a single, featuring *Sweet Love Of Mine*, *Don't Munchen It* and *You Don't Own Me*. The tour is titled after the LP, one side of which was recorded live at London's Nashville Rooms.

Press support takes in teaser advertisements, spreading to full pages, in *Sounds*, *Melody Maker* and *New Musical Express*, plus space in *Time Out*. Merchandising activity includes a browser box for the maxi-single (which itself includes tour dates on the special sleeve), plus mobile eye chart, stickers, posters and badges (in credit card form). The entire promotion is keyed to the band's skull-and-guitars logo.

Later this month, the Rolling Stones' *Love You Live* 2LP will be backed by 30-second spots (a 21-spot

per station package) on BRMB, Capital, Clyde, City, Forth, Metro and Piccadilly. Press activity for the release will take in *New Musical Melody Maker*, and *Sounds*, tied to the slogan "The greatest Rock 'n' Roll the Greatest Rock 'n' Roll Band ever made."

Merchandising back-up for *Love You Live* includes mobiles, streamers, stickers, posters and showcards.

The New Album, as the Warner 14-track compilation of Everly Brothers material from the early Sixties is tagged, will be supported by half-minute commercials during breakfast shows on Capital, Clyde, BRMB, Piccadilly, Metro, Tees, City and Forth. The 21-spot per station package will air for five days in early October.

The LP draws from over 70 previously-unreleased recordings by the Everlys, discovered by WEA US some nine months ago. It has been compiled with the full co-operation of both brothers, and Don Everly will be visiting Britain for press, radio and television promotion. A single in the classic Everlys mould, *Silent Treatment*, is also being issued.

Radio advertising will support upcoming tours by Atlantic act, Boney M, Warner quartet, Liverpool Express, and Dark Horse duo, Splinter.

TO PAGE 16

Berman stresses point-of-sale value

THE IMPORTANCE of advertising at the point of sale was emphasised by UA sales promotion manager, Howard Berman. The effectiveness of such promotion efforts was illustrated by the initial success of Slim Whitman's *Very Best Of* album which went straight into the *Music Week* chart at number 27, after only three days' sale, he said. This had been without any form of consumer advertising — the only way the public had known about the existence of the album was through point of sale displays, consisting of sleeves, showcards and posters.

Berman reminded the conference that window displays in a well sited High Street shop were passed by thousands of people daily and, additionally an in-store display, although seen by fewer people must be seen by someone who was already in the shop, and already predisposed towards music. He added that research showed that one in every two London Underground users was potentially the type of person record companies were trying to reach, and that the tube traveller tended to be more leisure conscious than the average worker.

Reiterating marketing manager Denis Knowles' point about the high costs of television marketing, Berman added that £272 million was spent on tv advertising during 1976, £354 million would be spent this year, and £432 million next year.

Bearsville picnic on TV

AN IMPORTANT focus for Bearsville product this year's end will be the December screening of an Old Grey Whistle Test BBC-TV special filmed in the US at a "Bearsville Picnic," at which the label's artists appeared.

Among these were Jesse Winchester, who will record a new LP with one of the Eagles producing; Tony Wilson, now busy in the US setting up sessions for his second album; Utopia, for whom WEA UK is to make in-store video films available; Nick Jameson, Bearsville engineer and producer for several years now making a recording debut; Foghat and Elizabeth Barraclough.

UA confident but not complacent

MOOD OF the United Artists Records' sales conference, held at Ascot, was reflected in the company's slogan — 1978, United Artists The Winners. Speeches were all buoyant and confident, although speakers also warned about the dangers of taking the company's recent success (a 6.1 share of the singles market during the last quarter) too much for granted, at the expense of UA's future market share.

Managing director Martin Davis said that he was confident UA could maintain its growth trend during 1978, through the company's own product, via UA in the States, and from the licensing deals made with such independent companies as Jet, Rockfield and most recently Pepper. "This is no time for complacency however — future competition is going to be hard, and it will require a 100 percent effort from everyone. It is no good any company relying on a freak hit to boost its turnover — the ingredients for success include

knowing how to exploit product, being able to understand the music, and finding out where it fits in the marketplace. It is also necessary to know who that music is going to sell to, and how to reach that audience via marketing and promotion techniques."

Davis added that even with UA's expected growth pattern, he did not want anybody to look too hard for visible examples of progress and expansion — that, he claimed, had been the downfall of many other companies, both in the record industry and others. "I don't feel that we have to prove anything to anyone but ourselves — the tangible proof of our success would be the release of capital by Trans-America to enable us to expand the operation in the proper way."

He went on: "The keynote to 1978 is consolidation — for UA to get even further we have to maintain and increase our level of turnover. I do know that the management of the company has its sights set firmly on

the future, and I'm confident that we know the direction we should take. I'm very proud to be associated both with the people who work in UA's offices and also the sales force.

"It is good to see so many familiar faces at this conference because it underlines the continuity of employment, and reflects the level of success achieved over the past 12 months."

"As a member of the BPI council it has been gratifying for me to hear congratulations and praise from rival companies' managing directors about UA's progress and success, particularly as it has been achieved against the general industry trend," Davies continued.

This success has been achieved because we have a good team of professionals who have a combination of qualities which give us that extra edge — instinct, conviction about the product, and overall confidence in the ability to be successful."



UNITED ARTISTS executives who attended the conference — back row, Howard Berman (sales promotion manager), Tim Read (label manager), Kick Van Hengel (export sales and overseas promotion manager), Mike Edwards (sales manager), Andrew Lauder (head of a&r) and Nick Fleming (promotion); front, Michael Gray (head of press), Martin Rushent (a&r), Paul Henry (head of creative services), Cliff Busby (general manager), Martin Davis (md), Denis Knowles (marketing manager) and Peter Gofton, (business affairs manager).

TV dealer link

FROM PAGE 8

More co-operation between the record companies was the main theme of Selfridge's record departmental head Jerry Axton, who's business is mainly from tourists in London and Oxford Street shopping mecca.

Last to speak was Boots record buyer Wilf Price. "I don't agree that we are creaming off the top of the record market," he said direct from the BBC studio in Lime Grove.

"We carry a reasonably wide catalogue and we try to break new artists. It is true that as multiples we do have the passing trade that the small retailer speaks about and we do sympathise with him."

Price concluded by saying that a more professional attitude from record companies in presenting product to stores would be helpful.

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see

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<u>September</u>		
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Tues. 27	Bradford, St. George's Hall	Thurs. 6 Manchester, Free Trade Hall
Thurs. 29	Aberdeen, Music Hall	Fri. 7 Liverpool, Empire
Fri. 30	Edinburgh, Odeon	Sat. 8 Birmingham, Odeon
<u>October</u>		
Sat. 1	Glasgow, Apollo	Sun. 9 Bristol, Colston Hall
Sun. 2	Newcastle, City Hall	Mon. 10 Swansea, Top Rank Suite
Mon. 3	Sheffield, City Hall	Tues. 11 Cardiff, Top Rank Suite
		Thurs. 13 Canterbury University, Sports Hall
		Fri. 14 Brighton, Top Rank Suite
		Sat. 15 Hammersmith Odeon, London
		Sun. 16 Hammersmith Odeon, London
		Tues. 18 Portsmouth, Guildhall
		Wed. 19 Bournemouth, Winter Gardens
		Thurs. 20 Oxford, New Theatre
		Fri. 21 Cambridge, Corn Exchange
		Sat. 22 Southend, Kursaal
		Sun. 23 Hemel Hempstead, Pavilion

Be prepared for their forthcoming single Little Girl

SALES CONFERENCE

RCA to build artists, trim releases



KEN GLANCY addressing the RCA conference in Brighton.

Westbound push and Contempo for WEA

WITH TWO hits (by the Detroit Emeralds and C.J. & Company) out of three single releases so far, WEA's Westbound label is set to form the UK base for a renewed black music commitment by the major. A sampler will figure in this, as well as new LPs by the Fantastic Four, King Erikson, the Mike Theodore Orchestra, the Ohio Players and C.J. & Company.

Other r&b repertoire from WEA in the coming months will showcase the Temptations (their Atlantic debut), the Trammps and Bootsy's Rubber Band (a top priority).

In addition, the company has signed a pressing, distribution and sales deal with John Abbey's Contempo outfit. Among the artists involved are Sam & Dave (whose new single couples disco revamps of Hold On I'm Coming/You Don't Know Like I Know with an update of the Beatles' We Can Work It Out), Eastbound Expressway (produced by Ian Levine), Viola Rietrowsky (successful in Europe), Ultrafunk, Tamiko Jones, J. J. Barnes and the Rice & Beans Orchestra. Another fresh signing to Contempo is former Spark label hitmaker, Tommy Hunt.

The Abbey arrangement also provides WEA with access to a wide range of oldies repertoire, including titles by Del Shannon, Ketty Lester, Johnny & The Hurricanes, the Shangri-Las and the Teddy Bears.

Earlier this year, WEA implemented countrywide research into black and disco music, enquiring about the frequency price and type of consumers' record purchases in this field, among other topics. The results will be used to shape the major's approach to marketing the music, not only for its Contempo connection, but for its own black product on Warner, Atlantic, Westbound and other labels.

THE OFFICIAL keynote of the RCA conference this year was austerity, both in company policy, and in the fact that frills and gimmicks were conspicuous by their absence during an event which had been shortened from the originally-planned two days to one. Nevertheless and despite the problems of recent months the mood was one of renewed good-humour and co-operation among the staff and general optimism about the company's immediate and long-term future.

At his first conference, since returning to take the managing directorship and severely trimming and reshuffling his management team, Ken Glancy expressed the overall feeling of those present: "We have not had the best or most glorious of years but I think there is a new feeling in the company, and it has little or nothing to do with the death of Elvis Presley and the effect that has had. I think 1978 is going to be a very good one for the company".

During the course of the day's product presentations and reports from executives, the new RCA policy was spelt out by recently-appointed a&r manager Derek Everett as getting more sales from fewer releases; and those releases to be produced at a reasonable cost, to result in higher profits. Everett explained: "I joined the company convinced that we were issuing far too many singles and had far too many artists. We have halved the numbers of both. This means we will have more time to invest in the artists we have kept, and we regard them all as career artists with RCA. We will be saying 'no' to quite a few more things which cross our path, and we will all benefit from that." Certain licensing deals were also, Everett added, being carefully scrutinised.

In reviewing the company's current artist roster, looking first at Bowie who "reigns supreme", and Iggy Pop, Everett then turned to US repertoire where there were artists like Nilsson and Hall and Oates who "must break over here this year". He mentioned RCA International product—such as the Baccara single which had been a big European hit earlier in the summer — and acts like the Scorpions from Germany and Lucio Battisti from Italy, whose first English LP will be released later this year. Both are already major acts on the Continent, and, particularly in the case of Battisti, there is confidence that they have the quality to break in Britain.

Everett then introduced the new Ebony label, which will be licensed to RCA and which will have most of the artists who were on the Good Earth label. Good Earth has left RCA for Phonogram, but, Everett pointed out, the new label — run by

John Hall and featuring productions by Phil Swern — has attracted most of the artists involved in the original deal. These include RAH Band, Obie Clayton and Alan Ross, and the first release on this predominantly singles label will be Shake Your Funky Tambourine, by Inner City Express.

Touching on the developing careers of artists now on RCA's UK roster Everett mentioned Richard Austin, whose debut LP is being produced by Mike Vernon; Paul Brett, whose critically-acclaimed Earth Birth album is to soon be followed up with another; Catherine Howe, who is also working on a new album; Mud, whose first two records for RCA failed to reach the charts but who intend to work on; and Sad Cafe — a recent signing with a big name in their home area of the country, and a second album on the way before a planned tour in Autumn. New product was, he added, also forthcoming from Al Stewart, R & J Stone, Vangelis, Bardot — a new signing — and, of potentially greatest significance among the new signings, Peter Doyle, ex-New Seeker, whose new LP is a Tarny and Spencer co-production.

would receive would be greater. At RCA, as in the rest of the industry,

Moore believed "there has never been such a hard time for no-hopers or a better time for people with real talent to shine through. So we are putting money into these people, and we believe that a far higher proportion of them will get hits than before".

The marketing plans for autumn are to concentrate on reaching the consumer through the well-tryed methods of in-store and window displays, point of sale promotion material, and press advertising, with the major campaigns centering on David Bowie, Perry Como, Hall and Oates and Iggy Pop. Bowie's new LP Heroes will be boosted with a particularly heavy campaign, including extensive press advertising in national and music trades, London bus sides, fly posting in major cities and window streamers. Hall and Oates will get similar treatment for Beauty On A Back Street, while Iggy Pop's Lust For Life marketing back-up is based on windows and posters around his October tour dates, plus press advertising. Window displays, showcards and colour bags for the single release from the forthcoming by Dolly Parton, solo and with Porter Wagoner, Jim Reeves and Waylon Jennings. To follow on the currently huge sales of Presley

product there is to be a press advertising and poster campaign for five re-released Presley film soundtrack albums — Loving You, which was brought forward because of the interest created by the BBC showing of the film as a tribute to the singer a week after his death; also Roustabout, Girls, Girls, Girls, Fun In Acapulco, and Kissin' Cousins. Moore briefly outlined campaigns planned for several black music albums, Cherry Vanilla's The Punk single and albums from Sad Cafe, Alan Ross, Peter Doyle, and the Sweet.

Field sales manager David Harmer said that dealers can expect the best discounts ever offered by RCA this autumn, adding, "The discount structures have been enhanced to give dealers a greater incentive to stock RCA product for the autumn and Christmas selling period". This year's dealer loader campaign selling period starts on September 19 and runs through to November 25.

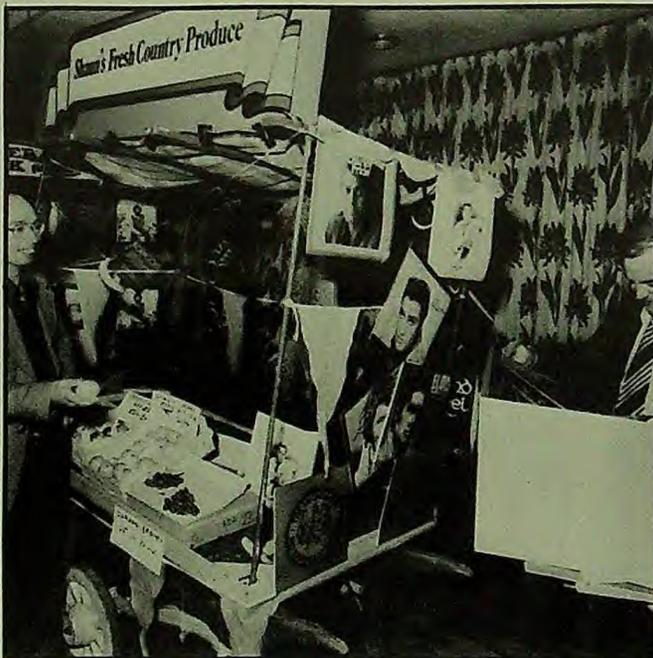
The pop product presentation was spearheaded by heavy exposure of the new Bowie album, scheduled for October 7 release with an RRP of £3.69 (RCA has not yet put up any of its prices). Steve Weltman, contemporary product manager, also previewed Peter Doyle's Skin Deep LP; Low Down, a second LP by a US-based seven piece band, Arizona, which is RCA UK's first direct American signing and is picking up disco interest here; a Golden Greats album of hits by the Sweet; and Are You Free Saturday, the debut album from Alan Ross, who has worked with Clapton, the Who and the Doobies among others.

Dave Machray, m-o-r product manager had only one LP to present but it is expected to be one of RCA's biggest sellers of the year. Titled The Best of British this is Perry Como's first newly recorded product for over two years.

As well as the Hits . . . and Presley soundtrack albums, Shaun Greenfield country and ethnic product manager expressed high hopes for a November release which will feature Edward Heath conducting the Black Dyke Mills Band. Greg Lynn, black music product manager, presented two October LPs — Diggin' Their Roots by the new Tymes line-up and Smooth as Silk from the Chicago soul trio Silk — and a November release, Open Up Your Love from the Whispers. He added that disco play was already bringing in many orders for four 12-inch singles from George Chandler and the Olympic Runners (Keep It Up, released already and expected to chart soon), The Whispers, Celi Bee and the Buzzy Bunch, and Vicki Sue Robinson.

RCA's classical superstar, flautist James Galway, was introduced by Ray Pocock during the presentation of classical product as one of the few classical music household names, with 150,000 sales in Britain alone over the past two years. Galway has been forced to cancel all engagements including a planned UK tour, for the rest of the year because of an accident. (See Classicscene p35). RCA is releasing next month a new Galway LP of concertos for flute and orchestra by French composers.

A presentation by promotion manager Ken Bruce took a lighthearted look at the prevalent attitude among many in the business that there was "no life outside London" and proved it to be far from the case by looking at the work of his promotion men in the North and Scotland. Earlier Ian Dinely, marketing administrator had presented a market survey, and the day concluded with an open forum for questions from the sales force to a panel of executives.



SHAUN GREENFIELD, country and ethnic product manager, pictured in front of his display stand offering his wares.

Marketing manager Julian Moore stressed the fact that while there had been a cutback of something like 75 percent on proposed releases, the marketing budgets had remained intact, which meant that the marketing support product we

Perry Como LP of British songs, recorded as a special visit here, will be aimed at making it into a really big Christmas seller.

At the top of the list of country music campaigns for October is that behind the four Hits . . . albums

EMI: special price for m.o.r. packs

EMI's m-o-r division is launching a reduced-rate series of 2LP sets featuring artists such as Shirley Bassey, the Kings Singers and Roger Whittaker.

Called S.A.V.E. (Special Added Value Editions) the series consists of 12 shrink-wrapped full price double sets worth £7.78 — at the mid-price 2LP rate of £4.78. The offer comes in limited editions of 5,000 per set and will be advertised at point of sale by means of special browser boxes.

With Vic Lanza at the helm, the product presentation continued with Pelmet The Frog and Miss Porky introducing new product from artists such as Mrs Miller and Geoff Love. A special release, to celebrate the soundtrack composer's 25 years with EMI, is an 18 track LP called the Very Best Of Ron Goodwin, while to cash in on the new Van Der

Valk tv series, the Simon Park Eye Level album will be repacked and repromoted.

Lanza announced the preparation of a new Fivepenny Piece live set titled On Stage Again, which follows the successful Live LP for which the band was awarded a silver disc at the conference. On the comedy trail, Benny Hill has a set titled Words and Music timed to coincide with his forthcoming tv series, and featuring some of his own compositions.

Canadian songstress Patsy Gallant is a new signing to the division who has already scored notable success with her debut single here From New York To LA. Titled simply Patsy Gallant, her album contains that track and she will be here to promote it this month.

The m-o-r division is also confident that the new Ken Russell

film Valentino will stir up the media with sufficient spin-off interest to help Victor Silvester's latest Valentino offering to healthy sales.

Repackages are due from Shirley Bassey — 20 Golden Love Songs, and Tom Jones — She's A Lady, while 20 Golden Weepies is a collection of sad songs culled from the catalogues of Cilla Black, Des O'Connor and many more.

Also due is the Vera Lynn in Nashville album.

An unusual release is the New Koto Ensemble's treatment of Vivaldi's Four Seasons, played entirely on traditional Japanese instrument.

New signing Miki Anthony and Jess Conrad make their debuts in the Autumn alongside tried and trusted artists like Roger Whittaker, the Wurzels and Berni Flint.

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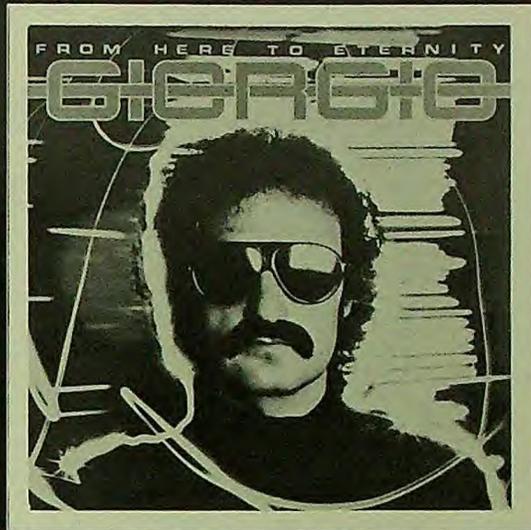


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SALES CONFERENCE

CBS sales pitch 'should be tailor-made for dealers'

THE CBS salesforce was reminded of the need to tailor its sales approach to each dealer's individual needs by managing director Maurice Oberstein, at the company's sales conference held at the Holiday Inn, near Heathrow. The one-day meeting was an extremely low-key event with the presentation mainly concentrating on CBS' October batch of LP releases.

Oberstein said that he believed the meeting — and similar regional sales force meetings every month — was to keep the sales representative well informed, so that he in turn could provide a service to the dealers. "If you understand the dealer's wants and needs, and analyse his operation, then you don't offer him a record that doesn't fit his shop. Tailor your sales approach to that dealer's needs — he is in business as we are. The purpose of these

meetings is for us all to be more informed about what CBS is offering for sale through the salesman to the retailer."

He added that no one should forget that the name of the music industry was talent — "Once that is forgotten, then a company is well and truly dead although it may take a year or two to bury the body. There are those companies who take for granted that their artist roster is complete, claiming that they have enough punk bands, heavy metal bands or whatever. There is no such thing as 'enough' — it is a question of whether a company has the best. I believe at CBS that we provide nothing else but talent.

Oberstein told the meeting that CBS as a music company looked upon music as an entity. "We are involved not only with the music but with the artists, and we have shown ourselves capable at any time to have a Tony Bennett, Andy Williams or Johnny Mathis running side by side, or a Blood Sweat & Tears, Chicago and Santana running together, or Simon and Garfunkel, Leonard Cohen and Dylan together.

"There is no way that we haven't got the capabilities and the people to handle all the creative energy and talent that comes CBS' way and as a record company we are open to all the new wave and old wave music. Through its a&r resources, CBS will provide the dealers and the public with good, important career artists — both domestically and internationally — and we are

looking for artists who have the energy to write, perform or work for us over the years rather than be one-hit wonders."

He also warned: "If there is anyone who thinks that our success is owed to us, and that we have reached the point where the customers are going to flock to us anyway, then we have created a cement coffin for ourselves. The only way a music company can be successful is by always ensuring that it is thrusting itself forward.

Oberstein added that for CBS to continue to grow and be strong, the company had to look around and see if there were not other creative talents that could come under the CBS umbrella. "There are situations where a particular creator works best in his own environment and we have to make use of that energy and relate to him. CBS in the UK does entertain licensing deals — we have taken on through GTO a deal with Oasis, and we have licensed an act called Trooper from Canada, Sherbet from Australia, and Abba from Sweden."

"We have always maintained a low profile, to the extent that we have not simply taken every pressing and distribution deal that comes across the table. We try, as with Creole Records with whom we recently signed a distribution deal, to take on people who are specialists, good at their game, and who in every way measure up to the standard of excellence that we would like to see in ourselves."



Maurice Oberstein



FOLLOWING THE CBS sales convention held at the Heathrow Holiday Inn, a cocktail party was held during which awards were made to the best salesmen of the year. Maurice Oberstein (left), managing director, is pictured with Richard Moore (centre), salesman of the year, and Bob Lewis, national sales manager.

Dealer and buyer prizes in WEA offer

DEALER COMPETITIONS have been set up by WEA for three marketing campaigns this sales season. The prime effort is its Star Spangled Name Droppers, aimed at boosting catalogue sales across 175 album titles by top artists.

For consumers, the top prizes are £5,000 worth of Rotel, Akai and Wharfedale hi-fi equipment, and a £20,000 press campaign in the *Sun*, *Daily Mirror*, *New Musical Express*, *Sounds*, *Melody Maker* and *Hi-Fi Answers* has been geared up to get the message across. In-store merchandising material, including counter dispenser, entry forms and door stickers, has been prepared, while there are wine and spirits prizes linked to dealers' purchase of 100 to 500 units. An extra prize for the trade is £1,000 worth of stereo hardware.

Wine figures as an incentive in WEA's Star Breakers scheme, involving a 25-disc counter pack of ten selected singles by Linda Ronstadt, Fleetwood Mac, George

Benson, Gary Wright, Seals & Crofts, Betty Wright, John Sebastian, Andrew Gold, Pratt & McLain and the Eagles. Press advertising and in-store items will support this push.

Cash prizes are offered in Stage Two of WEA's Tape Gallery campaign, essentially a top-up exercise to follow on from introduction earlier this year.

TV for Slim Whitman, rock from Feelgood

ALBUMS FROM Slim Whitman, Doctor Feelgood and the Stranglers spearhead United Artist Records' autumn releases. Whitman's album, *Home On The Range*, was recorded in Nashville and is described as 'a return to grass roots' for him. UA's TV campaign is aimed at giving the singer his third consecutive chart-topping album.

New LP from the Stranglers is called *No More Heroes*, while the Feelgoods release *I'll Be Seeing You*. There will also be a new album from Kenny Rogers. Product released from Pepper Records, the jingles company which recently signed a licensing deal with UA, includes *Joey and the Hotshots*, Jonathan Hodge, and Debbie Raymond. Budget album released on the Sunset label include three soundtrack LPs, *A Man And A Woman*, *The Battle Of Britain* and *The Music Lovers*. There will also be a budget product from Sandy Nelson, Johnny Burnette and Brinsley Schwartz.

Radio spots for Stones Live

FROM PAGE 10

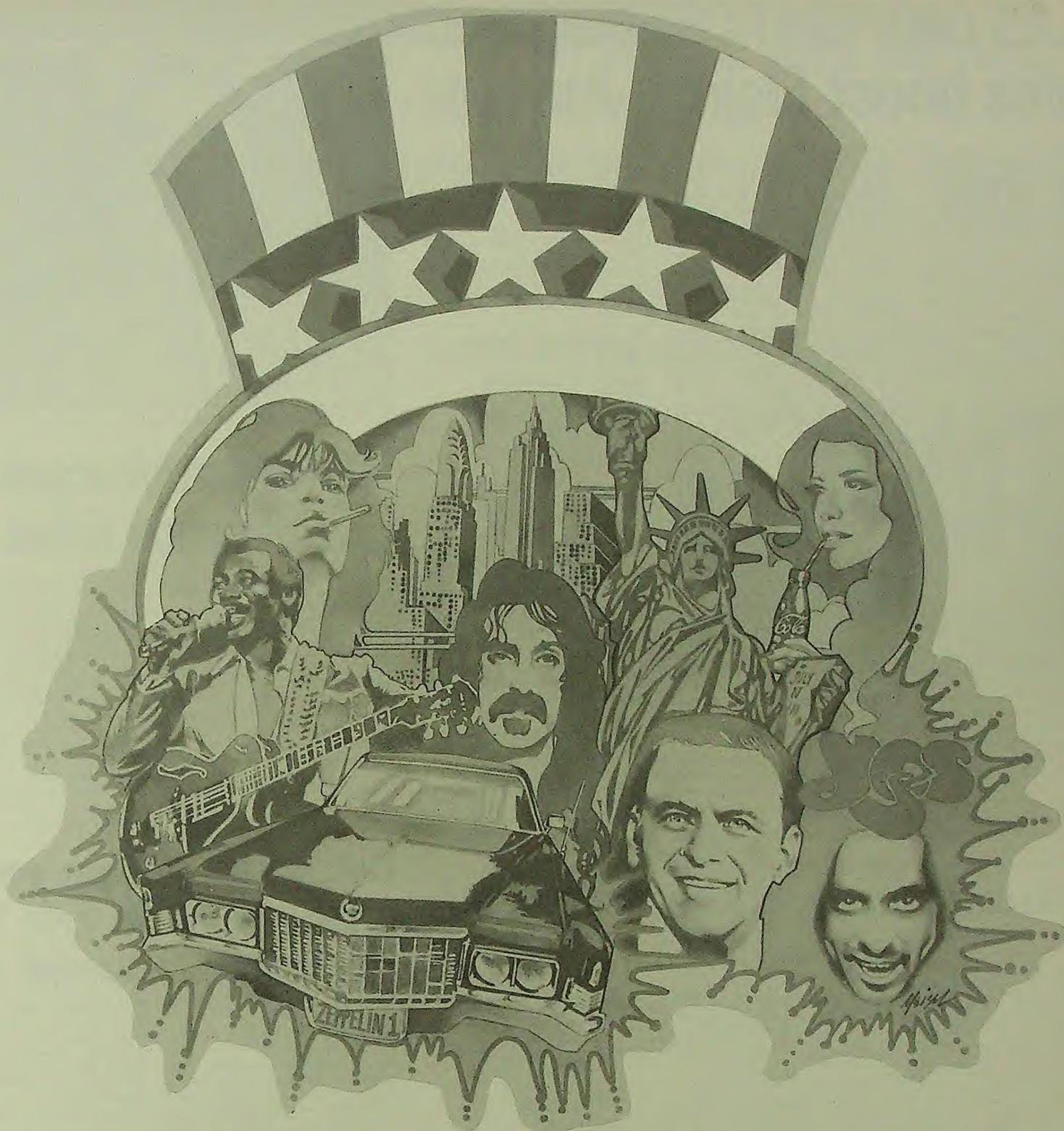
The Boney M push is designed to propel the group into the Abba sales league, following their three consecutive UK hit 45s. It will be tagged *Love For Sale*, after their second album, from which a new single, *Belfast*, will be lifted. Possible controversy over this track's lyrics has prompted Atlantic to ask Boney M for a new version if this does not chart, according to general manager Dave Dee.



Prepare yourself for PERILOUS JOURNEY



EMI RECORDS managing director Leslie Hill and chairman Len Wood make the acquaintance of "Fizzy" the bear during the m-o-r division's Morpet Show presentation.



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And as part of WEA's greatest ever trade and consumer promotion campaign, we are running a giant consumer competition from week ending November 19 to week ending December 17, to bring customers into your store!



This extravaganza will be known as the WEA Records Starspangled Namedropper Competition. Prizes totalling £5000 are to be won comprising fabulous Stereo HI-FI systems from ROTEL, AKAI and WHARFEDALE, and £20,000 of National advertising will appear in The SUN, Daily MIRROR, Daily MAIL, Daily EXPRESS, MELODY MAKER, NME and SOUNDS.

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For those dealers we cannot call on personally, competition entry forms will be available FREE with your telephone orders from WEA from Monday, November 7.



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SALES CONFERENCE

Eagles boost Elektra-Asylum

OVERSEEING HIS first and last WEA conference as general manager of Elektra/Asylum, Jonathan Clyde (named WEA artist development manager from December 1) spoke of the labels' consolidation during the past year. The big success story has been the Eagles' Hotel California album, with around 200,000 sales to its credit between December and April last, and then a dramatic extra 245,000 units sold between then and

September, during which time the band visited Britain. Their next LP is due in the spring of 1978.

Clyde was also able to report sales and chart acceptance for several new Elektra/Asylum acts, including Carole Bayer Sager (who will appear in concert at London's Drury Lane on October 2) and Television.

There are high future hopes for Dolly Parton's sister, Stella; Bruce Roberts, who co-wrote Sager's

You're Moving Out Today; ex-Jo Jo Gunne member, Jay Ferguson; and the Dictators, set to tour the UK with the Strangers.

New albums feature Tom Waits, the Cate Brothers Band, Steve Goodman and Joe Walsh, while the division is planning a small campaign to regenerate interest in the Carly Simon catalogue, capitalising upon her Nobody Does It Better hit.



THEY DO like to be beside the seaside — (from left) Jerry Sharell, vice president of Elektra/Asylum International; Stan Levine, WEA International artists relations director; Jonathan Clyde, WEA artist development manager; Ian Kimmett, Bearsville general manager; Claude Nobs, WEA International; Dave Dee, Atlantic general manager; Mel Posner, Elektra/Asylum president; Stan Cornyn, Warner Brothers executive vice-president; John Fruin, WEA managing director; Borje Ekberg, managing director of Metronome, Sweden; Sheldon Vogel, Atlantic International executive vice-president; Phil Carson, Atlantic International vice-president; Mike Klensner, Atlantic senior vice-president; Brigitta Peschko, WEA European co-ordinator; (seated) Adam Somers, Warner Brothers Merchandising; David Franco, WEA International repertoire director.

Tavares hits and Crosby from Capitol

CAPITOL RECORDS races into Autumn with six new releases headed by a Bill Cosby funk spoof called Disco Bill, album from James Taylor's backing band The Section called Fork It Over and a concept album from mystery band Klaatu called Hope which concerns the search for the last men left alive on Earth after planets collide.

This is backed up with a 12-track Tavares Greatest Hits compilation scheduled for heavy back-up promotion and simultaneous US and UK release to minimise imports, a re-issue of Frank Sinatra's In The Wee Small Hours — released for the first time in Britain with the original track listing and a soul-jazz album from new signing Eddie Henderson.

Geoff Kempin was able to confirm that Mink DeVille, Doctor Hook and Bob Seger all had tours in the pipeline, with Hook's Makin' Love And Music and Bob Seger's Stranger In Town LPs ready for release to coincide in October.



COULD THIS be Vic Lanza masquerading as Ms. Porky of the Morpet Show?

Atlantic recharges jazz classics titles

ATLANTIC IS issuing five new albums in its That's Jazz series, and revitalising the entire line with a Solid Silver Jazz Classics dispenser, plus stickers, mobiles and a display centerpiece.

The new discs feature Duke Ellington's New Orleans Suite, the Young Tuxedo Brass Band, Les McCann & Eddie Harris' Swiss Movement, Miroslav Vitous' Infinite Search and the Modern Jazz Quartet's More From The Last Concert.

The Ellington release, recorded in 1970, features the last recording by Johnny Hodges, who died before the

album could be completed. The McCann/Harris union originates from the 1969 Montreux Jazz Festival, with Benny Bailey among the musicians. The Vitous set is a re-issue of his first album.

Other artists in the That's Jazz series include Ray Charles Milt Jackson, Freddie Hubbard, Woody Herman, Herbie Mann, John Coltrane, Ornette Coleman, Erroll Garner, Joe Turner, Nat Adderley, Thelonius Monk, Mose Allison, Chico Hamilton, Chick Corea, Sonny Stitt, Herbie Hancock. Also represented are Paul Desmond and Jimmy Witherspoon.

Cut price offer on Nonesuch

THE TRANSFER of Elektra's Nonesuch catalogue from Transatlantic to WEA gives the major a foothold in the classical market, albeit with unusual and rather specialist repertoire.

Marketing projects manager Ian Walker said the Nonesuch emphasis is largely on early classical music, contemporary American and European works, and — via its Explorer series — folk and traditional music from international sources.

WEA's first move in this area is to reserve an initial 50 albums, chosen as a good cross-section of the catalogue. Key sales point is the fact that the records will retail at £2.99 — 50p below the Transatlantic RRP.

The releases fall into several categories: orchestral, including symphonies by Haydn and Dvorak; early, including music by Grandi, Ockeghem and Baroque Masterpieces For Trumpet & Organ; modern, including Joplin rags; solo, including guitar, piano and organ items; choral (Handel and Schubert); chamber, including Telemann, Ravel, Debussy and Schoenberg; miscellaneous (Baroque Beatles); and Explorer, including recordings from Tibet, Africa, Mexico, Japan and Java.

Rare vocals in EMI 12LP special set

THE FAMOUS HMV dog Nipper, in cartoon and voice-over form, took charge of the EMI Group Repertoire classical presentation, introducing a wide range of boxed sets and new recordings for the autumn market.

Most ambitious of these is a £35 12-album set of rare vocal recordings made between 1895 and 1914. Entitled A Record Of Song, it comes complete with a 240 page book, which will also go on sale — as a hardback edition in book outlets. The set features rare recordings by artists such as Melba, Caruso and Patti.

Other boxed presentations include a 4 LP set (£12.45) of Brahms symphonies conducted by Eugen Jochum, the symphonies 1-6 by Tchaikovsky conducted by Rostropovich, which incorporates seven albums priced at £19.95, and a three-disc set of J. S. Bach's Christmas Oratorio at £11.95.

New recordings on the way from EMI are of an LP of Elgar and Walton marches — including Pomp And Circumstance, Dvorak's New World Symphony and the Brahms Violin Concerto performed by the Berlin Philharmonic Orchestra conducted by Herbert Von Krajan, Itzhak Perlman is the soloist.

Bickerton names State releases

STATE'S FIRST conference under the WEA umbrella was fronted by chairman Wayne Bickerton, who presented product from label acts Delegation, the Glass Band, Katie Kissoon (now parted from Mac) and Rokotto, plus repertoire from its recent deal with New York's Honey Bee outfit by Showdown and Camouflage.

Bickerton also announced news of State's new headquarters, bringing together its record, publishing and studio activities in one complex.

The Camouflage album, including the act's current chart noise-maker, Bee Sting, will be available in October, as will a new single, Keep Doing It, from Showdown (an LP follows in November).

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TALENT

Abbey Road rock recording for LSO

by TERRI ANDERSON

STANDING IN Abbey Road, not far from the most famous zebra crossing in the world, K-tel a&r man Don Reedman was one day "thinking about many things, like the Beatles." Such thoughts are inevitable standing near the Studio where so much of their recording was done, but Reedman's subsequent musings — to the effect that "modern music has as much to offer an orchestra as classical" — led to a unique three-way co-operation on producing first a single and now an LP of pop and rock hits played by those trendy superstars of the classical circuit, the London Symphony Orchestra.

The collaborators are Anchor Records, Claude Hopper Productions, and K-tel, and the arrangement was satisfactorily tested by the release of the single on July 22. Like the album this was a production by the Hopper organisation, but the 45 was issued on the Anchor label. By special agreement the LP — on K-tel and being sold by the firm in the usual way — is to be sold to the dealers by the Anchor sales force.

Reedman described the concept as being one of "bridging the gap between classical music and classic rock". All three parties involved are looking for a wide market from those who have known and bought the rock group versions of the songs, but find that the symphonic versions offer a new view of the music. There are also many people in their forties and upwards, Reedman feels, who would find the actual tunes of many rock hits attractive but do not want to listen to a rock group.

The single Queen's Bohemian Rhapsody, was arranged by Andrew Pryce-Jackman with Ann Odell and Martyn Ford. It featured, as well as the LSO, the 200-strong Royal Choral Society, and soloists Peter Straker — whose own recordings recently have been produced by Bohemian Rhapsody composer, Freddie Mercury. Straker recalls that the invitation from Reedman to take part in the production had been unexpected, and the prospect of being involved in such an unusual project had at first been a little disconcerting. The choir and orchestra were recorded in the huge number one studio at Abbey Road, and now that it is all safely on vinyl Straker can comment "I really enjoyed doing it."

The album tracks have been chosen as a recognition of the musical value of the songs and as a look, however subjective, at what is the best and longest lasting in rock. Side One has Bohemian Rhapsody, Life On Mars, Whiter Shade Of Pale, Whole Lotta Love, and Paint It Black, while side two carries Nights In White Satin, Lucy In The Sky With Diamonds, Without You, I'm Not In Love, and Sailing.

Tony Prior, director of Claude Hopper Productions, is hoping to set up a charity concert performance of the LP — a set of dates is quite impossible because of the large number of people involved, and because such a tour could not hope to make money anyway. The would-be promoters have a charity in mind, and this will be announced when plans are finalised. But, as Prior explained, "one of the biggest problems is fitting in with the LO.



HALLOWED GROUND — members of the London Symphony Orchestra, with a couple of four-legged friends, strolling across Abbey Road — where they had been recording at EMI Studios.

Their workload is staggering — they have live bookings until 1981 and studio work booked in as far ahead as 1982. The rock and roll business seems dead lazy by comparison; the orchestra seems to be touring the world all the time. They have given us some dates, which are widely separated, and we will have to tie in the choral society to one of these. We also want to film the concert which shall be at the Albert Hall; because we have been told it would be of great interest to people all over the world.

"The whole project has been filled with pioneering spirit: for Anchor it is the first time that they have been given the opportunity to take a single off a K-Tel album before its release, and the first, but they hope not the last, time there has been an

arrangement to sell the LP to dealers while K-Tel handled sale and distribution to its other usual outlets; for K-Tel it was a highly unusual venture because it was not a compilation of licensed hit tracks but specially recorded selection by one group of artists. The LSO is also breaking new ground in that they are accepting a royalty from a record for the first time.

The aim has been to look after the LSO particularly well over the whole deal, and to involve the orchestra in the project to an extent which is unusual. On the whole the LSO has been happy to be so involved, but so far the attitude has been that participation stops short of altering their sartorial habits or being photographed in poses which might be too colourful for their classical image. Warily attempting to be as tactful as possible Anchor press officer Charlie McCutcheon described his attempts to persuade the orchestra to don jeans and T-shirts (they do, in fact, have an LSO T-shirt which carries a small and tasteful reproduction of what could

be called the orchestra's logo) and submit to a series of publicity stunts. His success has been severely limited; one photograph has been acquired, but the refusal to slip into something more casual than black tie and tails has remained solid.

The project welcomed as a wonderful, if costly, idea by Prior when Reedman called him about it — has taken a year for Claude Hopper Productions to complete. When the masters were ready Prior took them around the record companies. "The reaction was always 'who is this?' at the start, and then a happy grin would spread over the a&r man's face.

Released this week (September 16) the album is aimed at attracting attention in the pre-Christmas selling period. Even though the single did no more than hover outside the charts, all those involved in the venture are confident that the choice of music, the prestige and musical genius of the LSO, and the marketing know-how which will be put behind it, will result in a commercial success.

EDITED
by
CHRIS WHITE

Jarre remains philosophical

WITHIN A matter of 24 hours of being released in the US last week, Jean Michel Jarre's album *Oxygene* was a national breakout, meaning that it had made the playlist of just about every major radio station in that vast nation. It was the latest amazing chapter in the story of a record arranged, composed, and produced by Jarre, which was originally released on a small independent label in Jarre's native France.

Since the LP of electronical music was issued in France five months ago, it has amassed unit sales of 1.5 million throughout Europe, and is still high in the charts of such countries as Germany, the Netherlands, Belgium and Switzerland. In France it has been number one for those five months.

In the UK both single and album are rising rapidly in the charts, and there are now plans for the record to be issued elsewhere in the world, including the Middle and Far East. Copies of *Oxygene* have even found their way to Russia and drawn rare plaudits from people there!

Jarre, son of the famous film composer Maurice Jarre who scored *Doctor Zhivago*, among other epic movies, remains philosophical about this incredible success. "It is gratifying to know that people have liked what I have been doing — one of the nicest aspects of it all has been receiving letters from people of such varying ages and from so many different countries," he says.

Jarre studied music at the Conservatoire de Paris, but during his latter schooldays he became

interested in rock music, and played in several local groups. Later he became involved in free-form music and electronic sound; six years ago he introduced electronic music at the Opera in Paris, and he was also the youngest composer to have a composition played at the Palais Garnier. Since then his musical scope has expanded rapidly and apart from pop compositions, he has also written background music for TV, ballet music and jingles.

Oxygene took Jarre about four months to record in the studio he has at his home, but he admits that the groundwork had taken much longer. "In my own mind I had prepared the music a long time before — I realised that there was a big need for the public to have a choice of music which was neither pop nor classical. I wanted to write music which would have no international barriers, and which would not be subject to fashion and trends. Mozart, Bach and Wagner wrote the pop music of their era, and they managed to get those qualities."

Jarre chose the small independent record company Motors to issue *Oxygene* in his native country, because despite it being only a small operation, it also has a reputation for being one of the most dynamic companies in France. Jarre explains: "They are able to work on product which often the major companies are not interested in, or cannot spare the time for. Motors decided to sign a worldwide deal with Polydor, and I have been very happy with the company's promotion and work for *Oxygene*. Instead of just issuing the album and having a 'wait and see' attitude, they have been really involved with it right from the start, and given strong marketing support."



Jean-Michel Jarre

The album broke in France after 15 days, mainly because the music was being featured heavily in TV documentaries and sports programmes as background music. Surprisingly however, the single, *Oxygene Part IV* was not as big a seller there as it has been in all the other European countries.

Jarre will shortly be starting work on his second album, which he says won't be too different from the first. Release date is tentatively next spring and he hopes to see an audio cassette tied in with it. He is very interested in the relationship between sound and visual aspects. As for the army of imitators who have now jumped on the bandwagon, and are producing Sounds-Like-Oxygene albums, he says: "I don't blame the musicians but rather the record companies — in any case it doesn't really worry me when I hear these cribs. Most of them are only rhythm sections with a synthesizer, the only difference is that they are maybe more commercial than my music."

Schroeder in demand

A PETERS and Lee album for October release by Phonogram has just been completed by American producer Papa Don Schroeder — in unusual circumstances.

Routining and preliminary recording took place in Nashville, but the album could not be completed there before the duo had to return to England for their summer season at Bournemouth. Since there were also problems about finishing the album in a London studio, Schroeder hired the Island mobile and put the finishing touches to the LP in Lennie Peter's bedroom at the rented house in Bournemouth. "It worked out just fine," commented Schroeder "and I think people will be pleasantly surprised by the new sound of Peters and Lee."

Smile, the title track from the album, has been released as a single, as has *After The Loving* from Tony Monopoly's first LP for Phonogram under Schroeder's direction. The producer has now returned to his Nashville home to await the arrival of two more Phonogram artists Twigg and Sidney Devine.

Since Schroeder's recording of Tony Etor's *I Can Prove It* for GTO made the UK Top 20, manager Dave Chapman has found his client in increasing demand. He will be cutting Max Merritt for Bill Utley's CTA Productions and has an assignment to produce Sue Lynch for Ringo Records. It is likely that further commissions will be forthcoming from Anchor and DJM and Schroeder is hopeful that sessions with Eric Clapton may materialise following interest shown by the guitarist in his work with the Purify Brothers and hits like *I'm Your Puppet* and *Morning Glory*.

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*Source: BRMB April '76

TALENT

Barak blitz on UK market

By CHRIS WHITE

IN AN era when more and more record companies, managements and artists are looking towards the US market for success, it comes as something of a surprise to learn that one American management and production company has chosen the UK to be the launching pad for its new record label. Barak Records, subsidiary record company of Kessler-Grass Management in Los Angeles made its British debut recently with an album and single by Johnny Green and The Greenmen — back in the US however, the label is non-existent with the product being placed with various other record companies.

Kessler-Grass Management is a partnership between Danny Kessler, veteran of the US music industry, and Clancy B. Grass, who has had a long managerial career. Between them they handle the fortunes of such major black US acts as Johnny Guitar Watson, Papa John Creech, and the Chi-Lites. Barak Records, which is distributed and marketed in

Britain by President, intends to blitz the UK market place during the next few weeks with such hitherto unknown talent as Cook County (performing a disco version of the Star Wars Theme), Ted Ford, Jackie Payne, Jay Kessler and Rick Rydell.

Clancy Grass was recently in London for a three-week visit, to record three of his American acts here. He says: "So far as I'm concerned, the UK has some of the best musicians and recording studios in the world. I believe that the sound of a studio is basically in the producer's head — you can go into a studio with all the latest paraphernalia, but if the producer isn't getting the right sound then nothing counts. This is the first time we've recorded here but it has certainly been a fine experience."

Grass was born in Ontario, Canada, and was a professional hockey player before leaving his home for Southern California. At the start of his managerial career he handled the business affairs of producer Mike Curb — other acts

which came under his wing at the time included the Paris Sisters, the Walker Brothers (before they settled in Britain) and the Hondels. He eventually moved into film production, and also music publishing, before teaming with Kessler two years ago.

Kessler himself has an even longer history in the music business, starting his career at Columbia Records (CBS) as a salesman, advancing to head of promotion and eventually becoming head of a&r. While responsible for the Okeh and Epic labels he started the careers of such names as Johnnie Ray, the Four Lads and Chuck Willis. Later RCA Records in the States appointed him president of the Grove and X Records r&b labels, and after moving into publishing Kessler began an association with the Coasters, the Drifters and Ben E. King.

Grass has high hopes for the three acts he has been recording at the Regent Sound and DJM Studios. One of them is Rick Rydell, a

singer/songwriter who he describes as being in the Jim Croce style. "Originally he was in a band called Sun Rise, whom I managed some years ago, and when he broke away from the group I still kept him under contract. During that time he just kept touring, writing and generally growing as an artist — three months ago he sent me a tape of some of his songs, and he is one of the best writers I have ever known."

Following in the US teenybop success of Shaun Cassidy, Andy Gibb and David Cassidy, is Jay Kessler — son of Danny — and who at the age of 19 is being moulded as a new teenage idol. Grass is quick to point out though that his abilities are not merely confined to good looks — already Kessler has had several of his songs recorded by other artists, and he also produced and arranged the Johnny Green and The Greenmen album.

Most interesting 'newcomer' however is Priscilla Paris, one third of the Paris Sisters who in the early Sixties had US hits with I Love How You Love Me (produced by Phil Spector) Be My Baby and He Knows That I Love Him. Apart from being the youngest member of the trio, Priscilla was also the lead singer — for the last few years she has been resident in Paris, studying the French language and writing songs, but hasn't recorded since the sisters broke up eight years ago. She recently visited London however to record a solo album of her own material, tentatively titled Love Is.

The arrival of Priscilla in London brought around a nostalgic reunion — sister Albeth, who since the split-up has been working in publishing and latterly public relations, and Sherrill who has her own rock group, the Young People, with a contract at the MGM Hotel in Las Vegas, also arrived in town at the same time and the result was some impromptu recordings sessions for an LP which will eventually be released via Barak. Kessler Grass explains: "The three sisters had not sung together at all for eight years until the moment that they went into the studios — I guess it was a case of the right timing, they all happened to be in London at the same time and their mother had said, half jokingly, that it would be nice for them to all make a record together again!"

The Kessler-Grass management company has always concentrated on black acts, like Watson, Creech, Chi-lites, Tyrone Davis, Leon Haywood and Garland Green. The



Clancy Grass

record company however has a much broader vista — "The only musical area we don't intend to get involved with is country, because we know that is our weak spot," Grass says. "It is our policy to make some British signings to the company; we want to put money back into the UK music business rather than just take it all out. It is important to concentrate on the market here because there is so much activity going on."

"Danny Kessler knew the President Records set-up very well because he had been involved with JayBoy Records which was eventually sold to Edward Kassner (chairman of President). He knows the market here and reckoned that there are more opportunities to break a small record company. The competition in Britain is nowhere near the same as in US — the British have a different attitude to small companies. A little fellow like us has much more chance of succeeding; back in the US, the big companies would try to snuff us."

Kessler and Grass plan to develop the artist roster slowly. "We have our own production company, Little Bear, but our policy is to progress in such a way that we can give full attention to each individual act. When they have made it, then we will move onto new acts."

Back in the US however, there are no immediate plans to launch Barak. Instead the various recordings are being leased to other companies. Grass adds: "We have our head offices in Los Angeles, but the London business is done through the President Records office. However Kessler and myself make frequent visits over the Atlantic. There will be more recording sessions here, and there is a possibility that Johnny Guitar Watson will record during his UK tour in Autumn. I don't think that UK studios can match their US counterparts when it comes to producing black music, but in the main you have some great facilities here and some of the best musicians. Not only that but they're cheaper than in the States too."

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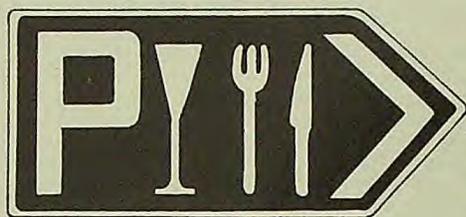
MIKI ANTONY, who has his own publishing company, Cuckoo Music, in partnership with ATV Music, has signed a three year artist recording contract with EMi's m-o-r division. Pictured at the signing are: Peter Hunsley (marketing manager, EMi m-o-r division), Len Beadle (ATV Music creative manager, EMi m-o-r division), Antony, Vic Lanza (general controller), and Keith Swallow (ATV Music, administrator).



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For details of times, dates, locations and shuttle services see the itinerary.

For those of you in the London area, the venue will be the White City Stadium, where the roadshow will be parked for the 6th and 7th Oct. One of the bars will be set aside for your exclusive use.

As an added bonus, you are also invited free of charge on the evening of the 6th to attend the greyhound meeting. The evening's highlight will be a race sponsored by EMI International Imports, with a gold disc being given to the winner.



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23rd September	The Post House, Palatine Rd, Northenden, Manchester.	Manchester Piccadilly Station
27th September	Royal Scot Hotel, Glasgow Rd, Edinburgh.	Edinburgh Waverley Station
28th September	The Post House, Emerson District 5, Washington Tyne & Wear.	Newcastle Central — Sunderland Stations
29th September	The Post House, Braunstone Lane East, Leicester.	Derby Station — Nottingham Station
29th September	The Post House, Queens Drive, Osset, Wakefield.	Bradford Interchange Bus Station — Leeds Station
30th September	The Post House, Braunstone Lane East, Leicester.	Derby Station — Leicester Station
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AS IN life, the beat goes on ... Watermark, producers of syndicated radio programmes, had 200 requests within 24 hours of Elvis Presley's death for their 13-hour Presley special, first produced in 1971 and revised in 1975. Producer Ron Jacobs and author Jerry Hopkins were already flying to Los Angeles to update it.

RCA's local warehouse was sold out as local store met the demands for Presley discs. RCA said that "every effort is being made to effect an equitable distribution to retailers of Presley product currently available." (One Los Angeles store manager said, however, it was not "like when Paul Robeson died. Then many people were made aware of him for the first time. Presley was too well known.")

Television networks, NBC and ABC, programmed special tribute late night 30-minute show on Tuesday, when the singer died. ABC topped the ratings with 1.06 million watching in Los Angeles. 1.5 million in Chicago and 1.84 in New York. NBC is dropping a September 7 comedy show for a full one-hour Presley tribute. CBS tv already had a two hour special, filmed during his concert tours this summer, set for October 3. The network have no plans for switching the date. Local tv outlets are planning to show series of Presley's films.

Local radio switched immediately to tributes and heavy programming of Presley albums and singles.

Local bookstores found themselves in the middle of a demand for Presley and Presley-related material. One of the biggest, Hollywood's Pickwick, were completely sold out.

T-shirts designated "Memorial" were sold for five dollars to mourners, at Presley's funeral and over 1700 copies of the Memphis Commercial Appeal were stolen from newsstands and sold for five dollars. At the Memphis airport, copies of the front page of the local Tupelo, Mississippi newspaper were being sold for one dollar.

RCA Records estimates that the total gross of Presley's 22 year career was 43 billion. According to the label, he has sold 600 million singles and albums worldwide—100 million since 1975.

"Don't Be Cruel/Hound Dog" is Presley's biggest single, over eight million sold, with 'Blue Hawaii' film soundtrack his biggest album—five million units.

Presley had 55 million selling singles and 24 gold albums. The 33 films Presley made grossed 150 million dollars and his average gross on his one nighters was 100,000 dollars. He played an average of 50 concerts a year.

Book publisher, Pocket Books, had orders for 250,000 copies of "The Private Elvis" within 24 hours of his death, and Grossop and Dunlap went quickly to their presses to churn out 100,000 copies of The Illustrated Elvis. Ballentine has a new book, Elvis What Happened?—the title is a grotesque coincidence—written by two of the singer's ex-bodyguards. They were quickly on the interview and talk show circuit to comment and plug. The book has received a two-million order from one retail chain alone. The deal for the book was made one year ago for £250,000. Now film offers are being made.

Big Tree Records rush released Hound Dog Man a 1976 Lenny LeBlanc single... and Alan Meyer found himself in even greater demand. Meyer has a show, Alan—A Tribute To Elvis and is one of the

LETTER FROM LOS ANGELES

by LITA ELISCU

estimated 85 full-time Elvis Presley impersonators working in the US. Lookalike Meyer reported calls from promoters on the afternoon of Presley's death, admitting it was "kind of gross." He saw no Vaughan Meader situation in his career. (Comedian Meader was a John Kennedy impersonator on the night club circuit and was a major record act. His career died when Kennedy was assassinated.)

Over Elvis Presley, the politicians and the churches made their points. Elvis turned up nominated for the Rock Awards Hall of Fame, to be shown live, nationwide, on September 15.

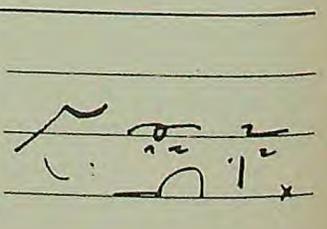


ONE OF the last pictures of Elvis Presley was this one taken of him greeting Todd Slaughter, longtime secretary of his UK fan club, as he arrived for a concert in Indianapolis. Slaughter's paperback biography, Elvis Presley has just been published under the Mandabrook imprint by Wyndham Publications (60p) for the Daily Mirror Pop Club.

The American TV version of Rock Follies is expected to star Deborah Harry, singer of the rock punk group, Blondie... Record auctions still attract the fanatical collector—in the local Record Exchanger Johnny Burnette's Dreamin is fetching 255 dollars and albums by the Beatles, Lettermen and Beach Boys are reaching 300 dollars. However the Five Sharps' single—actually a 78 rpm—of Stormy Weather, long THE collectors' classic, just starts at 1000 dollars... The much-trumpeted meeting between the head of state and the heads of the record business finally has a date set, September 15 at the White House. Joe Smith (Elektra Asylum) heads out with fellow heavies, Phil Walden (Capricorn, which he now owns 100 per cent and will probably go with to CBS), Jerry Moss (A&M), Bhaskar Mehon (Capitol), Steve Diener (ABC), Artie

Mogull (UA), Walter Yetnikoff (CBS) and Mo Ostin (Warner Bros.) Smith wants the meeting to give the music business a "mantle of respect and acceptance it has lacked during previous administrations." It will be a one day meeting... The police did not search fans attending the Emerson Lake and Palmer concert at the Long Beach Arena, which pleased the fans and the promoters, Steve Wolf and Jim Rismiller. The search for booze and/or drugs has become a regular occurrence at rock shows in the Los Angeles area, mainly due to police chief Ed Davis' antagonism to rock shows and the fans... nostalgia time: 20 years ago this week the Rock Around The Clock, movie was released Sam Katzman's film that brought Bill Haley to national prominence and caused a certain amount of over-enthusiasm in British cinemas has grossed more than four million dollars. It was produced for under \$250,000 by Katzman for Columbia Pictures and then had the largest take per dollar invested for any of the company's films.

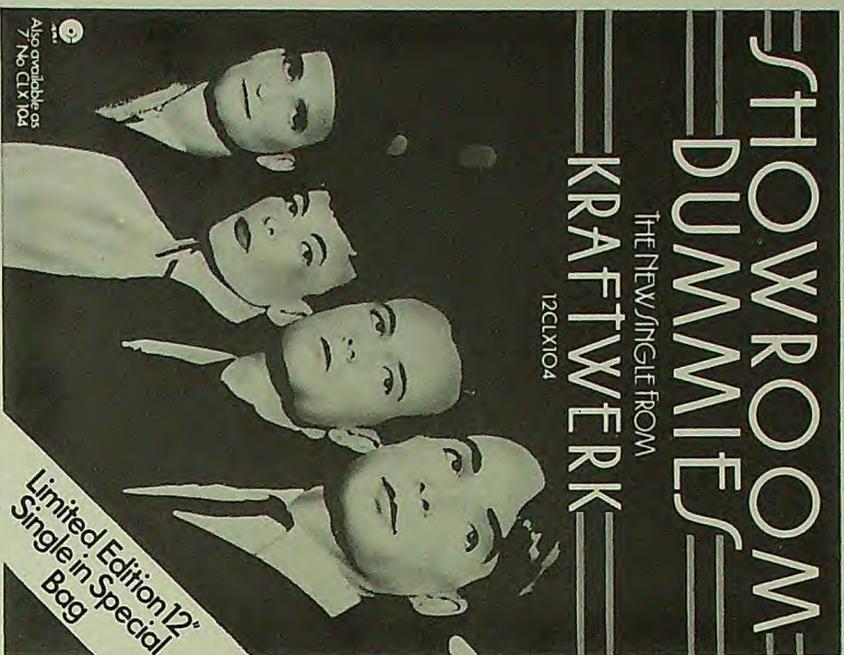
A four minute promotion film featuring 10CC will be shown in cinemas, accompanying the main feature, in San Francisco, Philadelphia and Boston. Made by Cinema Concepts in Los Angeles it was ordered by Phonogram which paid to have the film converted to 35 mm from videotape. Cinema Concepts has made 24 prints, reports having done the same for other companies recently, featuring Roger Daltry, Roberick Falconer, Parliament Joan Armatrading and Bob Seger. Cinema Concepts works out the best theatrical situation for the act—Daltry goes well in drive-ins while Joan Armatrading suits the more intellectual cinema and gets shown with Woody Allen films. Stevie Wonder, as usual, gets the most nominations for the Rock Awards, a TV show produced by Don Kirshner that will be televised on September 15, hosted by Peter Frampton and Cher. Wonder is nominated in 10 categories, Fleetwood Mac receive five and the Eagles and Boz Scaggs four nominations each. The show will be the third time the Rock Awards have been televised nationwide. Nominated for Rock Personality is Sex Pistol Johnny Rotten. He competes with Wonder, Fleetwood Mac, Seger and Barry Manilow... Capitol Records completed a live in-studio recording session using direct-to-disc techniques—the first time a direct to disc session has been held by a major company since recording tape took over the function in the late 1940s. The session was for the Les Brown band's album The Great American Gramophone Company. The output from the mixing board at a direct-to-disc session is fed directly to the cutting lathe and direct discs have considerably better transient response, greater dynamic range. Engineers consider there is a loss of impact when tape is used. Direct discs retail at between 12 and 17 dollars.



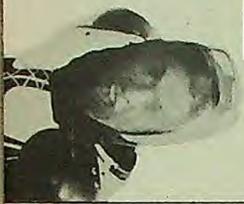
It says—ring Music Week for a colour ad So why don't you?—dial 01-836 1522

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING SEPTEMBER 17, 1977

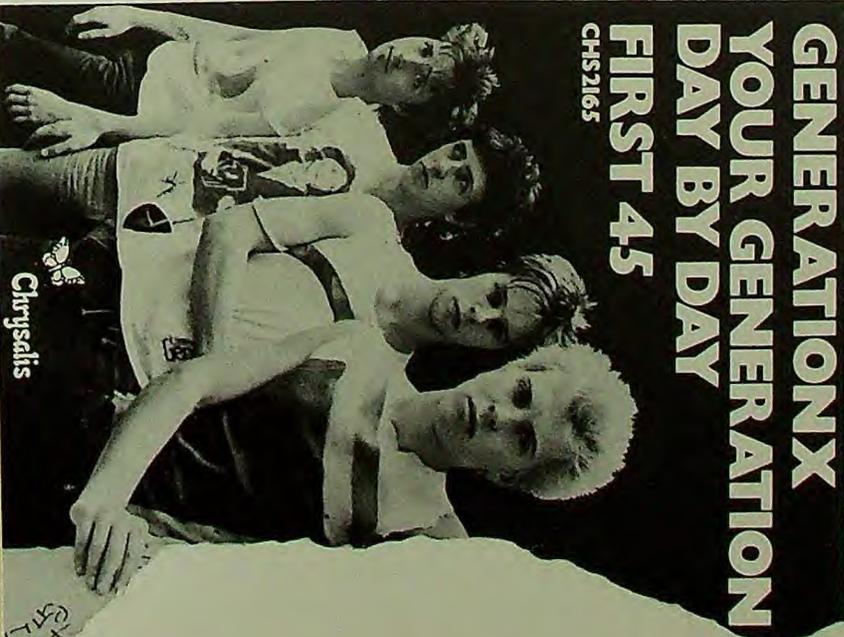


IVY JOE RIN! LOVE



THE NEW SINGLE FROM
Peter

1	WAY DOWN	Elvis Presley	RCA PB 0998
2	MAGIC FLY	Space	Pye 7N 25746
3	SILVER LADY	David Soul	Private Stock PVT 115
4	OXYGENE	Jean Michel Jarre	Polydor 2001 721
5	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111
6	FLOAT ON	Floaters	ABC 4187
7	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261
8	NIGHTS ON BROADWAY	Gandi Staron	Warner Brothers K 16972
9	ANGELO	Brotherhood Of Man	Pye 7N 45699
10	TELEPHONE MAN	Meri Wilson	Pye 7N 25747
11	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432
12	TULANE	Steve Gibbons Band	Polydor 2058 889
13	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENV 4
14	BEST OF MY LOVE	Emotions	CBS 5555
15	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177
16	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126
17	THE CRUNCH	Rah Band	Good Earth GD 7
18	SUNSHINE AFTER THE RAIN	Elkie Brooks	ABM AMS 7306
19	THING I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95
20	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401
21	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251
22	DREAMER	Jacksons	Epic EPC 5458
23	SPANISH STROLL	Mink DeVille	Capitol CLX 103
24	BLACK BETTY	Ram Jam	Epic EPC 5492
25	GARY GILMOUR'S EYES	The Advents	Anchor ANC 1043
26	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620
27	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133



GLADYS KNIGHT & THE PIPS

Their new hit single
**'Home is where
the heart is'**
From the album *Still Together*
BDS 460
BDLH5014

DEALER GUIDE TO AIRPLAY ACTION

NEW ADDITIONS TO PLAYLISTS

WEEK ENDING SEPTEMBER 10

Radio 1

RECORDS OF THE WEEK

Tony Blackburn: DANCE AND SHAKE YOUR FUNKY TAMBOURINE — The Inner City Express (Ebony EYE 1)
Paul Burnett: COOL OUT TONIGHT — David Essex (CBS 5495)
David Hamilton: SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
Kid Jensen: I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3)

Radio 2

ALBUM OF THE WEEK

SOMETHING SPECIAL — Sweet Substitute (Decca FKL 5276)

Luxembourg

HOT SHOTS

Barry Alldis: ANGEL OF THE MORNING/ANYWAY YOU WANT IT — Mary Mason (Epic EPC 5552)
Stuart Henry: WONDROUS STORIES — Yes (Atlantic K 10999)
Tony Prince: RADAR LOVE — Golden Earring (Polydor 2121 335)
Peter Powell: JAPAN — Be Bop Deluxe (Harvest HAR 5135)
Mark Wesley: I GOT TO SING — J.A.L.N. Band (Magnet MAG 97)
Bob Stewart: COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (Kudu 935)

POWER PLAY

SMOKE FROM A DISTANT FIRE — Sanford Townsend Band (Warner Brothers K 16995)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

JUNGLE LOVE — Steve Miller Band (Mercury 6078 812)
MY OWN WAY TO ROCK — Burton Cummings (Portrait 5567)
OHIO — Ohio Players (Mercury 6167 549)
MAKE BELIEVIN' — Foster Brothers (Rocket ROKN 530)
HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)
NETHER LANDS — Dan Fogelberg (Epic EPC 5483)
MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
WAKING UP ALONE — Paul Williams (A&M AMS 7311)
LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo & Billy Davis Jnr (ABC 4191)

BRMB

BIRMINGHAM

ADD ONS

GIMME DAT BANANA — Black Gorilla (Response SR 502)
BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
BRING BACK THE LOVE — Blue (Rocket ROKN 531)
HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah BDS 460)
HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575)
OH WHAT A FOOL I'VE BEEN — Gary Glitter (Arista 137)
I'VE NEVER BEEN TO ME — Nancy Wilson (Capitol CL 15936)
I THINK WE'RE ALONE NOW — The Rubinoos (Beserkley BZZ 3)
I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)
SPRING HIGH — Ramsey Lewis (CBS 5515)
JAPAN — Be Bop Deluxe (Harvest HAR 5135)
BEAUTIFUL MEMORIES — Bing Crosby (United Artists UP 36305)

Capital Radio

LONDON

CLIMBERS

NETHER LANDS — Dan Fogelberg (Epic EPC 5483)
HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)
WONDROUS STORIES — Yes (Atlantic K 10999)
YESTERDAY'S MUSIC — Meal Ticket (International INT 539)
WAKING UP ALONE — Paul Williams (A&M AMS 7311)
PEOPLE'S CHOICE
NO MORE HEROES — Stranglers (United Artists UP 36300)

Radio City

LIVERPOOL

HIT PICKS

Dave Lincoln: HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)

TOP ADD ONS

- 1 MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680) RC, M, H, F, B, RT, O, P, Md, Hb.
- 2 WONDROUS STORIES — Yes (Virgin VS 186) RL, CR, PR, C, RC, H, O, P.
- 3 OH WHAT A FOOL — Gary Glitter (Arista 137) C, BR, RC, T, F, RT, P.
- 4 I'M JUST A COUNTRY BOY — Don Williams (ABC 4193) C, BR, F, H, Ms, Md, Hb.
- 5 HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005) CR, PR, BR, T, B, Bb.
- 6 I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3) R1, PR, C, BR, F.
- 7 SIGNED, SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312) R1, PR, RC, H, O.
- 8 = NETHER LANDS — Dan Fogelberg (Epic EPC 5483) CR, RC, B, RT, V.
- 8 = JUNGLE LOVE — Steve Miller Band (Mercury 6078 812) PR, C, H, B, V.
- 8 = HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575) BR, RC, T, F, P.

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

Phil Easton: LOVE HURTS — Nazareth (Vertigo NAZ 001)
Mark Joenz: SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)

Chris Jones: NETHERLANDS — Dan Fogelberg (Epic EPC 5483)

Brian Cullen: MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)

ADD ONS

DROWNING IN A SEA OF LOVE — Ringo Starr (Polydor 2001 734)
WONDROUS STORIES — Yes (Atlantic K 10999)
WAKING UP ALONE — Paul Williams (A&M AMS 7311)
HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575)
MY BEST FRIENDS WIFE — Paul Anka (United Artists UP 36293)
OH WHAT A FOOL — Gary Glitter (Arista 137)
IF I HAD SOMEONE LIKE YOU — Bernie Flint (EMI 2681)
MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5517)
THE GREATEST LOVE OF ALL — George Benson (Arista 133)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
Steve Jones: GUITAR KING — Hank The Knife & The Jets (Sonet 2064)
Richard Park: I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3)
Tom Ferrie: WONDROUS STORIES — Yes (Atlantic K 10999)
Bill Smith: DANCING THE NIGHT AWAY — Motors (Virgin VS 186)
Dougie Donnelly: JUNGLE LOVE — Steve Miller Band (Mercury 6078 812)

CURRENT CHOICE

THEN SHE KISSED ME — Kiss (Casablanca CAN 110)

ADD ONS

WHOLE WIDE WORLD — Wreckless Eric (Stiff BUY 16)
SPRING HIGH — Ramsey Lewis (CBS 5515)
SUNSHINE OF YOUR LOVE — Rosetta Stone (Private Stock 118)
YESTERDAY'S MUSIC — Meal Ticket (EMI 539)
OH WHAT A FOOL — Gary Glitter (Arista 137)
SHE'S A WIND UP — Dr. Feelgood (United Artists UP 36304)
I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
STAR WARS THEME — Meco (RCA 1028)
IN THE MIDDLE — Tim Moore (Polydor 2001 726)

Downtown Radio

BELFAST

HIT PICKS

John Paul: JUST A LITTLE TIME — Ruby Starr (Harvest HAR 5134)

Trevor Campbell: LOOK WHAT YOU DONE TO MY HEART — Marilyn McCoo & Billy Davis Jnr (ABC 4191)
Candy Devine: HOME IS WHERE THE HEART IS — Gladys Knight & The Pips (Buddah 460)
Cherry McIlwaine: WHOLE WIDE WORLD — Wreckless Eric (Stiff BUY 16)
Hendi: I'M A ROCKER — Mike Berry (Polydor 2058 925)
Eddie West: SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
Lawrence John: IN THE MIDDLE — Tim Moore (Polydor 2001 726)

Radio Forth

EDINBURGH

ADD ONS

I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3)
I REMEMBER YESTERDAY — Donna Summer (GTO 107)
FROM HERE TO ETERNITY — Giorgio (Oasis 1)
SHE'S A WINDUP — Dr. Feelgood (United Artists UP 36304)
OH WHAT A FOOL — Gary Glitter (Arista 137)
I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
JAPAN — Be Bop Deluxe (Harvest HAR 5135)
MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575)
EASY LOVING — Bo Kirkland & Rith Davis (International INT 536)
MY OWN WAY TO ROCK — Burton Cummings (Portrait PRT 5567)
CAN'T STOP MYSELF FROM LOVING YOU — Billy J. Williams (Polydor 2058 926)
MY BEST FRIENDS WIFE — Paul Anka (United Artists UP 36293)
THE JAMES BOND THEME — Marvin Hamlisch (United Artists UP 36301)
FUNKY MUSIC — BT Express (International INT 537)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
Roger Moffat: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
Johnny Moran: SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
Colin Slade: JUNGLE LOVE — Steve Miller Band (Mercury 6078 812)
Ray Stuart: LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo & Billy David Jnr (ABC 4191)
Bill Crozier: WONDROUS STORIES — Yes (Atlantic K 10999)
Cindy Kent: IF I HAD SOMEONE LIKE YOU — Bernie Flint (EMI 2681)

Metro Radio

NEWCASTLE

ADD ONS

FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
MAKE BELIEVIN' — Foster Brothers (Rocket ROKN 530)
MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
LIP SMACKIN' ROCK 'N' ROLLIN' — Peter Blake (United Artists UP 36295)
YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Brothers K 17013)

Radio Orwell

IPSWICH

ADD ONS

WOMAN OF SOUL — Rhead Brothers (EMI 2674)
MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
YOU'VE GOT THE GUN — Sherbet (Epic EPC 5459)
I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)
SHIPS OF FOOLS — Bob Seger (Capitol CL 15938)
WONDROUS STORIES — Yes (Atlantic K 10999)
C'EST LA VIE — Greg Lake (Atlantic K 10990)
DON'T WISH TOO HARD — Carole Bayer Sager (Elektra K 12260)
SPRING YOU — Ramsey Lewis (CBS 5515)

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575)
Julius K Scragg: JAPAN — Be Bop Deluxe (Harvest HAR 5135)

CAMEL

RAIN DANCES-
UP THE CHARTS

*Straight into the charts
at number 20!!*

But look what's yet to come.....

ON TOUR SEPTEMBER

Friday 23 MANCHESTER Free Trade Hall
Sat 24 LIVERPOOL Empire Theatre
Sun 25 GLASGOW Appollo Centre
Tues 27 NEWCASTLE City Hall
Wed 28 LEICESTER De Montford Hall
Thur 29 SOUTHAMPTON Gaumont
Fri 30 LONDON Hammersmith Odeon

OCTOBER

Sat 1st LONDON Hammersmith Odeon
Sun 2 BRISTOL Colston Hall
Monday 3 BIRMINGHAM Odeon
Tues 4 SHEFFIELD City Hall
Wed 5 LEEDS University
Sun 9 BLACKBURN King George's Hall
Sat 8 CARDIFF University

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TXS-R 124



Prepare to meet demand . . . STOCK NOW!!

DECCA

MUSIC WEEK

"SHOW SOME EMOTION"



this year's album from

JOAN ARMATRADING

on A&M Records and Tapes
AHLH CAM YAM 68433



FINZY

ARE BACK



CAMEL RAIN DANCES

WEEK ENDING SEPTEMBER 17, 1977

1	NEW 20 GOLDEN GREATS Diana Ross & The Supremes		Motown EMTV 5
2	3 OXYGENE Jean Michel Jarre	□	Polydor 2310 555
3	1 ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	⊙	Arcade ADEP 12
4	4 MOODY BLUE Elvis Presley		RCA PL 12428
5	2 20 ALL TIME GREATS Connie Francis	•	Polydor 2391 290
6	5 A STAR IS BORN Soundtrack	•	CBS 86021
7	6 RUMOURS Fleetwood Mac	□	Warner Brothers K 56344
8	10 STRANGLERS IV The Stranglers	□	United Artists UAG 30045
9	18 ARRIVAL Abba	⊙	EPIC EPC 86018
10	11 I REMEMBER YESTERDAY Donna Summer	•	GTO GTLP 025
11	9 GOING FOR THE ONE Yes		Atlantic K 50379
12	7 WELCOME TO MY WORLD Elvis Presley		RCA PL 12274
13	8 THE JOHNNY MATHIS COLLECTION Johnny Mathis	•	CBS 10003
14	16 EXODUS Bob Marley & The Wailers		Island ILPS 9498
15	13 HOTEL CALIFORNIA Eagles		Asylum K 53051
16	20 ELVIS PRESLEY SUN COLLECTION Elvis Presley		Starcall HY 1001
17	17 FLOATERS Floaters		ABC ABCL 5229
18	=19 MY AIM IS TRUE Elvis Costello		Suff SEZ 3
18	=23 BEST OF ROD STEWART Rod Stewart		Mercury 6643 030
20	NEW RAIN DANCES Camel		Decca TXS 124
21	15 NEW WAVE Various		Vertigo 6300 902
22	NEW MAGIC FLY Space		Pye NSPL 28232
23	14 G.I. BLUES Elvis Presley		RCA SF 5078
24	12 ELVIS IN DEMAND Elvis Presley	•	RCA PL 42003
25	NEW LIVING IN THE FAULT LINE Doobie Brothers		Warner Brothers K 55383
26	40 THIS IS NIECY Deniece Williams		CBS 81869
27	NEW PLAYING TO AN AUDIENCE OF ONE David Soul		Private Stock PVLP 1026
28	25 THEIR GREATEST HITS 1971-1975 Eagles	⊙	Asylum K 53017
29	42 20 GOLDEN GREATS Shadows	⊙	EMI EMTV 3
30	31 A NEW WORLD RECORD Electric Light Orchestra	•	Jet UAG 30017
31	37 BLUE HAWAII Elvis Presley		RCA SF 8145
32	35 ENDLESS FLIGHT Leo Sayer	•	Chrysalis CHR 1125
33	46 GREATEST HITS Smokie	•	RAK SRAK 526
34	22 LOVE AT THE GREEK Neil Diamond	•	CBS 95001
35	24 LOVE FOR SALE Boney M		Atlantic K 50385
36	NEW FIRING ON ALL SIX Lone Star		CBS 82273

TOP 60 ALBUMS

It's enough to make anyone smile.

OLIVIA NEWTON-JOHN
MAKING A GOOD THING BETTER.

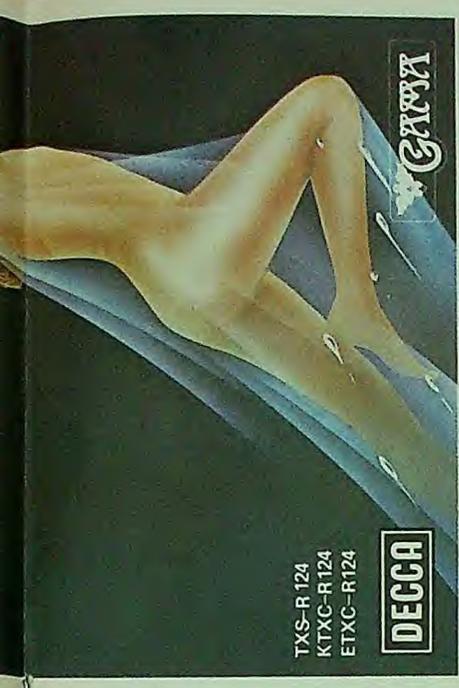


OLIVIA NEWTON-JOHN
Making a Good Thing Better EMC3192

CBS 82273

33 24 LOVE YOU TILL I CAN SAVE MONEY IN

33 24 LOVE YOU TILL I CAN SAVE MONEY IN



TXS-R 124
KTXC-R124
ETXC-R124
DECCA

Maxine Nightingale

Night Life

ALBUM UAS 30105
CASSETTE TCK 30105

UA
UNITED ARTISTS RECORDS

BRUCE JOHNSTON
GOING PUBLIC

Featuring
Pepi Leoni

James Taylor
Featuring Handy Man

JT



LET'S CLEAN UP THE GHETTO
THE PHILADELPHIA
INTERNATIONAL ALL-STARS

including:
The O'Jays, Lou Rawls, Teddy Pendergrass,
Billy Paul, The Three Degrees,
Archie Bell & The Drells

LET'S CLEAN UP THE GHETTO

Denise Williams

Featuring Free and
Their What Friends Are For

THIS IS ME

- 36 NEW** FIRING ON ALL SIX Lone Star **CBS 82ZT3**
- 37** 26 **ELVIS LIVE AT MADISON SQUARE GARDEN** Elvis Presley **RCA SF 8296**
- 38** 55 **GREATEST HITS Hot Chocolate** • **RAK SRAK 524**
- 39** 33 **IN THE CITY** Jam **Polydor 2383 447**
- 40** 41 **DARK SIDE OF THE MOON** Pink Floyd • **Harvest SHVL 804**
- 41** 29 **THE MUPPET SHOW** The Muppets • **Pye NSPH 19**
- 42** 32 **DECEPTIVE BENDS** 10cc • **Mercury 9102 502**
- 43** 34 **GREATEST HITS** Abba • **Epic EPC 69218**
- 44** 39 **TWO DAYS AWAY** Ekie Brooks **A&M AMLH 68409**
- 45** 48 **I ROBOT** Alan Parsons **Arista SPARTY 1012**
- 46** 27 **ELVIS GOLDEN RECORDS VOL. 2** Elvis Presley **RCA SF 8151**
- 47** 43 **ANIMALS** Pink Floyd • **Harvest SHVL 815**
- 48** 28 **WORKS** Emerson, Lake & Palmer **Atlantic K 80009**
- 49 NEW** **GREATEST HITS VOL. 1** Don Williams **ABC ABCL 5147**
- 50** 49 **ELVIS GOLDEN RECORDS VOL. 3** Elvis Presley **RCA SF 7630**
- 51** 44 **STREISAND SUPERMAN** Barbra Streisand **CBS 86030**
- 52** =56 **WISH YOU WERE HERE** Pink Floyd • **Harvest SHVL 814**
- 52=NEW** **BOOMTOWN RATS** Boomtown Rats **Ersign ENVY 1**
- 54** 36 **ON STAGE** Rainbow **Polydor 2657 016**
- 55** 21 **ELVIS GOLDEN RECORDS VOL. 1** Elvis Presley **RCA SF 8129**
- 56** =57 **IN FLIGHT** George Benson **Warner Brothers K 56327**
- 56** = — **SONGS IN THE KEY OF LIFE** Stevie Wonder **Motown TMSP 6002**
- 58** — **VISION** Don Williams **ABC ABCL 5200**
- 59** 30 **HITS OF THE 70'S** Elvis Presley **RCA LPLI 7527**
- 60** 53 **TUBULAR BELLS** Mike Oldfield • **Virgin V 2001**

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

DR. FEELGOOD
NEW ALBUM

Be Seeing You

GREAT NEW ALBUM
Album 9102 016 Cassette 7231 011

BAD REPUTATION

VERVO

DR. FEELGOOD
NEW ALBUM

Be Seeing You

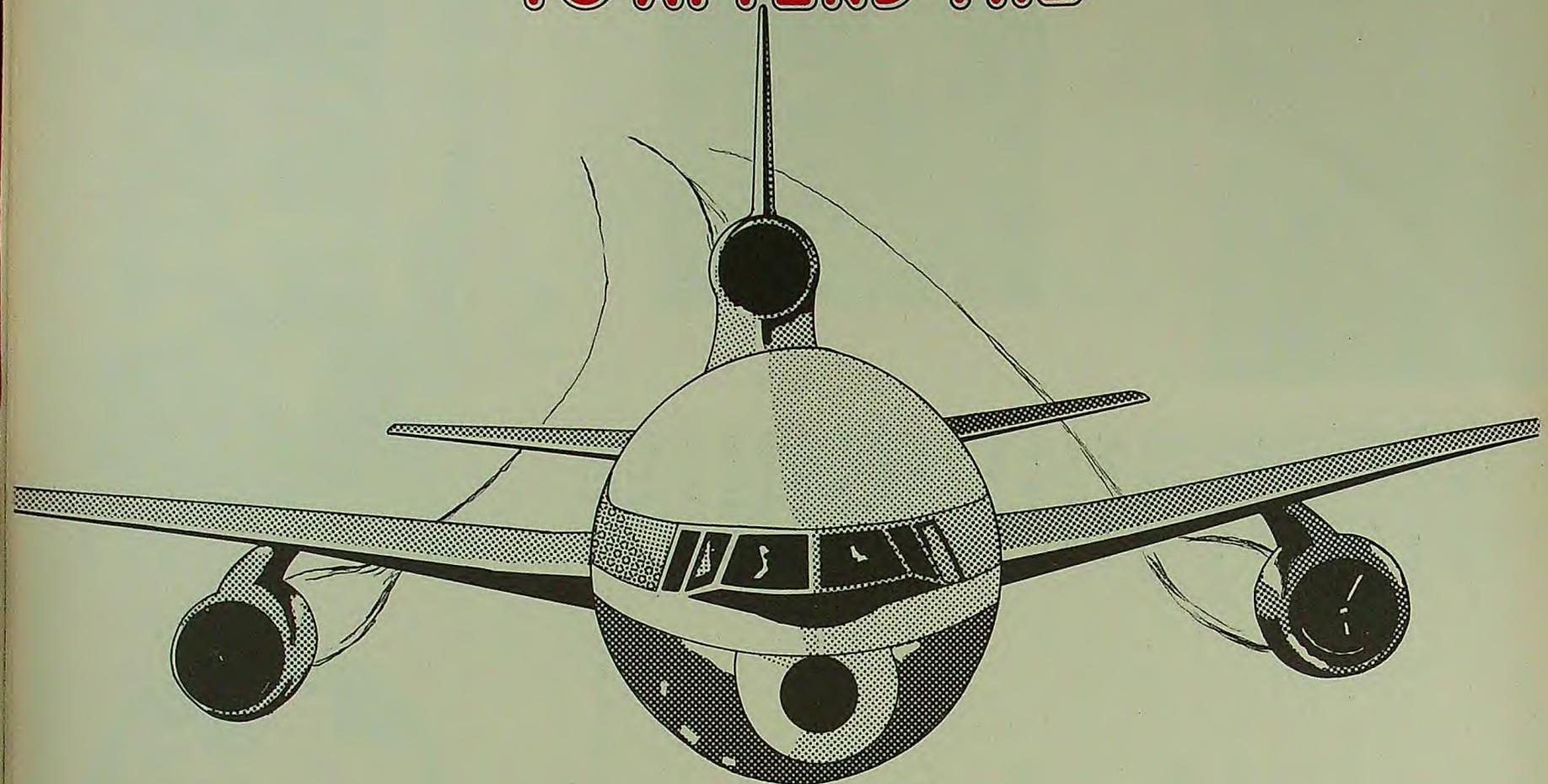
Be Seeing You

ALBUM UAS 30123
CASSETTE TCK 30123

UA
UNITED ARTISTS RECORDS

CBS 81854
GOING PUBLIC
Bruce Johnston
JT CBS 86029
James Taylor
JAMES TAYLOR
CBS 81869
The Philadelphia International All-Stars
PIR 82198
Denise Williams
THIS IS ME
CBS 81869
The Philadelphia International All-Stars
PIR 82198

TAKE OFF TO JERSEY TO ATTEND THE



3RD MUSIC WEEK BROADCASTING FORUM AT HOTEL DE FRANCE 18-21 NOVEMBER 1977.

Meet your colleagues at the 3rd MUSIC WEEK BROADCASTING FORUM, Hotel de France, Jersey, November 18th - 21st, 1977.

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The conference programme will present the first ever opportunity for open discussion of the Annan Report by the people whose future it effects; and also cover a wide range of controversial and previously untouched subjects. For instance Punk Rock - is it a passing phase or serious milestone in music? and what about Radio and T.V. News - it has now become the main information medium for the majority of the population. Is live music pricing itself out of the market and is the enormous expenditure by Record Companies on Promotional Material really effective? Is automated programming the next step for U.K. radio, with the possibilities of syndicated programming?

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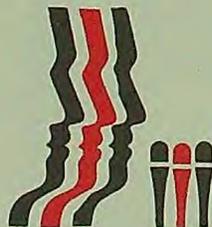
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RETURN. NOV. 21 am/pm

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Single + bath
Twin + bath (deduct £3.00)

I enclose cheque value £
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AIRPLAY ACTION

John Drake: DO YOUR DANCE — Rose Royce (Warner Bros. K 17006)
 Paul Needle: IF I HAD SOMEONE LIKE YOU — Berni Flint (EMI 2681)
 Stewart Francis: LOVE HURTS — Nazareth (Vertigo NAZ 001)
 Peter Levy: WONDROUS STORIES — Yes (Warner Bros. K 10999)

PENNINE PICK

MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)

ADD ONS

YOU'RE THE SINGER — Bernie Leadon/Michael Georgiades Band (Asylum K 13092)
 BEE STING — Camouflage (State STAT 58)
 COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (KUDU 935)
 LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo & Billy Davis Jnr. (ABC 4191)
 FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
 TO LOVE SOMEBODY — Bill Fredericks (Polydor 2058 922)
 BRING BACK THE LOVE — Blue (Rocket ROKN 531)
 OH WHAT A FOOL — Gary Glitter (Arista 137)

Piccadilly Radio

MANCHESTER

ADD ONS

DANCING THE NIGHT AWAY — Motors (Virgin VS 186)
 THE GREATEST LOVE OF ALL — George Benson (Arista 133)
 I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
 YOU MAKE LOVIN' FUN — Fleetwood Mac (Warner Bros. K 17013)
 DO YOUR DANCE — Rose Royce (Whitfield K 17006)
 HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)
 SIGNED SEALED AND DELIVERED — Peter Frampton (A&M AMS 7312)
 WONDROUS STORIES — Yes (Atlantic K 10999)
 I THINK WE'RE ALONE NOW — Rubinoos (Beserkley BZZ 3)
 HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)
 POOR POOR PITIFUL ME — Linda Ronstadt (Asylum K 13094)
 JUNGLE LOVE — Steve Miller Band (Mercury 6078 812)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: I REMEMBER YESTERDAY — Donna Summer (GTO 107)
 Nicky Bennett: SPRING SONG — Gryphon (Harvest HAR 5125)
 Carmella McKenzie: SUMMER IN THE CITY — April (EMI International 535)

Swansea Sound

SWANSEA

RECORDS OF THE WEEK

Mike Hooper: LET'S MAKE LOVE — Guys & Dolls (Magnet MAG 98)
 Dave Bowen: GUITAR KING — Hank The Knife & The Jets (Sonet 2064)
 Colin Mason: I REMEMBER YESTERDAY — Donna Summer (GTO GT 107)
 Jon Hawkins: I COULD FALL — Barbara Dickson (RSO 2090 258)
 Phil Fothergill: DOWN BY THE DOCKS — Sailor (Epic EPC 5566)

ADD ONS

THE GREATEST LOVE OF ALL — George Benson (Arista 133)
 YOUR FEET'S TOO BIG — Sweet Substitute (Decca F 13719)
 WOMAN OF SOUL — Rhead Brothers (EMI 2674)
 ARE YOU DANCING — Hudson Ford (CBS 5528)
 ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
 COULD HEAVEN EVER BE LIKE THIS — Idris Muhammad (Kudu 935)
 I WOULDN'T WANT TO BE LIKE YOU — Alan Parsons Project (Arista 134)
 BRING BACK THE LOVE — Blue (Rocket ROKN 531)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: BRING BACK THE LOVE — Blue (Rocket ROKN 531)
 David Hoare: I LIGHT THIS CANDLE — Hoyt Axton (MCA 321)
 Dave Gregory: SHE DID IT — Eric Carmen (Arista 132)
 Alastair Fisher: I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
 Brian Anderson: HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)

ADD ONS

BEST OF MY LOVE — Emotions (CBS 5555)
 BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
 LOOK WHAT YOU'VE DONE TO MY HEART — Marilyn McCoo & Billy Davis Jnr (ABC 4191)
 ARE YOU DANCING — Hudson Ford (CBS 5528)
 HALFWAY TO PARADISE — Johnny Nash (Epic EPC 5575)

Thames Valley

READING

ADD ONS

THE COWBOY & THE LADY — Bobby Goldsboro (Epic EPC 5454)
 I PLEAD GUILTY — The Stylistics (H&L 6105 085)
 LADY — Johnny Cash (CBS 5564)
 TODAY — John Pollard (Pye 7N 25750)
 NIGHT OF LOVE — Badger (MCA 318)
 I LIGHT THIS CANDLE — Hoyt Axton (MCA 321)
 JUST A LITTLE TIME — Ruby Starr (Harvest HAR 5134)
 ROCK & ROLL NEVER FORGETS — Bob Seger (Capitol CL 15938)
 SOFT FALLS THE RAIN — Peter Skellern (Mercury 6008 600)
 ROCK AND ROLL SLAVE — J. J. Jameson (Baal 38041)

Radio Trent

NOTTINGHAM

ADD ONS

WAITING IN VAIN — Bob Marley & The Wailers (Island WIP 6402)
 MY BEST FRIENDS WIFE — Paul Anka (United Artists UP 36293)
 GOLD MEDALLION — Tucky Buzzard (Purple PUR 134)
 NETHER LANDS — Dan Fogelberg (Epic EPC 5483)
 FROM HERE TO ETERNITY — Giorgio (Oasis 1)
 HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)
 OH WHAT A FOOL — Gary Glitter (Arista 137)
 BLACK IS BLACK — La Belle Epoque (Harvest HAR 5133)
 FROM NEW YORK TO LA — Patsy Gallant (EMI 2620)
 MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: LIKE A HURRICANE — Neil Young (Reprise K 14422)
 Chris Pollard: NETHER LANDS — Dan Fogelberg (Epic EPC 5483)
 Nicky Jackson: I WOULDN'T WANT TO BE LIKE YOU — Alan Parsons Project (Arista 134)
 Dave Christian: JUNGLE LOVE — Steve Miller Band (Mercury 6078 812)
 Andy Ferriss: WHOLE WIDE WORLD — Wreckless Eric (Stiff BUY 16)
 Chris Rider: BRING BACK THE LOVE — Blue (Rocket ROKN 52)
 Anton Darby: WAKING UP ALONE — Paul Williams (A&M AMS 7311)
 Howard Pearce: HIGHER AND HIGHER — Rita Coolidge (A&M AMS 7315)

ADD ONS

ROCK AND ROLL NEVER FORGETS — Bob Seger (Capitol CL 15938)
 COOL OUT TONIGHT — David Essex (CBS 5495)
 SPRING HIGH — Ramsey Lewis (CBS 5515)
 ARE YOU DANCING — Hudson Ford (CBS 5528)
 DAYTIME FRIENDS — Kenny Rogers (United Artists UP 36289)

BBC Blackburn

HIT PICKS

Jude Bunker: MRS BLACKHOUSE — Alex Harvey Band (Mountain TOP 32)
 Wendy Howard: DANCE BAND ON THE TITANIC — Harry Chapin (Elektra K 12271)
 Kath Dutton: IN THE MIDDLE — Tim Moore (Polydor 2001 726)
 Gerald Jackson: SO HERE I GO AGAIN — Liverpool Express (Warner Bros. K 16999)
 Phil Scott: I DON'T WANNA GO — The Moments (All Platinum 6146 325)
 Nigel Dyson: KEEP ON TRYING — Strawbs (Polydor 2066 846)
 Pat Gibson: A LITTLE GRASS SHACK — Melveen Leed (Decca F 13725)
 Rob Salvidge: LAND OF HOPE AND GLORY — BBC Symphony Orchestra (BBC RESL 48)
 Trevor Hall: HOUND DOG MAN — Lenny Le Blanc (Big Tree K 11005)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: MAKING A GOOD THING BETTER — Olivia Newton John (EMI 2680)
 Dave Sanders: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
 Robin Pulford: BE MY BOOGIE WOOGIE BABY — Mr Walkie Talkie (Polydor 2058 914)

BBC London

PRESENTER PICK

Tony Fish: THE COWBOY AND THE LADY — Bobby Goldsboro (Epic EPC 5454)
 Susie Barnes: I BELIEVE YOU — Dorothy Moore (Epic EPC 5573)
 Jan Chester: ROLLIN' WITH THE FLOW — Charlie Rich (Epic EPC 5551)
 Jean Challis: TO LOVE SOMEBODY — Bill Fredericks (Polydor 2058 922)
 Paul Owens: THE GREATEST LOVE OF ALL — George Benson (Arista 133)

BBC Medway

PRESENTER PICKS

Jimmy Mack: BROKEN HEARTED AVENUE — Rickard Brothers (Polydor 2058 920)
 Bernard Mulhern: COOL OUT TONIGHT — David Essex (CBS 5495)
 Mark Seaman: I THINK I'LL SAY GOODBYE — Olivia Newton John (EMI 2680)
 Tony Valence: ROOTS ROCK REGGAE — Desmond Dekker (Feelgood FLG 108)
 John Thurston: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
 Mike Brill: COME HELL OR WATERS HIGH — Omaha Sheriff (Good Earth GD 10)

BBC Merseyside

PERSONAL PICKS

Billy Butler: I'M JUST A COUNTRY BOY — Don Williams (ABC 4193)
 Terry Lennaine: OHIO — Ohio Players (Mercury 6167 549)
 John Kennedy: I'LL NEVER GET OVER YOU — Johnny Kid (EMI 2667)
 Phil Ross: DANCING THE NIGHT AWAY — Motors (Virgin VS 186)

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If you are a new subscriber, tick the appropriate box and fill in your name and address below. Remember: MUSIC WEEK is the UK's No. 1 music trade weekly. Music Week reaches every segment of the industry... record companies, music publishers, record dealers, radio and TV producers, disc jockeys, tour promoters, etc. etc. It's packed with news and views and its TOP 50 charts are the most authoritative in the business — the backbone of the record trade. This is your scene, so MUSIC WEEK is your magazine.

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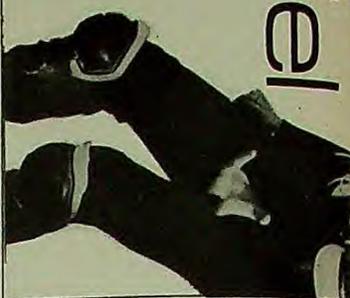
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Gabriel

ON TOUR SEPTEMBER 13



CB 302



ONES TO WATCH

Greg Lake & Emerson Lake & Palmer

'C'est La Vie'



K10990

Doobie Brothers
'Little Darling'



K16989

Sandford Townsend
'Smoke From A Distant Fire'



K16995

Carole Bayer Sager
'Don't Wish Too Hard'



K12260

New single

DAVID BOWEN'S SEX ON THE BEACH

Written, Arranged and Produced by David Essex



juw

A Jeff Wayne Music Ltd Production.

5495
CBS
Records

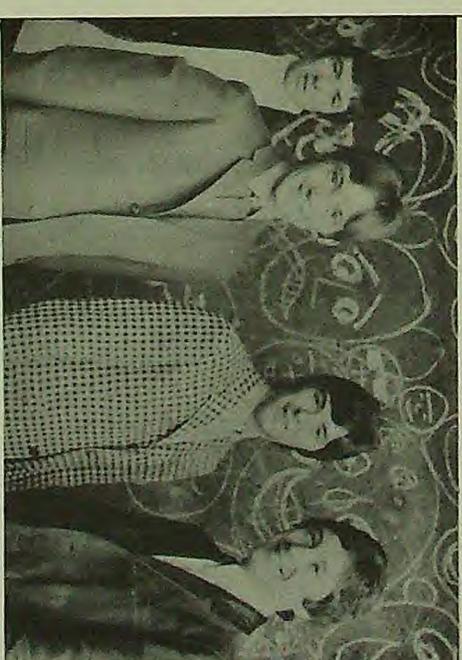
28	39	THUNDER IN MY HEART	Leo Sayer	Chrysalis	CHS 2163
29	31	ANOTHER STAR	Stevie Wonder	Motown	TMG 1083
30	29	GIMME DAT BANANA	Black Gorilla	Response	SR 502
31	NEW	WONDROUS STORIES	Yes	Atlantic	K 10999
32	44	WAITING IN VAIN	Bob Marley & The Wailers	Island	WIP 6402
33	26	I FEEL LOVE	Donna Summer	●	GT10 GT 100
34	24	MA BAKER	Boney M	●	Atlantic: K 10965
35	18	WE'RE ALL ALONE	Rita Coolidge	A&M	AMS 7295
36	28	SOMETHING BETTER	CHANGE Stranglers	United Artists	UP 36277
37	35	DOWN THE HALL	Four Seasons	Warner	Brothers: K 16982
38	NEW	YOUR GENERATION	Generation X	Chrysalis	CHS 2165
39	34	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia	PIR 5451
40	33	PIPELINE	Bruce Johnston	CBS	5514
41	NEW	DAYTIME FRIENDS	Kenny Rogers	United Artists	UP 36289
42	43	RETURN TO SENDER	Elvis Presley	RCA	PB 2706
43	NEW	I NEED YOU	Joe Dolan	Pye	7N 45702
44	40	I GOT TO SING	J.A.L.N. Band	Magnet	MAG 97
45	NEW	COULD HEAVEN EVER BE LIKE THIS	Irlis Muhammad	Kudu	935
46	NEW	KILL THE KING	Rainbow	Polydor	2056 845
47	NEW	COOL OUT TONIGHT	David Essex	CBS	5495
48	NEW	I REMEMBER	ELVIS PRESLEY Danny Mirror	Sonet	STONE 2121
49	NEW	SEARCH AND DESTROY	Dictators	Asylum	K 13091
50	NEW	YES SIR I CAN BOOGIE	Baccara	RCA	PB 5526

● MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER)

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The Small Faces



A triple 'A' sided single, of the best known 'Faces' songs - being played on their current tour.

(see music press for dates)

Sha-La-La-Lee /
What'Cha Gonna Do About It /
All or Nothing

F.13727



FRIENDS, HERE ARE A FEW WORDS REGARDING YOUR PROFITS FOR NEXT WEEK.

“ On Monday, 19th September. 'Opportunity Knocks' returns to your screens. And on that evening BERNI FLINT, the record all-time winner, will be back on the show. BERNI will be singing his brand new single from EMI titled 'IF I HAD SOMEONE LIKE YOU'. He's won so many times before. Will he win yet again? ”

HUGHIE GREEN



'IF I HAD SOMEONE LIKE YOU'
A new single from Berni Flint on EMI 2681.
The first 20,000 copies will be in full colour bags.



CLEO LAINE

RETURN TO CARNEGIE

'In Carnegie Hall, January 13th, 1976, Cleo demonstrated to an adorant crowd the glorious capabilities of what is doubtless one of the greatest voices in the world.'

Record World

Cleo Laine: Return to Carnegie. One of the greatest voices in the world – at one of the greatest venues. It couldn't have come at a better time. Cleo's last album – 'Best Friends' – was an instant chart success. It's still selling steadily.

Cleo had a series of BBC2 specials, 'At Home', on the air recently. And she's performing at the London Palladium in October.

There's no doubt that more and more people are turning on to the lady's voice.

They'll want a record of it. And that's exactly what 'Return to Carnegie' is all about.

The right voice. In the right place. At the right time.

RCA

Record PL 12407
Cassette PK 12407



MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

COMMENT

THE ONSET of Autumn, so far as concerns those whose business it is to promote, market and distribute serious music, is an increasingly crucial season of the year. It is, amongst other things, the season of the "bargain box", the "super saving", the "limited special offer", and their bedfellow the "unrepeatable discount". Just how much response may be expected from those on the receiving end of all this endeavour — the classical record-buying public — has never accurately been assessed; but the indications seem to be that it is so disproportionate as to warrant by the companies themselves strenuous critical examination.

At the crux of the problem seems to be a fundamental misconception, firstly, of what serious record collectors consider they are doing when they enter a record shop; and secondly, what they consider they are doing when they add an album to their collections. The two are consciously separate acts, and it is a brave amateur psychologist who would divorce them. It is unlikely (although not entirely unknown) that such errors of judgement stem from the heads, of staffs, of the various classical divisions: more probably do they emanate from promotional and advertising departments.

And there's the rub. Even in an age of self-professed musical fusions (many of them admittedly entirely spurious) there is little escaping the fact that the whole approach to the promotion and sale of so-called classical music is necessarily light-years away from that of the so-called popular field. To discover exactly why that should be, it would be instructive to examine some basic definitions. What then is "classical" music?

Strangely, no-one seems to know; for there will undoubtedly be as many different answers as people asked. But the short answer seems to be on the lines of: that which pursues excellence for its own sake as well as that of the music; and that which is designed to last.

The two prevailing tags — "classical" and "popular" — are undoubtedly cruel misnomers, since one man's classic may well be another man's *vox populi*. Yet their application is perpetuated, albeit unthinkingly, in faintly pejorative terms, by many of those involved in the nuts-and-bolts of selling classical "product". It is almost as though there were something immoral, or at best eccentric, about a preference for music which may not figure in the commercial best-selling charts, but which retain its power to exult long after today's Capital Radio wonders have run their allotted nine days.

The fact is that serious music on record does sell — even if nobody is likely to make his fortune overnight with it. The monthly output of classical albums has never been higher. But its marketing demands a subtle delicacy lacking from the popular scene. In the end fine music in fine productions is its own best advocate.

Previn leaves LSO



NEWSPAPER speculation that André Previn's departure from the London Symphony Orchestra was anything other than completely straightforward was the subject of "a friendly warning" by the orchestra's public relations manager as *Music Week* went to press. Jeffrey Long asserted: "There is absolutely nothing else in it."

The announcement was made in low key by Jasper Parrott of Harrison-Parrott, Previn's agents — so low, in fact, that no press conference was called.

A press release said simply that Previn had decided after his tenth season in 1977/78 to give up the principal conductorship with effect from August 1979. This was so that he could spend more time on other engagements and accept invitations for which at present he could not spare the time.

LSO conductors are employed on the basis of indefinite contracts which Long described as "a sensible arrangement which gives everyone miles of room for planning". It is well-known that Previn has not been in the best of health over the past year; so a decision to announce the break after ten years would seem a logical step.

Stressing that Previn's departure in 1979 would mark 11 years of "really harmonious relationship" Long confirmed that the conductor would still appear from time to time with the LSO in a guest capacity. All recording contracts up to that date would be fulfilled, he said, and there was no reason why the association should cease after that. It was up to the individual record companies concerned.

The orchestra had never been playing better, Long added, and it was many months since it had received adverse critical notices. The LSO had recently triumphed at both Salzburg and Edinburgh.

Meanwhile, Gavin Henderson, general manager of the Philharmonia Orchestra, issued a press notice pointing out that his was now the only London-based symphony orchestra with a principal conductor (the PO recently established a renewed contract with Riccardo Muti). Bernard Haitink announced his decision to relinquish the LPO post some weeks ago; the BBCSO has still not appointed a successor to the late Rudolf Kempe; and the RPO is apparently continuing its search for a principal conductor.

James Galway in serious accident

JAMES GALWAY, known to millions outside the usual orbit of classical music through his tv appearances as *The Man With The Golden Flute*, has cancelled all his engagements for the rest of the year following a serious traffic accident in Switzerland. Among them was to have been recordings sessions in Berlin with the pianist Phillip Moll.

Six people were hurt in the accident, which happened outside a town of north of Lucerne, but the condition of Galway was thought to be the most serious. The celebrated flautist sustained injuries described as "very complex": two broken legs and a fractured left arm.

A spokeswoman for London Artists, Galway's agents, told *Music Week* that the accident occurred when a motorcyclist lost control. "It seems that the riderless machine ricocheted off a wall and literally scythed them down," she added. Galway is expected to be in hospital for at least two months and it is unlikely that he will be playing at all before the new year. Nevertheless he was said to be "very cheerful" in spite of his injuries.

The Berlin sessions would have



JAMES GALWAY: very cheerful in spite of injuries.

been for RCA but they have been postponed indefinitely. Next month the record company is to issue what is expected to be another best-selling Galway album, of flute concerti with the Royal Philharmonic Orchestra under Dutoit.

A measure of Galway's popularity is the standing ovation he received recently at the Lucerne International

EDITED BY
NICHOLAS WEBBER

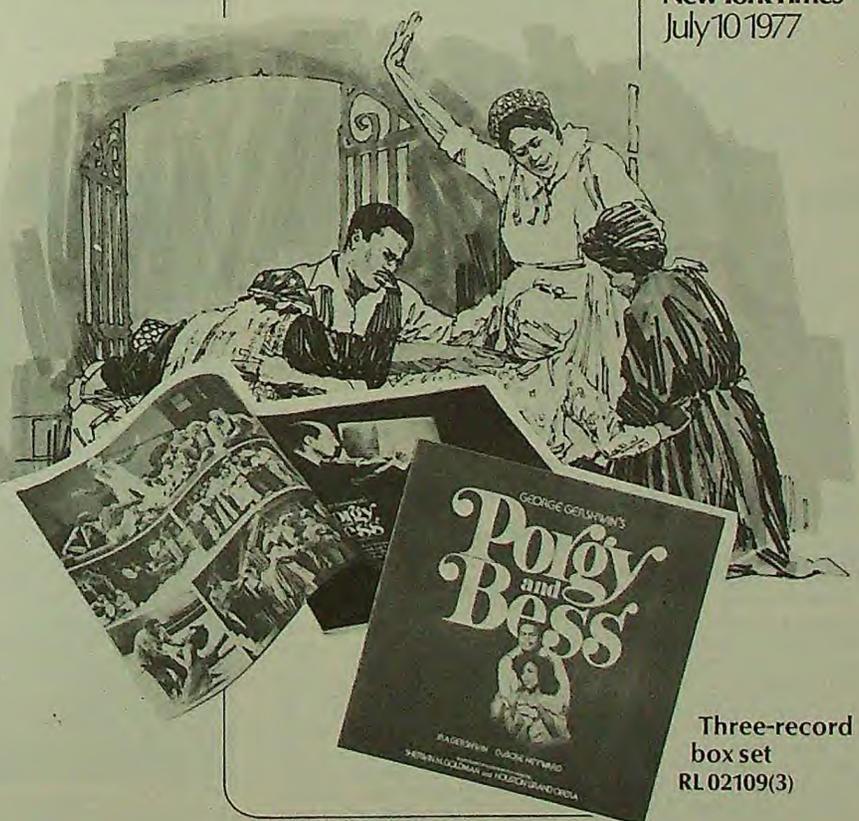
Music Festival (he is now resident in the city). His most recent recording success was his direction of the Zagreb Soloists in Vivaldi's Four Seasons (RCA RL 25034).

Porgy and Bess

The Houston Grand Opera

'...unquestionably the recording of 'Porgy' to have.'

New York Times
July 10 1977



Three-record
box set
RL 02109(3)

RCA

CLASSICSCENE

Britten manuscripts worth £1.2m

THE TOTAL value of manuscripts and annotated musical scores belonging to the late Benjamin Britten has been estimated at £1.2m. The gross value of the composer's estate — the bulk of it consisting of manuscripts — was £1,664,000.

In a statement Lord Britten's trustees have disclosed that realizable assets were "quite small": something in the region of £225,000 after liabilities of £173,000 had been

paid off. Among bequests was one of £100,000 for the purpose of setting up a charitable trust and another of £50,000 to Britten's companion of many years, the tenor Peter Pears.

It is expected that negotiations with Treasury officials on the terms involved in accepting manuscripts for the nation in lieu of capital transfer tax may take anything up to nine months. Major scores such as A

Midsummer's Night's Dream and War Requiem, however, will probably be given to the nation in any case, with the proviso that they remain on permanent display in the newly-formed Britten-Pears library at Aldeburgh.

A large number of Britten's compositions feature in the recording catalogues — mainly those of Decca — and extensive royalties should accrue from that source alone.

Wide critical acclaim expected for Chung-LPO Elgar recording

ONE OF the most keenly-anticipated records of the decade heads Decca's current classical release schedule: the interpretation by the young Korean violinist Kyung-Wha Chung of Elgar's Violin Concerto with the London Philharmonic Orchestra under Solti.

The recording — which was made

after Chung's concert series culminating in a Festival hall concert last February — is expected to provoke wide critical acclaim, since critics were unanimous in their opinion of the artist's playing. The concerto itself holds a special place for record collectors — particularly in jubilee year — principally on

account of the soloist-conductor relationships which it has evoked since its first performance by the legendary Fritz Kreisler in 1910.

Not content with the riddle of his Enigma Variations the composer provided another mystery by prefacing the concerto's score with the Spanish quotation "Herein is enshrined the soul of..." Decca's Graham Turnbull suggests that, with Chung's performance, the blank space has been filled. The disc is available on SXL 6842.

Another young female artist appearing in the company's current classical release schedule is the Hungarian soprano Sylvia Sass (Pronounced "Shosh"). She makes her debut for Decca on SXL 6841 (recorded in February) with a programme portraying Verdi and Puccini heroines ranging from Giselda to Madame Butterfly.



Kyung-Wha Chung

Decca classical single

A CLASSICAL 45rpm single (F13716) claimed to feature "the finest tenor and bass voices in the world" is expected by Decca to break into the popular Top 50 charts in the near future, emulating the company's previous success with Spartacus (F13259).

The artists involved are Luciano Pavarotti (tenor) and Nicolai Ghisurov (bass), who combine for the duet from Bizet's *The Pearl Fishers*.

The idea stemmed from Decca's adaptation of the *Your Hundred Best Tunes* idea from Alan Keith's radio programme. Seven years ago Ray Crick, the company's classical manager, converted the concept to a record format and launched a series

called *The World Of 'Your Hundred Best Tunes'*, since when sales have run into millions.

Decca held another listeners' poll last year to bring the "favourites" chart up to date; and the most important new entry — topping Sibelius's *Finlandia* — was found to be the Bizet duet. No stereo recording of the piece was extant in the company's archives, so a special recording session was set up with the two signed artists.

Next month Decca will be releasing another two LPs to cover the 34 new entries into its *Hundred Best* charts (SPA 491) and SPA 488 — and *The Pearl Fishers' Duet* will be included.

Classical charts

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

Stoker release by Gaudeamus

A RECORD featuring chamber music for strings by the contemporary British composer Richard Stoker is to be made available later this month by Gaudeamus Recordings, a firm founded some two years ago by the entrepreneur and organist John Foss. Stoker's three string quartets, dating from 1958 to 1969, will appear on the disc together with a

string trio.

The young artists making their recording debut (GRSB) are the Strange String Quartet, which was formed at the Royal Academy of Music in 1974 and which has to some extent specialised in performances of contemporary works. The ensemble takes its title from its leader, first violinist Jonathan Strange.

Trojan horse at Covent Garden

THE COVENT Garden production of *The Trojans Of Carthage*, due to open at the Royal Opera House next Wednesday (21) and continue for another six performances, will now be given with the first part missing because of a union dispute. Covent Garden management has been unable to reach agreement with Equity over the chorus contract for the next season, and this has already led to lost rehearsal time for the demanding production.

York Minster Abbey album

THREE renowned composer-organists of York Minster are represented on a new choral and instrumental release from Abbey Records (LPB 737): James Nares (1715-1738); Edward Bairstow (b1874); and Francis Jackson, the present Master of the Music. Works by all three are performed by the BBC Northern Singers under Stephen Wilkinson and Jackson himself. The BBCNS have previously recorded music by Mendelssohn and Holst for Abbey.

Revolutionary the



HMV to release four record Berwald box set

IN AN unusual release scheduled for next month HMV is devoting a boxed set of four records to a notable 19th-century Swedish composer. Frans Adolf Berwald (1796-1868) was born and died in Stockholm but, after studies in Berlin, was mainly influenced by the Viennese school and had greater success outside his own country.

The album — which features the Royal Philharmonic Orchestra conducted by Ulf Björlin — will retail at £12.45. It includes four symphonies; a piano concerto (soloist Marian Migdal); a violin

concerto (soloist Arve Tellefsen); two overtures; and a number of occasional pieces. This will be the first major recorded collection of Berwald's music (SLS 5096).

HMV's Melodiya series also contributes to the international flavour with two LPs of mainly Russian music. ASD 3398 presents the Soviet Army Song & Dance Ensemble in "a programme of ethnic and contemporary songs from various countries". The ensemble uses not only conventional instruments but such special effects as accordions and balalaikas.



NOT TO be outdone by last week's picture of pianist Murray Perahia indulging in a little afternoon-music for CBS at the Harrods Centenary Of Recorded Sound exhibition, the publicity boffins at EMI sent round this picture by hand to prove that they, too, are up to the mark. It shows the King's Singers having records (mainly their own) thrust on them from all sides for signing. Just like the first day of the sales...

me for Blake's first opera

by NICHOLAS WEBBER

A FAINTLY run-down hall facing one of the busiest and most impenetrable roads in London might seem an improbable venue for meeting a composer who is being hailed in some quarters as a possible successor to Benjamin Britten. But it is somewhere round the back of Aldgate East station that the English National Opera has its rehearsal studios (far cry from the plush void of the Coliseum) and David Blake is immersed in putting the finishing touches to the staging of his opera *Toussaint*, which has its world première in the West End in 11 days' time.

Blake has been on the music staff of York University since 1962, though he is a Londoner by birth, and his is not yet a name which would spring naturally to mind in connection with the contemporary musical scene. With *Toussaint*, however, he has plunged in at the deep end, bringing nearly three hours of often dense musical textures to an involved narrative about the struggle for human rights and black recognition in the late 18th-century. It is a controversial choice and one which should certainly bring him to the attention of critics, since the mounting of a full-scale "grand opera" by a comparatively unknown and young English composer is a rarity indeed. Record companies with an eye to fresh projects will also be watching reactions to the opening night with interest.

The seeds of *Toussaint* were sown back in 1969 when Blake received an orchestral commission from the Leeds Festival for some settings of Ezra Pound. He describes it as "a

puny little piece — it lasted an hour". At a later festival Lord Harewood asked him if he had ever thought of writing an opera, but, Blake recalls, no composer would think of writing one these days unless invited to: "it's too much of a risk". By 1973 Harewood had been appointed managing director of the English National Opera and was able to confirm the commission. All that remained was to find a librettist, and Blake settled on a fellow-lecturer at York, Tony Ward, who had previously written novels but never poetry or a libretto. Ward's eventual suggestion was a psychological drama by C. R. James based on the San Domingan uprising (he had already thought of writing a play on the subject) and Blake immediately saw its potential. The Coliseum approved it — "with some qualms, I suspect" — and the pair started work, taking in a fact-finding visit to Haiti on the way. By February 1974 there was a workable draft of the narrative and the composer was able to begin the music — although he had to take a sabbatical year from his university duties in order to complete one-and-a-half acts.

Toussaint is almost a tailor-made theme for the opera composer today, even though its subject matter goes back to 1791. It was then that the black population of a prosperous colony became organized enough to erupt against their French oppressors — and indeed this revolution forms Blake's opening scene, with the natives burning fields of sugar cane. Blake sees in it as epitomising the dilemma of a colonial nation with a strong humanitarian lobby committed to



Above, David Blake and left, Maria Bjornson's costume designs for the opera.

freeing slaves, but dependent upon them for supplies of sugar, coffee, indigo and other raw commodities.

Of the central character, *Toussaint* himself, who was a slave until the age of 49, Blake says: "He emerges as a colossal figure — really a genius — whose military and diplomatic skill was quite exceptional. A man of tremendous intelligence, he manipulated the situation as best he could. But he was in a similar cleft stick to many of the African states today in that, strictly speaking, the only way to rid the country entirely of the colonial influence was to have a nation that is free but starving. *Toussaint* never wanted total independence from France because he knew that his country could not survive economically; so all the time he was trying to negotiate." Eventually Napoleon sent a force of 30,000 to put *Toussaint* down and restore

slavery — unsuccessfully in the event. As Blake says, it is a tremendous saga of brutality and heroism culminating in a bloodbath.

The composer claims that he is not specifically linking the plight of Haiti with events in the black liberation movement today; but some points of comparison are inescapable. A point of contact in the libretto is the use of twentieth-century jargon: at one point reference is made to an "honorable cessation of hostilities", a piece of diplomatic gobbledygook culled from *The Times* during the Israeli war. "We haven't spelled it out," says Blake, "but I think it is fairly clear. If you are trying to find out how murder and bloodshed can be justified in a national interest then obviously you have to ask some pretty fierce questions."

The case of *Toussaint* contains a large proportion of black artists and there have, predictably, been a number of pointed questions from that source. But David Blake says he is more interested in gauging people's reactions after the third performance.

Toussaint himself — "a terrific part for any man" — is being played by the baritone Neil Howlett and his despotic successor Dessalines by Geoffrey Chard. Although the latter is, in Blake's words, "a very black black", *Toussaint*'s psychology is seen as that of a black subscribing in part to the values of the white middle-class. The main female rôle is *Toussaint*'s wife Suzanne, played by the mezzo-soprano Sarah Walker; but, since this is predominantly a male story, she is historically something of a mystery. In the opera it is Suzanne who has most of the purely lyrical music. The heroic figure Moïse, whom *Toussaint* is forced to execute following a mutiny, is sung by Willard White. In addition to the 18 or so principals in the case there are

some 25 chorus rôles — a fact which serves to underline just how important an event in operatic history this première is.

Musically, David Blake admits that his opera is "a very full piece"; indeed, like *Wozzeck*, some might consider it over-full. What he has attempted to do is delineate the various areas of purely psychological activity musically so that the whole structure becomes clear. Thus there are clearly-marked pauses or changes of tempo or dynamic written into the score.

"I'm fairly confident that I've got it right," Blake asserts. "Just how right I won't know until I see the whole thing through — and that's when people will decide whether or not I'm a dramatic composer. All I can do is to calculate and keep my fingers crossed; but so far I'm quite relieved. What is scaring me is that I've written such an enormous piece: I haven't just taken it gently. If it had been a different sort of commission I suppose I would have written a two-act for a Beethoven-sized orchestra and eight characters, but the fact is that the Coliseum is a huge building and anything smaller doesn't really sound in there. George Harewood said 'We've got a big chorus and a big house — fill it!'. So I have."

It is understandable that with a project of such magnitude only the major record companies could consider adding *Toussaint* to their catalogues (the whole work would need at least four records in a boxed set, together with lengthy explanatory notes). At the moment none of them — understandably — is saying very much about the possibilities. But David Blake rather hopes that the decision to make his magnum opus available to record collectors will be taken "before the present casting goes cold", which means at the end of the present run on October 14.

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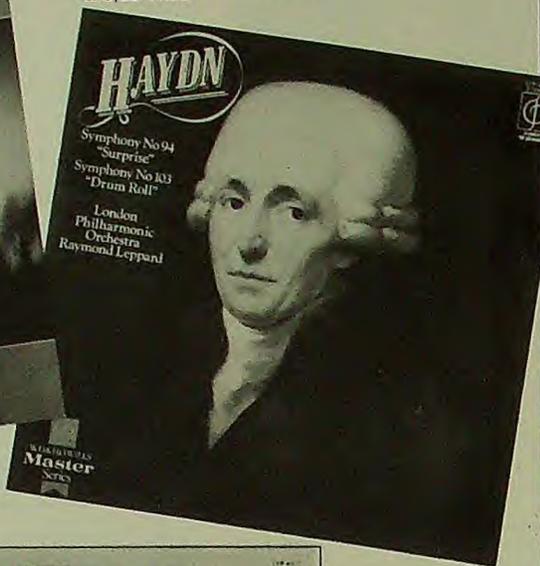
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CLASSICSCENE Bath commemorative exhibition for Herschel

SIR WILLIAM Herschel, a composer-astronomer who "discovered" the planet Uranus in 1791, is to be commemorated in a major exhibition which opens at Bath, Somerset, next Thursday (22). Amongst astrological and astronomical items on display in the Holbourne of Menstrie Museum at

Bath University will be manuscript scores of some of Herschel's sonata and symphonies and letters on musical subjects written by the composer to his brother. A series of concerts and lectures — including one by Sir Bernard Lovell — and a play will be linked to the exhibition.

Davis award

CONDUCTOR COLIN Davis has been awarded one of Finland's most prestigious musical tributes, the Sibelius Medal, in recognition of his distinguished performances of the composer's symphonic repertoire. The medal — designed by sculptor Eila Hiltunen (architect of the Sibelium Monument in Helsinki) — is a coveted award from the Sibelium Society.

Philips Records have been closely involved with Davis's success in the field of Finnish music. From this week the conductor's interpretation of seven Sibelium symphonies is available as a five-record boxed set on Philips 9500 140-3 and 6500 959 at £14.00.

International Who's Who

OF PARTICULAR importance to the classical side of the music business, the eighth edition of International Who's Who in Music has just appeared from the International Biographical Centre at Cambridge, who acquired the title from Burke's Peerage in 1974. It offers around 10,000 biographies of "notables in the musical world", together with various appendices covering orchestras, organizations, major competitions and awards, music libraries, conservatories, and Masters of the King's/Queen's Musick.

Peter Warlock ballads revived by L'Oiseau Lyre

MUSIC by the almost-forgotten English composer Peter Warlock,

who committed suicide in 1930 at the age of 36, is revived this month on a new L'Oiseau Lyre record of his songs. The 26 ballads on DSLO 19 are sung by Norman Bailey accompanied by Geoffrey Parsons and reflect some of the composer's many diverse interests and influences. Warlock (in real life Philip Heseltine) studied briefly under Delius and van Dieren and did some amount of scholarly work into the Tudor lutenist school before ending his life as the result of a homosexual society scandal.

Rippon and the wolf

RECORDING SESSIONS by Enigma for Prokofiev's Peter And The Wolf on Tuesday last week (6) were enlivened by the appearance of Angela Rippon in the part of the narrator. The record, featuring the Royal Philharmonic Orchestra under Owain Arwell, is being produced in association with the Save The Children Fund.

First Paladino recording

Haydn: Orlando Paladino. Augér, Ameling, Killebrew, Shirley, Ansjö, Luxon, Trimarchi. Orchestre de Chambre de Lausanne/Dorati. Producer: Erik Smith. Philips 9300 332-5 (4).

This first recording of Haydn's Orlando Paladino — described by the composer as *una dramma eroicomico* — sparked off an extraordinary tribute from the conductor Antal Dorati to the management of Phonogram International. The maestro wrote: "... With this enterprise the recording industry has arrived in a new realm. It has now become a fully creative component of the performing arts, having thus entered the field of discovery." And again: "Equally excellent was the entire recording team, with good ears, patience, resourcefulness, readiness to the last detail (including a large selection of swords for sound effects) and unfailing good humour." That the labours of reviving and compressing into four discs this epic tale were fully justified is borne out by this splendid addition to Philips's ambitious Haydn opera cycle. The sound throughout is clean (even down to the detail of the discreet harpsichord continuo) and the sense of presence is first-class, with effective stereo separation. Each of the singers, too, is in fine voice.

Mozart: *Così fan Tutte*. Lorengar, Bacquier, Davies, Berganza, Berbie, Krause. London Philharmonic

ALBUM REVIEWS

Orchestra/Solti. Producer: not credited. Decca D56D (4). George Solti's truly classic interpretation of Mozart's wife-swapping situation comedy originated in 1974 and is probably one of the best and most economical on disc. Admittedly those new to 18th-century operatic conventions will not always find it easy to follow the contemporary mannerisms and stylistic twists of the plot, but they will if nothing else be able to revel in the music for its own sake. There is here a fine company of world-class soloists who work well as an organic entity, and the orchestra (not one that would generally be associated with opera) is splendidly unfussy in its musicality.

Haydn, Mozart, Weber, Verdi and others: *Musical Clocks*. Producer: not credited. Turnabout TV 37085S. It is difficult to decide whether this record should be taken seriously or treated as a lighthearted novelty, for it consists of a whole series of chimes and tunes played on 18th and 19th-century mechanical clocks and carillons. The main linking feature is that all of the music was written by well-known composers mainly to commission. Whoever recorded the various tapes visited the Vienna Clock Museum, the German National Museum at Nürnberg, and the Bernhausen Clock Museum. Technically the result leaves quite a lot to be desired — but it's all enormously entertaining.

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DISCOS

THE ROLE of the importer in the rise and fall of disco records is a highly significant one, a quietly thriving section of a market which although obviously susceptible, does not suffer too much from drastic changes in trends. Certainly, with the exception of the inevitable unfortunate few who have fallen by the wayside, the business of importing, selling collectors material, deletions and general specialised products is a fairly healthy one. The supply is plentiful and the demand consistent — an increasingly large spectrum of individual devotees, organisations, and professional disc jockeys.

The prestige and selling power of the disco/nightclub disc jockey featuring initially rare, and often obscure imports is obvious; the subsequent consumer demand a strong indication of the importers potential. Naturally, the importer needs to have a well-developed gambling streak to survive and prosper — perhaps even more than that of an ordinary record dealer — in some respects the life and soul of the business could be summed up as engineered recklessness and a series of well-calculated risks.

A bone of contention with Britain's importers seems to be the reluctance of record companies to follow suit; while many companies do study and take into consideration imported sales on their labels when releasing new material, the general opinion is that response is slow and fickle, and — rightly or wrongly — wariness of the sometimes geographically restricted success of imports. Regardless of that, the importers remain a tightly-knit, vital part of the world of the disco record, and in many notable cases, an insight into the probable disco and soul content of the national charts some weeks or even months ahead.

Disco importers — an insight into the future

A Survey by Jackie Finch

The following list is intended as a sample of the growing numbers of outlets for specialist imports. It is not comprehensive.

Contempo International Limited,
42 Hanway Street,
London W1.
Managing Director: John E Abbey.
CONTEMPO INTERNATIONAL/Soul Source Limited is recognised as one of the three most important and successful import and export concerns in Britain. Specialising in American disco/soul music, (which, as in virtually all cases comes from the East Coast — New York, Philadelphia, Miami) Contempo comprises a sizeable wholesale service supplying to discos, shops and the store, and similarly, a retail mail order concern which services Britain and exports throughout the world. The company has its own record label, and also publishes Blues and Soul International Music Review, of which John Abbey is the editor.

While still stocking 80 per cent British releases, since its emergence in 1973, Contempo has worked continuously towards revitalizing interest and realising potential in the field of disco music. Says Abbey: "Our company is dedicated to surviving and obviously profiting out of every aspect of black music. We are all first and foremost

dedicated fans of the music, who also happen to be involved in it as a business. I think our personal interest in the music has a lot to do with our success — the percentage of people in this business who don't succeed or who are less successful could perhaps be partly attributed to the fact that they might not have their heart and soul entirely in the music they are selling. It's certainly a very important factor."

Lightning Records,
839-841 Harrow Road,
London N.W.10.
Managing Director: Raymond Laren.

LIGHTNING RECORDS, one of the major wholesalers in the UK, operates on a one-stop basis — maintaining a constant stock of all record company products, and supplying smaller record dealers throughout Britain via their North London 'cash and carry' warehouse. Specialising in golden oldie imports, their main feature is a vast range of current and back catalogue British and American singles, albums and tapes. Black music imports are also stocked, (although on a much smaller scale) and with the exception of a small quantity of pre-release Jamaican reggae, they are not imported directly by Lightning.

The subsidiary company, Laren For Music, supplies juke box

operators with old and new Top 50 releases. At present export trade is considerably larger than import. "We are planning to increase our import stock in the near future, particularly with the 12-inch American disco singles," says sales director Keith Yershon. "Basically, we're aiming to spread our wings in all directions."

Greensleeves Records,
44 Uxbridge Road,
London W12.
Proprietor: Chris Sedgwick
GREENSLEEVE RECORDS is primarily a retail concern which specialises in American disco and a proportion of American deletions and Jamaican reggae — virtually no wholesaling is undertaken in the UK. While owner Chris Sedgwick imports some of his stock independently, a sizeable amount is supplied by wholesaling importers. Greensleeves has an international mail order service which exports both wholesale (specifically Africa) and retail to collectors, clubs and djs.

Since their initial involvement in imports 18 months ago, some 50 percent of their overall trade has been attributed to imported singles, the remaining half being British released soul and reggae. Sedgwick feels however, that British response to new artists is less than enthusiastic: "As far as disco music is concerned, it's only the material by the established artists which is released quickly in Britain — for instance, most importers were selling Deniece Williams single, Free, before Christmas, but it didn't make the charts until many months later, simply because she was a new name, and therefore a risk."

Record Corner,
27 Bedford Hill,
London S.W.12.
Partners: Reg Westfield (senior); Dave Hastings (junior).

CONSIDERED TO be among the more important companies in terms of successful importing and exporting, Record Corner specialises in East Coast soul and disco, (reggae is retailed on a very small scale) and supplies small retail record shops throughout the UK. Although not on a contractual basis, Record Corner also supplies various London clubs and discos. Export is exclusively retail, via mail order, (except for a small proportion of wholesale to Germany) and includes Australia, Scandinavia, France and Hong Kong.

Stock consists almost entirely of singles, and Record Corner is a recognised exponent in the art of "smelling" out a potential future hit record, and therefore taking a risk by stocking up on it long before it reaches the average high street record store. Despite this, Hastings feels that record companies sometimes get entirely the wrong impression of import sales: "They are often misled into thinking that importers have sold far more of a particular record than they actually have — sales are difficult to pinpoint, and on occasion figures which are way out of line end up being quoted as accurate sales."

Flyover Records,
15 Queen Caroline Street,
Hammersmith Broadway,
London W6.
Proprietor: Louis Raynor.
FLYOVER RECORDS is a retailing concern, its import sales comprising

generally soul, reggae, jazz and progressive rock from America, the Continent, Japan, Latin America and Jamaica. Wholesale is undertaken on a small scale, supplying other specialist retailers. Flyover exports, mainly to the Continent, consist largely of material previously imported so creating a three-way exchange situation, typical of the import/export business. Flyover has been successfully importing for five years, (which accounts for some 60 per cent of trade), concentrating on personalised service — the individual collector being the company's main concern. Louis Raynor has this to say about record company-importer relationships: "British companies tend to think that importers lose them sales on their releases, when in fact we increase them by exposing new talent which would otherwise probably be ignored. In my opinion, most record company moguls — the people who are supposed to know all about it — wouldn't even recognise talent if they saw it."

Disc Empire,
35 Lynwood Grove,
Orpington,
Kent.

Managing Director: Tony Monson.
DISC EMPIRE was formed just over a year ago, and is both retail (mail order only) and wholesale, supplying collectors and record shops in the U.K. Imported stock (12-inch and standard singles and albums — mainly from America and the Continent) comprises disco, soul, golden oldies, modern jazz, reggae, r&b, and a small quantity of rock. Mail order customers include djs and clubs. Tony Monson feels that the role of the importer is a very important one as far as breaking new releases is concerned: "In many cases, if the interest hadn't started first on the import, you wouldn't have such a massive hit, or it possibly wouldn't be released at all. It is a hazardous and gambling business, but it is very rewarding when one can have such a close hand in promoting the music that one particularly likes, and to help it go on to receive mass acceptance. Although we are dealing purely in wholesale and mail order at present, we're envisaging the possibility of having a retail shop in London in the near future, to provide a second-to-none disco service."

Soul Bowl,
7 and 15 Portland Street,
King's Lynn,
Norfolk.

Owner: John Anderson
SOUL BOWL is primarily wholesale, importing disco, soul, r and b, Northern soul and blues, of which disco and Northern soul are their best sellers. Owner John Anderson, who has been involved in imports/exports since 1970, spends six months each year in America, (the main import source) securing new contacts and supplies for his King's Lynn stockrooms. Soul Bowl exports to collectors in Holland, (also wholesale) Sweden and Belgium, also retailing to British collectors, though rarely on an over-the-counter basis — the service is predominantly mail order.

Biggest market is wholesaling to djs and clubs in the North of England. Soul Bowl has its own record label — Grapevine — marketed by RCA, which released its first three singles in June of this year. "Importing is definitely not as profitable as it was perhaps five years ago," says John Anderson. "However, I still prefer to specialise, because for me it is the most exciting market, less competitive than others, and obviously the more knowledgeable one is in the subject, the more successful one will be. I feel though, that Britain is slow to release the more obvious nationwide hits — most importers are selling material which goes on to become a chart success some six months later."

Slaughter & The Dogs.



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 WHERE HAVE ALL THE BOOT BOYS GONE, Your A Bore, SLAUGHTER & THE DOGS. Decca LF 13723 (S)
 WINNING, Take A Change, NONA HENDRICKS. Epic EPC 5653 (C)
 WRAP YOUR LOVE AROUND YOUR MAN, I Couldn't Be Lonely (Even If I Wanted To), LYNN ANDERSON. CBS 5423 (C)

Y
 YOU MAKE LOVIN' FUN, Never Going, FLEETWOOD MAC. WMOT K 11002 (W)
 YOUR THE ONLY MAN, Bye Bye Love, JULIE ANTHONY. EMI 2685 (E)

LISTINGS

A
 ALONE AT LAST, Fifth of Beethoven, BRYON LEE & THE DRAGONNAIRES. Dynamic HYN 134 (C/CR)
 AMBUSH, Victim Of Life's Circumstances, RONNIE SESSIONS. MCA 320 (E)
 ANDREA, Disco Symphony, HAMILTON BOHANNON. Mercury 6167 565 (F)
 ANYTHING FOR YOU, Coming Around, FLINTLOCK. Pinnacle P8 449 (P)

B
 BROKENHEARTED AVENUE, Don't Take Your Love Away, RICKARD BROTHERS. Polydor 2058 920 (F)

D
 DISCO SHOWDOWN, I've Been Missing You, ARCHIE BELL. Philadelphia PIR 5580 (C)
 DON'T LET ME BE MISUNDERSTOOD, Sinking Like A Stone, MIKE BATT. Epic EPC 5662 (C)
 DROWNING IN THE SEA OF LOVE, Just A Dream, RINGO STARR. Polydor 2001 734 (F)

F
 FASCINATION, We Just Want To Play, FAT LARRY'S BAND. WMOT K 11002 (W)
 FRONT PAGE NEWS (EDITED VERSION), Diamond Jack, WISHBONE ASH. MCA 326 (E)
 GONE GONE GONE/TONGUE TIED JILL, Folsom Prison Blues/Don't Let Me Cross Over, CHARLIE FEATHERS. Charly CEP 116 (A)

TOTAL ISSUED

SINGLES NOTIFIED BY MAJOR MANUFACTURERS FOR W/E 16th SEPTEMBER, 1977

	This Week	This Month	This Year
EMI	12 (11)	36 (24)	371 (262)
Decca	1 (3)	5 (4)	72 (104)
Pye	0 (2)	6 (6)	105 (174)
Polydor	4 (4)	12 (8)	173 (216)
CBS	6 (5)	15 (9)	199 (176)
Phono-gram	3 (3)	11 (8)	124 (107)
RCA	1 (1)	3 (2)	133 (206)
WEA	7 (5)	13 (6)	168 (112)
Others	15 (2)	28 (13)	568 (704)
Total	49 (36)	129 (80)	1903 (2061)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING SEPTEMBER 17

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E September 10)	PROMOTION	COMMENTS by TONY JASPER
SMOKEY ROBINSON Big Time Motown TMG 1085 (EMI)	SEPT 9	Intermittent hit-maker since 1966, including Tracks Of My Tears, re-issue (9, 1969); Tears Of A Clown (1, 1970) and I Don't Blame You At All (11, 1971).	None	Press interviews, personal visit to promote film, Big Time which he has written and produced. Current selling single has kept artist's name to fore.	Robinson's US soul hit single, Vitamin U, (SF, August 6) still selling. Motown committed to new release because of film, and album Big Time (STML 12068). New 45 nothing exceptional but obviously help from film, if it becomes box office success, toward chart prospects.
RALPH MCTELL Ralph Albert And Sydney (EP) Warners K17008 (WEA)	SEPT 2	Streets Of London (2, 1974); Dreams Of You (36, 1975).	None	Special bag reproduces album cover in miniature. Spin-off from considerable music press advertising for album and some commercial station radio ads. Artist completed British tour in June.	Four original McTell compositions, each from the live album of the same name (K56399). EP sells for normal price and plays at 33. Debut album for WB in 1973, Not Till Tomorrow. Previous LPs were released on Transatlantic from 1968. Unusual idea of releasing an EP of recently-issued LP.
THE MOTORS Dancing The Night Away Virgin 7" VS 186 12" VS 18612 (Virgin)	SEPT 2	None	None	Disc in coloured bag. British club and college tour from September 18 to October 15. John Peel's Radio One show.	Punter has a quandary, 7" lasts three minutes; 12", five minutes and on album, The Motors 1 (V 2089) it lasts six and a half minutes. Virgin is launching group in States which suggests confidence in cult new wave band. Single itself almost straight pop with very commercial opening and general hook. Chart chance if played on radio.
CLIFFORD T. WARD I Got Lost Tonight Mercury 6007 149 (Phonogram)	SEPT 16	Gaye (8, 1973); Scully (37, 1974).	None	Disc enclosed in four-colour bag utilising theme of forthcoming album. Sleeve-notes by Cliff Richard, Kid Jensen and other admirers. Four weeks of dealer mailshots for both single and LP. Car window stickers, advertising on buses and in music press and huge displays throughout country of eye-catching circular bags using theme of LP.	Single from October album, New England Days. Recorded in US aimed at giving Ward long-deserved chart re-entry. Recent Ward albums, Waves (9109 216) and No More Rock 'n' Roll (9109 500). Note, Ward is now on Mercury and not Philips label. Ward is a media favourite.
VICKI SUE ROBINSON Hold Tight RCA 12" - PC 1028 7" - PB 1028 (RCA)	SEPT 23	None	B-side (10, 1976)	12" limited edition.	A-side from Vicki Sue Robinson (RS 1095). B-side new five and half-minute version of US, 1976 hit. Nothing startling but in current disco mould.
STUDS Funky Feet GMS 9047 (WEA)	SEPT 23	None	None	Promotional film available for media.	Studs, two Australians who have numerous homeland hits. Talking point of single and which may gain media attention lies in Funky Feet being one of few unrecorded songs by Abba writers, Andersson and Ulvaeus. It sounds very Abba. GM has option on duo's album but await singles chart action.
PETER BLAKE Upsmackin' Rock 'N' Roll United Artists UP 36295 (EMI)	AUGUST 26	None	None	Special media info folder. Known for TV and theatre acting and particularly through Fonz spoof for Pepsi.	UA trying to build him as new teen hero and for market where there is punk resistance. Song is, as title suggests, rock 'n' roll orientated but although catchy, with good chorus riff, hardly riveting. Artist sounds laboured next to an Elvis Costello but TV spin-off and known name to some could bring shop enquiries. Blake currently in theatre at Chichester.
SUTHERLAND BROTHERS & QUIVER Ice On The Fire CBS 5563 (CBS)	AUGUST 26	Arms Of Mary (5, 1976); Secrets (35, 1976).	None	No special activity reported. British tour continuing until October 21.	Bruce Welch production with ex-Procul Harum man, Mick Graham on guitar. Although no classic, this cut is their best for some time and must be in with chart chance. B-side is Where Lies Your Soul and comes like Ice On The Fire from album Down To Earth (CBS 82256).
GENERATION X Your Generation Chrysalis CHS 2165 (Phonodisc)	SEPT 2	None	None	Catchy coloured record bag. Copious band info in special folder for media. Media people given double A-side. Massive music paper coverage in recent months.	Bevy of companies chased for Generation X signature. Your Generation seems 1977 version of The Who's 1965 hit with less evident anger but nevertheless musical aggression. Disc produced by Phil Wainman, once of early Sweet (BIR and others) success and whose work admired by Generation X frontman, Tony James. Hence fine drum sound. Rhythmic, catchy, and a big hit, given radio support. New Wave shops have a scorcher.
BLUE Bring Back The Love Rocket ROKN 531 (EMI)	SEPT 3	Gonna Capture Your Heart (18, 1977).	None	Extensive radio station tour. John Peel's Radio One Show. Support band to Small Faces (Sept. 13-23) and Leo Sayer (Sept. 29-Oct. 25). Coloured record bag. Front pic of four members.	Confusing sleeve needs clearer identification of A & B sides. Quick Rocket follow-up (in-view of tours) to comparative failure of last 45. Cut from Another Night Time Flight (ROLL 7). Fortunately perhaps, much stronger cut, although production none too strong. Popular number on recent US tour.

Wilmette

Evanston

Chicago

East
Chicago

Michi
Ci



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Produced by James William Guercio



Records
& Tapes

ALBUM REVIEWS

POPULAR

FABULOUS POODLES

Pye NSPL 18550. Producer John Entwistle. A much sought-after club band now on record, it is still by nature a cabaret act of the highest quality, offering r&r, sophisticated punk and straight pop — all with equally high skill as musicians and, now and then, humourists. The humour is sharp, and rather black, and while all the songs have potential in their own right, some are intelligent parodies of current and past pop styles. Entwistle helps out on bass, and has given this classy debut album the production it deserves. Best Cuts — Bike Blood, Rum Baba Boogie, Roll Your Own; strong chance of a break if any of the tracks get a wide hearing.

RACING CARS

Weekend Rendezvous. Chrysalis CHR 1149. Producers: Artists. Second LP from band which last year created one of the biggest buzzes of appreciation for any newcomers, and has established itself with tireless and consistently polished gigging. Individually and collectively the band has matured adding just the right amount of gilt to the gingerbread. Morty's songs here as good as the batch on Downtown Tonight. Best Cuts — Down By The River, Clever Girl.

JOAN ARMATRADING

Show Some Emotion. A&M AMLH 68433. Producer: Glyn Johns. Ms. Armatrading's third LP for A&M and the all-important follow-up to her highly successful silver album earlier this year. If that one was a soul-charged and sultry piece of vinyl, Show Some Emotion comes on in a slightly lower key, but is possible even more of a keeper, in the emotional stakes. Excellently backed by Jerry Donahue on guitars and several of the country's top session men like Rabbit and Georgie Fame on keyboards and Henry Spinetti on drums, she uses her whole vocal range with a great deal more subtlety than on previous albums — from the pleading, simple Woncha Come On Home to the heavier Kissin'. The record is a certainty for the chart, knowing how heavily A&M will promote it and more than consolidates the reputation as a world class songwriter she picked up on Joan Armatrading.

UTOPIA

Oops! Wrong Planet. Bearsville KS5517. Producer: Todd Rundgren. Once again the price of techno-flash production steps into the battle with a well-crafted work out full of youthful tag-lines and strong instrumental leads. The Utopia band now seems to be as permanent as things ever are in the Rundgren camp, pointed up by the fact that all three band members have a hand in the songwriting — by and large

appealing to the world's youth to stop letting itself be brainwashed by the tv and other media into conformity. It opens up uneventfully but as side one progresses through Back On The Street, and the Marriage Of Heaven and Hell it kicks into gear, Rundgren's own Rape Of The Young being just about the strong sales following the band's recent tour here, Oops! Wrong Planet ought to make the lower reaches of the chart.

ELVIS PRESLEY

Loving You. RCA PL 42358. RCA unknowingly timed the release of the Presley movie soundtracks to co-incide with huge demand for product caused by the singer's premature death. Loving You is probably the best, musically, of the King's movies including titles such as Man Woman Blues, Teddy Bear, and Lonesome Cowboy. Bonuses come in the form of Don't Leave Me Now, Blueberry Hill and True Love (not from the film) and naturally the title track is here. The movie, of course, was the one whose story could well have been Elvis' own. Availability permitting, stock permanently.

CAMEL

Rain Dances. Decca TXS 124. Producer: Camel/Rheit Davis. Camel has been off the scene since the band's hit LP Moonmadness almost two years ago, but the album has accumulated silver status as did its predecessor, Snow Goose. There is a new member now — former Caravan bassist/singer Richard Sinclair, whose percussive, trebly bass is particularly evident here in successful contrast to the mood passages. The band will tour this month and is obviously set on renewing its earlier happy association with the charts. Tight rock is mixed with elastic synthesiser melodies and slow orchestral passages full of atmosphere, all backed by keyboards and wind, with a think-rock feel. Camel is certainly not forgotten and should mean good news for Decca.

THIN LIZZY

Bad Reputation Vertigo 9102 016. Producers: Thin Lizzy — Tony Visconti. Thin Lizzy is on a popularity crest which this album will build to a higher peak. Heavy metal may well have become rather unfashionable in face of the new wave, but Phil Lynott and friends pack as much power and aggression as their competitors, and tracks like Bad Reputation, Opium Trail and Killer Without A Cause, with their bonecrushing riffs have an underlying menace. But Lynott himself, when writing solo, as on Soldier Of Fortune, Southbound or Downtown Sundown displays a different aspect of Lizzy's stance, in which the frenzy gives way to an altogether more subtle, thoughtful, substantial and arguable more satisfying style, wherein may lie future directions.

LONESTAR

Firing On all Six. CBS 82213. Producer: Gary Lyons. Trying to find a new rock band that has vitality and originality but is not classed as punk must be a hard task for an a&r man. CBS has come close to this ideal with Lone Star but despite the energy and care that has gone into this, their second LP, heavy rock with clever riffs and cross rhythms here and there can't help but sound dated. Visually the band is exciting on stage and performances have earned it many fans. The music is certainly riveting at times, neatly produced and deserving of a wide audience. A good future for Lone Star would involve a story like that of Thin Lizzy — years of dues-paying and eventually a well-earned smash hit,

pushing them into the star category. However, wheels turn much faster these days and CBS is giving Lone Star a big enough backing to ensure immediate interest. Whether it will be consistent is another story.

MOTORHEAD

Motorhead. Chiswick WIK 2. Producer: Speedy Keen. Lemmy has finally managed to get an album full of songs on the market via the good offices of Chiswick records. True to form the ex-Hawkwind bass-player's material is relentlessly heavy and cruelly fast produced in a rumbling, hand-driving fashion that conjures visions of 40-ton juggernauts smashing their way through picturesque country villages on the A5. Lemmy and Motorhead have a fanatical following around the clubs, after touring almost non-stop in the last year, none of whom will want to be without favourites like White Line Fever and the Motorhead title track.

RALPH McTELL

Ralph, Albert and Sydney. Warner Brothers K 56399. Producers: Peter Swettenham and Bruce May. Clever title for an album, the Albert and Sydney in this being the Royal Albert Hall in London and the Sydney Opera House, where these recordings were made during 1976. Although a live album, it is essentially a collection of McTell's best-known music, including the inevitable Streets Of London, Grande Affaire, When I Was A Cowboy and instrumental, Waltzing Matilda. Warners' promotion campaign for this should help sales considerably, and McTell is frequently touring the country, playing live dates.

RALPH McTELL

Streets Of London. Pickwick SHM 926. Not the hit version of Streets, but McTell's original recording of it — for Transatlantic Records — and which some critics feel is still the superior version. A good budget album which also includes Girl On A Bicycle, Kew Gardens, and The Mermaid And The Seagull.

LINDISFARNE

Lady Eleanor. Pickwick SHM 919. Recordings licensed from Charisma, and a sure-fire budget seller. The Georgie group resurrect Lady Eleanor and Fog On The Tyne, and add When The War Is Over, Winter Song and We Can Swing Together. A big seller which will appeal to devotees of the still much-loved band.

BARCLAY JAMES HARVEST

Gone To Earth. Polydor 2442 148. Producer: Barclay James Harvest/Dave Rohl. Following on the success of Octoberon, this enduring band has produced another impeccable set of tension-building, gently rocking numbers which require more than one listening for full appreciation. The band's music creeps up on you — it may not get an audience bopping, but it will send them away warmed, appreciative, and digging into their pockets. The band has been round long enough to have built up a solid core of fans — the folksy feel to the songs means that fans will be a little older — and despite one semi-religious title (Hymns) the mood of the album is dreamy, romantic, and occasionally tranquillising, but with some surprises. The band is touring from in September, so expect response as the promotion for the tour warms up.

SOUNDTRACK

The Deep. Casablanca NBLP 7060. Producer: John Barry. Soundtracks have come back into vogue lately, and as this one features the Donna Summer smash Down Deep Inside, it is worth stocking in pop/disco as well as the obvious rack. It also features Disco Calypso, another potential hit. John Barry has a long history of writing

excellent music and this is no exception. Side 1 is a variation from the norm, as it is a ballet based on the movie music. A good sales formula, then — a hit single, a mixture of disco pop and Jarre-style send-classical passages plus good tunes. Well worth plunging into the coffers for. Customers should swim in in shoals.

JIGSAW

Pieces Of Magic. Splash CPLS 1003. Production: C. Scott/D. Dyer. Jigsaw is one of the few working groups that has managed to break out of the cabaret circuit into the charts. Sky High, the theme from A Man From Hong Kong, hit the charts over a year ago but the band was committed to heavy touring and did not have another hit until the current If I Have To Go Away (featured on this set). The band's speciality is harmonised quality pop and rock ballads, a style exploited successfully by Brotherhood of Man *et al.* Many of the songs are penned by group members and all have simple, saleable structure that indicates that Jigsaw will be around for a long time — and not only in the UK.

JACK JONES

With One More Look At You. RCA PL 12361. Producer: Rick Jarrard. After the disappointing results from his tv-promoted "hits" compilation this may cause a certain trade wariness. But it could well be that even if the tv-LP didn't hit the high numbers, it may have unearthed new Jones' admirers who will want this collection, which places the emphasis on sophisticated ballads like With One More Look, Goodbye Old Buddies and Belonging to the interpretation of which there is no one finer on the contemporary scene.

CITY BOY

Young Men Gone West Vertigo 6360 151. Producer: Robert John Lange. City Boy is an act which Phonogram is backing with much enthusiasm and promotion — and rightly so, for there is an abundance of skill incorporated in the band. But the target audience is probably one which relies for its musical pleasures more on mental stimulation than on simple gut reaction, which won't make the task of breaking the band any easier. They change the mood from song to song, from the tearaway piece of schoolboy crush Dear Jean, through the amusing Honeymooners to the almost catchy She's Got Style, with arresting use of vocal harmonies and thoughtful arrangements. It's all there for future success — which will be the speedier for a hit single.

NILSSON

Nilsson Sings Newman. RCA PL42304. Quite why RCA should chose to reissue this seven-year old album (and at full-price, too) almost simultaneously with the singer's latest LP is baffling. Even more so since it shows just how his current vocal style has deteriorated. This is the Youthful Nilsson, light and delicate of touch, giving his own beguiling personal treatments to a clutch of Randy Newman songs, with the composer at the piano. Love Song, I'll Be Home, Living Without You and So Long Dad and Dayton Ohio are all Newman classics, by turn tender, nostalgic or wryly observant, and are well suited to Nilsson's style of the period. It is a worthwhile reissue (timing apart) and if RCA is in the mood for early Nilsson, the Pandemonium Shadow Show, Harry and Aerial Ballet LPs might well be restored to the catalogue.

BURNING SPEAR

Dry And Heavy. Mango MLPS 9431. Producer: Winston Rodney. The album lives up to its name on all but a few cuts. Committed vocals from studio desk artist Winston Rodney who also writes the songs, only let up at the end of side one on

I. W.I.N. which lopes along with sunny laziness and Throw Down Your Arms. With the emergence of reggae as the disco partner of the new wave, there is plenty of interest in this type of music just now, and Island Records has always had something of a monopoly in the Jamaican music circles, so sales on a cult level might be forthcoming.

RICK DERRINGER

Derringer Live. Blue Sky SKY 82130. Producer: uncredited. Baby-faced Derringer is best known for his work in the bubblegum field in the mid-sixties with McCoys and later finding fame as Edgar Winter's guitarist on the classic Rock 'n' Roll Hootchie Koo. Now fronting his own four-piece, he storms through this live offering with great verve but little delicacy, basically playing straightforward mainstream heavy rock and appearing to aim at the Frampton market. He really is a good player and his band of Kenny Aaronson on bass, Danny Johnson on back-up guitars and Vinny Appice never lets him down, but without a visit or considerable promotional push the album is unlikely to sell outside of a few committed fans.

THE NICE

The Nice. Pickwick SHM 917. First budget album featuring the Nice's product, and this LP includes two particular gems, The Thoughts Of Emerlist Davjack and America, which alone will guarantee strong sales. Other tracks include Flower King Of Flies, Bonnie K., and The Cry Of Eugene.

GRAHAM BONNET

Graham Bonnet. Ringo Super 2320. Producer: Pip Williams. Graham (Only One Woman) Bonnet is a young man Ringo O is hoping will do great things for the label. He has an extraordinary voice, in range if not in quality and is a professional singer who knows how to get the best out of a song. With an experienced producer he has put together an album of old greats and new titles which makes for arresting listening. Numerous people have covered Dylan's Baby Blue and King's Will You Still Love Me Tomorrow, but no-one with quite so much enthusiasm as Bonnet. His determination is evident from the opening notes; the point is, is the result satisfying? Bonnet is a singer's singer; his vocal elasticity is admirable, but lends distance. He now needs some down-to-earth numbers with lots of guts and warmth, plus a hit single which Danny does not look like being yet. Stock with care.

VAN MORRISON

This Is Where I Came In. Bang 6467 625. Producer: Bert Burns. A collection made circa 1967 when Morrison arrived in America following his split from Them. He's refined and perfected his style since then, but its notable how little he has strayed really from the basic black and blues style of music over the years — the gritty, intense T.B. Sheets, nearly 10 gripping minutes long, is as authoritative as anything he's ever recorded. The album also includes an early version of Madam George and his major hit Brown Eyed Girl, also sounding little dated. Morrison is undoubtedly a cult figure, but it is debatable that his following will show much interest in this retrospective collection, interesting though it is.

GARY SHEARSTON

I Get A Kick Out Of You. Pickwick SHM 918. Shearston was a one-hit wonder, and it is hard to accept that this album can be any kind of substantial seller. It includes the hit of course, and his follow-up single Without A Song, and Dirty Old Town, but the rest of the material is rather obscure. An album perhaps for people with long memories.

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STAR POTENTIAL

*** Pop 50, ** Disco 40, * Possibles

ROSE ROYCE Do Your Dance, Pts 1/2 (Whitfield K 17006) Car Wash Pt. 2 ***

GIORGIO: From Here To Eternity/Too Hot To Handle (Oasis 1, via GTO) stereo synthetics ***

MARVIN HAMLISCH Bond '77 — The James Bond Theme (UA UP 36301) disco update ***

THE MOTORS Dancing The Night Away (Virgin VS 18612) rock 12-inch ***

STEVE MILLER BAND Jungle Love (Mercury 6078 812) rock ***

LENNY WILLIAMS Choosing You/Shoo Doo Fu Fu Ooh! (Choosing You LP, ABC ABCL 5232) soul fliers **

SMOKEY ROBINSON Theme From Big Time (Motown TMG 1085) edited from LP **

PIONEERS My Good Friend James (Mercury 6007 147) subtle swinger **

KALYAN Nice And Slow (MCA 317) Jesse Green instrumentally **

DOROTHY MOORE I Believe You (Epic EPC 5573) appealing smoocher *

MILLIE JACKSON If You're Not Back In Love By Monday (Spring 2066 843) sultry smoocher *

POSTER BROTHERS Make Believin' (Rocket ROKN 530) attractive *

SOUNDTRACK (BECKETT) Disco Calypso (The Deep LP, Casablanca CAL 2018) happy rhythms *

DOOLEY SILVERSPoon Closer To Loving You (Seville SEV 1025/12) fast soul 12-inch *

HERB REED & SWEET RIVER What's Your Name, What's Your Number (PVK 007, via President) semi-slow 12-inch *

Chart commentary

by JAMES HAMILTON

THIS DISCO Top 40, which is as accurate as its source material allows, needs to be interpreted with a little insight. Although compiled from djs' charts (which are meant to show the relative popularity of records with dancers) the result also obviously reflects the contributing djs' own enthusiasms. Of the 70-plus contributors — who represent proportionately the whole disco spectrum from funky clubs to m.o.r. pop mobiles — a few djs are likely to be on record company mailing lists for free promotional singles, are capable of charting an advance single which then needs a couple of weeks to reach a truer level of all-round acceptance (and availability). However, the early chart position can be distorted in both directions. Claudja Barry's *Sweet Dynamite* (Mercury 6198 168) is a case in point; promoted well in advance with a specially printed dj label, it was exaggeratedly pushed up to number 16 last week by its enthusiastic recipients, only to plummet this week (when it's finally available) to exactly nowhere! Now that it's out, though, the initial buzz is likely to encourage other djs to try it, and it is almost certain to chart again. A similarly caused fate almost befell the *Ohio Players* (No. 4), who were saved by a shorter gap between advance action and general back-up. Djs who play imports can also be notorious for dropping a record once it's issued here. These eager, keen to experiment djs are however the ones who mould the shape of this Top 40, as most strictly pop-playing contributors usually wait until a record has hit the Top 50 pop chart — making that pop record's disco debut look laughably late.

To keep this disco chart fresh and forward looking, all records are excluded which have already appeared in the pop Top Thirty. Just as in the radio-based *Airplay Action* section of *Music Week*, not every record listed will cross over to be a big pop hit, but the success rate should be good. Certainly, this week's two chart-toppers — had they not leapt straight into the MW Top 30 — would by a vast margin have been *The Emotions* and *La Belle Epoque*, and *Idris Muhammad* (No 3) last week justified his highest new entry disco placing by being a pop Star Breaker. Unfortunately the disco chart has to be compiled before the current week's new pop Top 50 is known, so that the previous week's is used for all comparisons.

Further chart comments: ... *Presley* product may prevent RCA from pressing enough of *Celi Bee* (NO. 5), *Meco* (6), *Olympic Runners* (8) and *Baccara* (10) to fulfil their obvious potential.

Breakers

Other disco breakouts include:— immense import demand for *Roy Ayers Ubiquity Running Away* (US Polydor 4415) and *Benny Golson The New Killer Joe* (US Columbia PC 34678, LP) in London/Essex/South East funky venues; older imports *Le Pamplemousse Get Your Boom Boom* (US Avi AVID 12-136, 12-inch) and *Love & Kisses I've Found Love* (US Casablanca NBLP 7063, LP) suddenly spread from funky/gay venues to more general audiences; *David Ruffin I Can't Stop The Rain* (Motown TMG 1078) has topical support!;

DISCO TOP 40

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

- 1 (11) ANOTHER STAR, Stevie Wonder, (Motown TMG 1083)
- 2 (2) LET'S CLEAN UP THE GHETTO, Philadelphia Int. All Stars (Philadelphia PIR 5451)
- 3 (18) TURN THIS MUTHA OUT Idris Muhammad (Kudu KUDU 945)
- 4 (10) O-H-I-O, Ohio Players (Mercury 6167 549)
- 5 (25) ONE LOVE, Celi Bee & The Buzzy Bunch (TK XC 9145, 12-inch)
- 6 (37) STAR WARS THEME, Meco (RCA XB 1028)
- 7 (24) CARRY ON, TURN ME ON, Space (Pye NSPL 28232 LP)
- 8 (7) KEEP IT UP, Olympic Runners (RCA PC 5048, 12-inch)
- 9 (38) BEE STING, Camouflage (State STA 58, 12-inch)
- 10 (22) YES SIR, I CAN BOOGIE, Baccara (RCA PB 5526)
- 11 (4) QUIET VILLAGE, Ritchie Family (Polydor 2058 912)
- 12 (—) WAITING IN VAIN, Bob Marley & The Wailers (Island WIP 6402)
- 13 (9) PIPELINE, Bruce Johnston (CBS 5514)
- 14 (12) I GOT TO SING, J.A.L.N. Band (Magnet MAG 97, 12-inch)
- 15 (6) THE WARRIOR, Osibisa (Bronze 41)
- 16 (8) SOUL COAXING, Biddu Orchestra (Epic EPC 5416, 12-inch)
- 17 (—) BLACK BETTY, Ram Jam (Epic 5492)
- 18 (40) THUNDER IN MY HEART, Leo Sayer (Chrysalis CHS 2163)
- 19 (5) I REMEMBER YESTERDAY/LOVE'S UNKIND, Donna Summer (GTO GTLP 025, LP)
- 20 (23) FREE SPIRIT, Dennis Coffey (Atlantic K 50371, LP)
- 21 (26) BITE YOUR GRANNY, Morning Noon & Night (UA UP 36292)
- 22 (30) POST MORTEM, Cameo (Casablanca CAN 106)
- 23 (19) VITAMIN U, Smokey Robinson (Motown TMG 1063)
- 24 (15) DEVIL'S GUN, CJ & Co (Atlantic K 10956)
- 25 (13) DISCOMANIA, Lovers (Epic EPC 5212)
- 26 (—) BRICK HOUSE, Commodores (Motown STML 12057, LP)
- 27 (20) I GOT IT, New York Port Authority (Invictus INV 5312)
- 28 (—) BELFAST/LOVE FOR SALE, Boney M (Atlantic K 50385, LP)
- 29 (—) DO YOUR DANCE/IT MAKES YOU FEEL LIKE DANCIN', Rose Royce (Whitfield K 56394, LP)
- 30 (17) IT AIN'T REGGAE, Instant Funk (PIR 5500)
- 31 (32) STARDANCE, John Forde (EMI 2656)
- 32 (—) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 33 (34) I WANNA BUMP (WITH THE BIG FAT WOMAN), Bobby Marchan (Mercury 6167 522)
- 34 (33) HONKY TONK, James Brown Soul Train (Polydor 2066 836)
- 35 (—) GO AWAY LITTLE BOY, Marlena Shaw (CBS 5550)
- 36 (—) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK XB 2183)
- 37 (—) GOING BACK TO MY ROOTS, Lamont Dozier (Warner Bros K 16942)
- 38 (—) GIVE ME SOME SKIN, James Brown (US Polydor 14409, import)
- 39 (—) JAM JAM JAM, People's choice (Philadelphia PIR 81370, LP)
- 40 (—) THE MAGIC IS YOU, John Davis & The Monster Orchestra (Polydor 2058 923)

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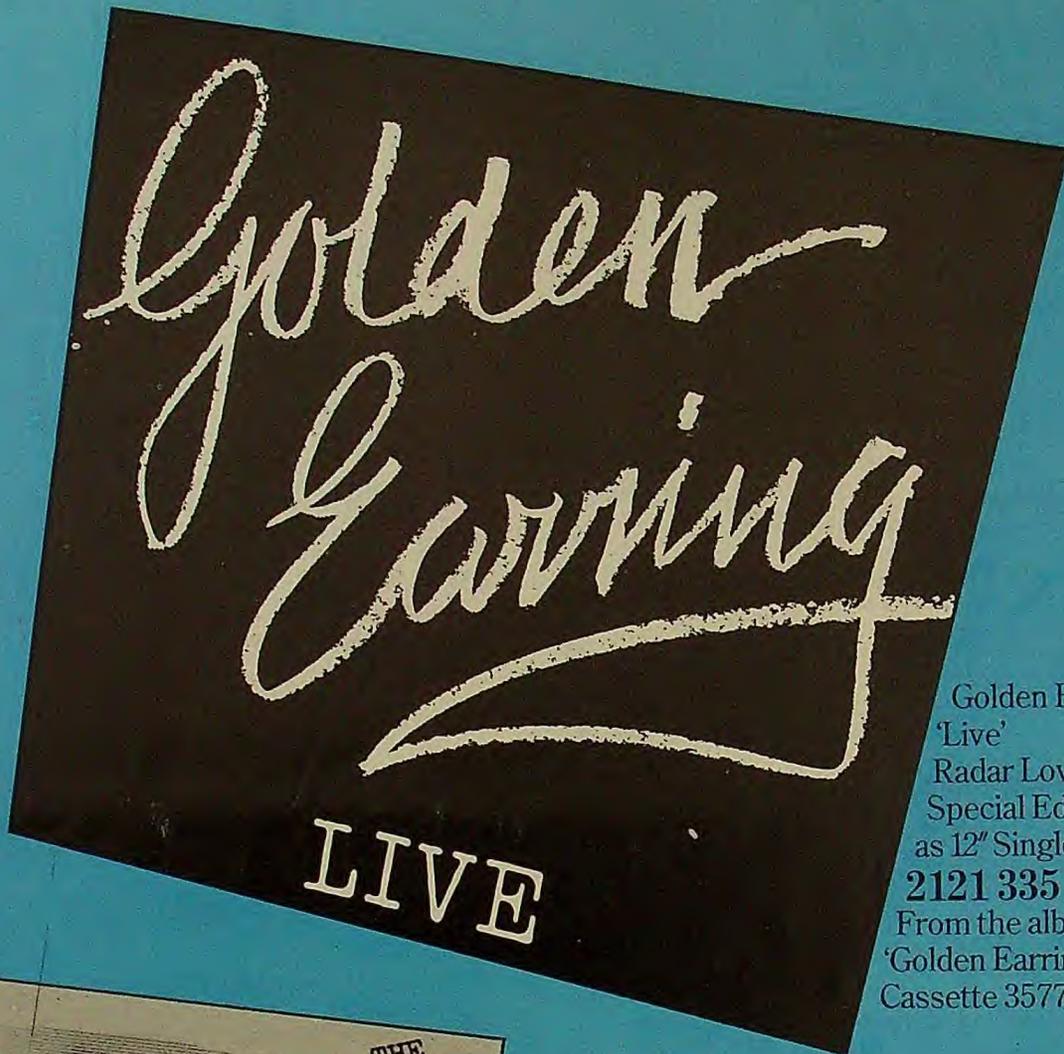
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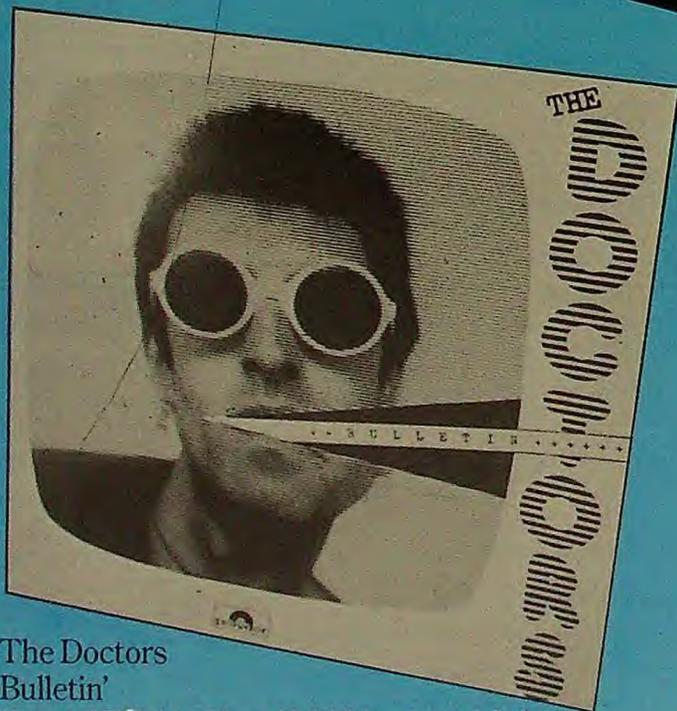
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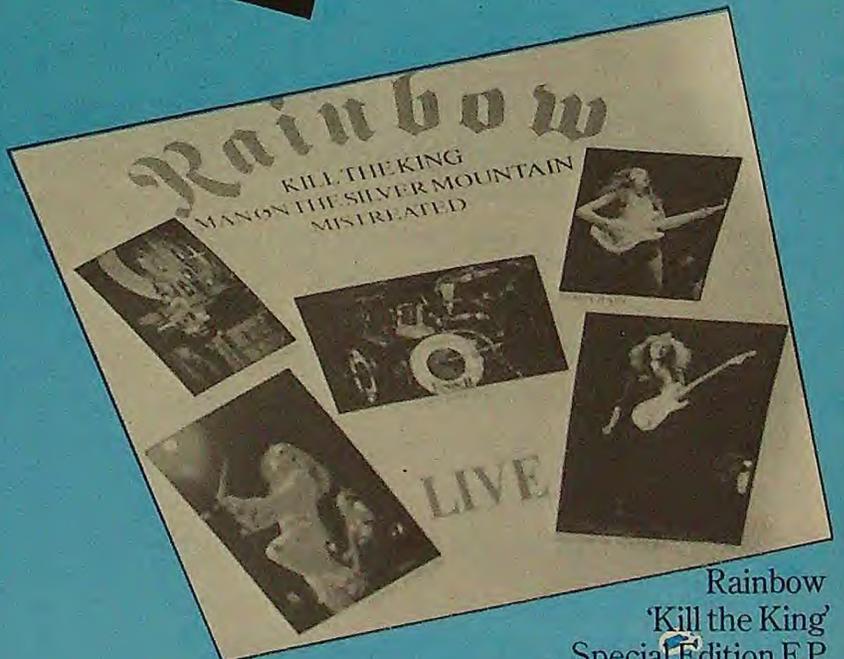
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CHART FOR PERIOD AUGUST 27- SEPT. 2nd

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1			20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
2	3	5	◻ OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
3	1	3	◆ ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade ADEP 12 (D)
4	4	4	MOODY BLUE Elvis Presley (Elvis Presley/Felton Jarvis)	RCA PL 12428 (R)
5	2	14	● 20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
6	5	24	● A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
7	6	30	◻ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (W)
8	10	20	◻ STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)
9	18	42	◆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
10	11	13	● I REMEMBER YESTERDAY Donna Summer (Giorgio Moroder)	GTO GTLP 025 (C)
11	9	7	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
12	7	3	WELCOME TO MY WORLD Elvis Presley	RCA PL 12274 (R)
13	8	14	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
14	16	15	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
15	13	38	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53061 (W)
16	20	2	ELVIS PRESLEY SUN COLLECTION Elvis Presley	Starcall HY 1001 (R)
17	17	5	FLOATERS Floaters (J. Mitchell/M. Willis)	ABC ABCL 5229 (C)
18 = 19		7	MY AIM IS TRUE Elvis Costello (Nick Lowe)	Stiff SEEZ 3 (E)
18 = 23		10	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030 (F)
20			RAIN DANCES Camel (Camel/Rhett Davies)	Decca TXS 124 (S)
21	15	7	NEW WAVE Various	Vertigo 6300 902 (F)
22			MAGIC FLY Space (Jean Philippe Illesco)	Pye NSPL 28232 (A)
23	14	3	G.I. BLUES Elvis Presley	RCA SF 5078 (R)
24	12	3	ELVIS IN DEMAND Elvis Presley	RCA PL 42003 (R)
25			LIVING IN THE FAULT LINE Doobie Brothers	Warner Brothers K 56383 (W)
26	40	2	THIS IS NIECY Deniece Williams (M. White/ C. Stetney)	CBS 81869 (C)
27			PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
28	25	41	◆ THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
29	42	32	◆ 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)
30	31	39	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	37	2	BLUE HAWAII Elvis Presley	RCA SF 8145 (R)
32	35	34	● ENDLESS FLIGHT Leo Sayer (Richard Parry)	Chrysalis CHR 1125 (F)
33	46	19	● GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)
34	22	26	● LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)
35	24	7	LOVE FOR SALE Boney M (Frank Farlan)	Atlantic K 50386 (W)
36			FIRING ON ALL SIX Lone Star	CBS 82213 (C)
37	26	2	ELVIS LIVE AT MADISON SQUARE GARDEN Elvis Presley	RCA SF 8296 (R)
38	55	10	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (E)
39	33	16	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
40	41	35	◆ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
41	29	15	● THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
42	32	19	● DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)
43	34	78	◆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
44	39	3	TWO DAYS AWAY Elkie Brooks (Leiber/Stoller)	A&M AMLH 68409 (C)
45	48	6	I ROBOT Alan Parsons (Alan Parsons)	Arista SPARTY 1012 (F)
46	27	2	ELVIS GOLDEN RECORDS VOL. 2 Elvis Presley	RCA SF 8151 (R)
47	43	29	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
48	28	15	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)
49			GREATEST HITS VOL. 1 Don Williams	ABC ABCL 5147 (C)
50	49	2	ELVIS GOLDEN RECORDS VOL. 3 Elvis Presley	RCA SF 7630 (R)
51	44	9	STREISAND SUPERMAN Barbra Streisand (Gerry Klein)	CBS 86030 (C)
52 = 56		11	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
52 =			BOOMTOWN RATS Boomtown Rats	Ensign ENVY 1 (F)
54	36	8	ON STAGE Rainbow (Martin Birch)	Polydor 2657 016 (F)
55	21	2	ELVIS GOLDEN RECORDS VOL. 1 Elvis Presley	RCA SF 8129 (R)
56 = 57		17	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)
56 =		1	◆ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
58		1	● VISION Don Williams (Don Williams)	ABC ABCL 5200 (C)
59	30	2	HITS OF THE 70'S Elvis Presley	RCA LPLI 7527 (R)
60	53	14	◆ TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Hayworth)	Virgin V 2001 (V)

ABBA	9, 43	EMERSON LAKE & PALMER	48	NEW WAVE	21	SOUL, David	27
BENSON, George	56 =	FLEETWOOD MAC	7	OLDFIELD, Mike	60	SPACE	22
BONEY M	35	FLOATERS	17	PARSONS, Alan	45	STAR IS BORN	6
BOOMTOWN RATS	52 =	FRANCIS, Connie	5	PINK FLOYD	40, 47, 52 =	STEWART, Rod	18 =
BROOKS, Elkie	44	HOT CHOCOLATE	38	PRESLEY, Elvis	3, 4, 12, 16, 23, 24	STRANGLERS	8
CAMEL	20	JAM	39	RAINBOW	31, 37, 46, 50, 55, 59	STREISAND, Barbra	51
COSTELLO, Elvis	18 =	JARRE, Jean Michel	2	ROSS, Diana & The Supremes	1	SUMMER, Donna	10
DIAMOND, Neil	34	LONE STAR	36	SAYER, Leo	32	10cc	42
DOOBIE BROTHERS	25	MARLEY, Bob & The Wailers	14	SHADOWS	29	WILLIAMS, Deniece	26
EAGLES	15, 28	MATHIS, Johnny	13	SMOKIE	33	WILLIAMS, Don	49, 58
ELECTRIC LIGHT ORCHESTRA	30	MUPPETS	41			WONDER, Stevie	56 =
						YES	11

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ON THE WAY UP



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= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, SEPTEMBER 17

DISTRIBUTORS CODE
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This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	6	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
2	2	6	MAGIC FLY	Space	Pye 7N 25746	Heath Levy	J. Philippe Iliesco
3	8	4	SILVER LADY	David Soul	Private Stock PVT 115	Macaulay/DJM	Tony Macaulay
4	4	4	OXYGENE	Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre
5	5	5	DOWN DEEP INSIDE	Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry
6	3	9	FLOAT ON	Floater's	AB 4187	Anchor	Woody Wilson/Fee Records
7	10	7	NOBODY DOES IT BETTER	Carly Simon	Elektra K 12261	United Artists	Richard Perry
8	7	9	NIGHTS ON BROADWAY	Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro
9	6	11	ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller
10	16	4	TELEPHONE MAN	Meri Wilson	Pye 7N 25747	Campbell Connelly	B. Castleman/J. Rutledge
11	9	8	THAT'S WHAT FRIENDS ARE FOR	Deniece Williams	CBS 5432	VIP New Bag M. White/C. Stepney/Kalimba	
12	15	7	TULANE	Steve Gibbons Band	Polydor 2058 889	Carlin	Kenny Laguna/Gold Hawk
13	17	4	LOOKING AFTER NUMBER ONE	Boom Town Rats	Ensign ENY 4	Sewer Fair Hits	John Lange
14	27	2	BEST OF MY LOVE	Emotions	CBS 5555	Carlin	Maurice White
15	14	6	DANCIN' IN THE MOONLIGHT	Thin Lizzy	Vertigo 6059 177	Pippin The Friendly Ranger	Tony Visconti
16	12	9	YOU GOT WHAT IT TAKES	Showaddywaddy	Arista 126	Leeds	Mike Hurst
17	13	11	THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid
18	21	5	SUNSHINE AFTER THE RAIN	Elkie Brooks	A&M AMS 7306	United Artists	Leiber/Stoller
19	22	6	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys	GTO GT 95	Black Sheep/Heath Levy	Ben Findon
20	11	6	DO ANYTHING YOU WANNA DO	Rods	Island WIP 6401	Island/Rock Music	Ed Hollis
21	23	6	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren
22	25	6	DREAMER	Jacksons	Epic EPC 5458	Carlin	Gamble/Huff
23	20	7	SPANISH STROLL	Mink DeVille	Capitol CLX 103	EMI	Jack Nitzsche
24	37	2	BLACK BETTY	Ram Jam	Epic EPC 5492	Kensington	Kasnetz/Katz
25	19	4	GARY GILMOUR'S EYES	The Adverts	Anchor ANC 1043	Anchor	Adverts/L. Wallis
26	42	2	FROM NEW YORK TO LA	Patsy Gallant	EMI 2620	DJM	P. Gallant/I. Robertson
27	30	2	BLACK IS BLACK	La Belle Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
28	39	2	THUNDER IN MY HEART	Leo Sayer	Chrysalis CHS 2163	Long Manor/Chrysalis/Rondor	Richard Perry
29	31	2	ANOTHER STAR	Stevie Wonder	Motown TMG 1083	Jobete	Stevie Wonder
30	29	4	GIMME DAT BANANA	Black Gorilla	Response SR 502	Response	Holm/Pietsch/Stein/Dietrich
31	NEW ENTRY		WONDROUS STORIES	Yes	Atlantic K 10999	Topiographic/Warner Bros.	Yes
32	44	2	WAITING IN VAIN	Bob Marley & The Wailers	Island WIP 6402	Rondor	Bob Marley & The Wailers
33	26	11	I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte
34	24	13	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian
35	18	13	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle
36	28	8	SOMETHING BETTER CHANGE/STRAIGHTEN OUT	Stranglers	United Artists UP 36277	April/Albion	Martin Rushent
37	35	5	DOWN THE HALL	Four Seasons	Warner Brothers K 16982	ATV Music	Bob Gaudio
38	NEW ENTRY		YOUR GENERATION	Generation X	Chrysalis CHS 2165	Copyright Control	Phil Wainman
39	34	6	LET'S CLEAN UP THE GHETTO	Philadelphia Int. All Stars	Philadelphia PIR 5451	Carlin	Gamble/Huff
40	33	4	PIPELINE	Bruce Johnston	CBS 5514	Peter Maurice	Gary Usher
41	NEW ENTRY		DAYTIME FRIENDS	Kenny Rogers	United Artists UP 36269	Heath Levy	Larry Butler
42	43	3	RETURN TO SENDER	Elvis Presley	RCA PB 2706	Carlin	
43	NEW ENTRY		I NEED YOU	Joe Dolan	Pye 7N 45702	Red Bus	Peter Yellowstone
44	40	4	I GOT TO SING J.A.L.N.	Band	Magnet MAG 97	Pathway/MCPS	Finesilver/Whitehouse
45	NEW ENTRY		COULD HEAVEN EVER BE LIKE THIS	Idris Muhammad	Kudu 935	Heathside	
46	NEW ENTRY		KILL THE KING	Rainbow	Polydor 2066 845	Owl	Martin Birch
47	NEW ENTRY		COOL OUT TONIGHT	David Essex	CBS 5495	April/Rock On	David Essex
48	NEW ENTRY		I REMEMBER ELVIS PRESLEY	Danny Mirror	Sonet STONE 2121	Olofson/Louvingy Marquee	E. Ouwens
49	NEW ENTRY		SEARCH AND DESTROY	Dictators	Asylum K 13091	MCPS	M. Krugman/S. Pearlman
50	NEW ENTRY		YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Rolf Soja	Rolf Soja

STAR BREAKERS
 LOVE HURTS ETC., Nazareth, Mountain NAZ 1
 BEE STING, Camouflage, State STAT 58
 SHE'S A WINDUP, Dr Feelgood, United Artists UP 36304
 SUMMER OF LOVE, London, MCA 319
 GREATEST LOVE OF ALL, George Benson, Arista 133
 ARE YOU LONESOME TONIGHT, Elvis Presley, RCA 2899
 COUNTRY BOY, Don Williams, ABC 4193
 HOME IS WHERE THE HEART IS, Gladys Knight & The Pips, Buddah BDS 460
 KEEP IT UP, Olympic Runners/George Chandler, RCA PC 5048
 GUITAR KING, Hank The Knife and The Jets, Sonet, SON 2064

DISTRIBUTORS A-Z
 Another Star 29E
 Angelo 9A
 Best Of My Love 14C
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 Could Heaven Ever Be Like This 45P
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 Daytime Friends 41E
 Do Anything You Wanna Do 20E
 Down Deep Inside 5A
 Down The Hall 37W
 Dreamer 22C
 Float On 6C
 From New York To LA 26E
 Gary Gilmour's Eyes 25C
 Gimme Dat Banana 30A
 I Feel Love 33C
 I Can't Get You Outa My Mind 21F
 I Got To Sing 44C
 I Need You 43A
 Kill The King 46F
 I Remember Elvis Presley 48A
 Let's Clean Up The Ghetto 39C
 Looking After Number One 13F
 Ma Baker 34W
 Magic Fly 2A
 Nights On Broadway 6W
 Nobody Does It Better 7W
 Oxygene 4F
 Pipeline 40C
 Return To Sender 42R
 Search And Destroy 49W
 Silver Day 3E
 Something Better Change 36E
 Spanish Stroll 23E
 Sunshine After The Rain 18C
 Telephone Man 10A
 That's What Friends Are For 11C
 The Crunch 17R
 Think I'm Gonna Fall In Love With You 19C
 Thunder In My Heart 28F
 Tulane 12F
 Waiting In Vain 32E
 Way Down 1R
 We're All Alone 35C
 Wondrous Stories 31W
 Yes Sir I Can Boogie 50R
 You Got What It Takes 16F
 Your Generation 38F

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TOP WRITERS
 1 L. Martine Jnr, 2 Ecama, 3 Tony Macaulay / Geoff Stephens, 4 Jean Michel Jarre, 5 John Barry / Donna Summer, 6 M. Willis / A. Ingram / S. Mitchell, 7 Carole Bayer Sager / Marvin Hamlisch, 8 Gibb Brothers, 9 Tony Hiller / Lee Sheridan / Martin Lee, 10 Meri Wilson, 11 D. Williams / C. MacDonald, 12 Chuck Berry, 13 Geldof, 14 Maurice White, 15 Phil Lynott, 16 Gordy / Davis, 17 Richard Hewson, 18 Ellie Greenwich, 19 Ben Findon / M. Myers, 20 G. Douglas / E. Hollis, 21 J. Verdi / C. Yarian, 22 Gamble / Huff, 23 Mink DeVille, 24 Leadbetter, 25 T. V. Smith, 26 Vignault / Williams, 27 Wadley / Hayes / Grainger, 28 Sayer / Snow, 29 Stevie Wonder, 30 Pietsch / Stein / Dietrich, 31 Anderson, 32 Bob Marley, 33 Summer / Bellotte / Moroder, 34 Farlan / Revam, 35 Boz Scaggs, 36 Stranglers, 37 Gaudio / Parker, 38 Billy Idol / Tony James, 39 Gamble / Huff / Gilbert, 40 Spickard/Carman, 41 B. Peters, 42 Blackwell / Scott, 43 Peter Yellowstone, 44 Finesilver, 45 David Matthews / Tony Sarafino, 46 Blackmore / Dio / Powell, 47 David Essex, 48 Ouwens / Bakker / Ouwens / Dunhills, 49 Williamson / Osterberg, 50 Rolf Soja / Frank Vostral.

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PERFORMANCE

Helen Shapiro

GOOD WINE supposedly matures with age, and after watching Helen Shapiro's new hour-long act at Cesar's Palace in Luton last week it is obvious that good talent does the same thing. At 30, just 16 years after her initial teenage successes, her vocal chords are in amazing shape. So are her looks. Anyone who turned up expecting Helen to offer an act built from a string-along of her old hits must have felt delightfully surprised.

Obviously she had to do the

obligatory medley of Walking Back To Happiness, You Don't Know, Tell Me What He Said and Don't Treat My Like A Child but when that was out of the way she turned in an impressive and professional performance.

She opened at full blast with Tavares' All For The Love Of Music and kept up the steam for her version of the Doobies' Listen To The Music, with tight instrumental and vocal back-up from her new four-piece band who manage to sound more like an eight-piecer.

Next came Bill Withers' Lean On Me where she had the chance to show her fine feeling for the blues. After the medley she launched into Mama's Little Girl, a hit for Dusty Springfield in America some years back. Not flagging for a second she belted into If It Feels Good before relaxing into a penetrating interpretation of Heaven Help Us All (the type of number which went down so well with jazz-loving patrons of Ronnie Scott's when she sang there).

It was brave of her to leave her current Arista Records single, Can't Break The Habit until so late in the act. The gamble paid off and the response from a near-capacity mid-week audience showed that in their minds the song is certainly a hit.

On Can't Break The Habit, particularly, ten out of ten must go to her band — Danny Schogger on keyboards, Simon Byrne behind the drums, Bob Cransham on guitar and Alan Curtis playing bass. It verges upon the impossible to recreate recording studio sounds on stage but this band came capably close to doing so.

She closed on Games People Play, extended at the demand of a hand-clapping crowd which just didn't want her to leave.

SAMANTHA DEFRITH

The Jam

THE 100 Club in Oxford Street was Jam-packed last Sunday for the second day running as the new wave threesome put on a display of controlled aggression that must send shivers up Pete Townshend's spine.

It was a sweltering, pogoing occasion for London's better-dressed punks (the Jam were always a notch or two classier than most of their rivals). Whatever shortcomings the Jam might have in their music, and these days there are not many, were more than made up for in sheer power and energy.

First on stage were the New Hearts, CBS' new four-piece. As in what now seems like the Dark Ages of Merseybeat, it is getting hard to tell the real punk thing from the imitators. The New Hearts have all the ingredients, including songs with acceptable titles like Eat Your Heart Out and Not Another Teenage Anthem and a lead singer with the requisite voice, leaps and lunges.

However, most of the top new bands emerging have something that marks them out. New Hearts may be just too much the archetypal new wave band to break big. Time will tell.

The Jam are the real thing. For three unassuming young men they make a great deal of noise. The songs themselves are not especially

memorable, although their hit singles In The City and All Around The World have attained anthem-like status among those with ears keen enough to make out the words. In fact one or two of the tracks from their forthcoming second Polydor album are decidedly thin. Even in the new wave, London Traffic is an unpromising theme for a song.

The thing that counts is the excitement generated by relentless drumming, crashing guitars and songs moving at breakneck speed. With a handful of others the Jam have brought back urgency into rock music. There are no long-winded introductions or drawn-out endings. Each number begins "This is a number called . . ." and it is usually impossible to decipher what it is called but that hardly matters as they lurch off again, flat out, into it. When it stops, it stops, and never more than three minutes after it began.

In just under an hour the Jam raced through most of their In The City album and half of their new one. This was a warm-up session before they tour later in the year, and warm it was. Long before the end guitarist Paul Weller and bassist Bruce Foxton were wiping down their guitars with towels. Weller broke several strings.

The Jam have matured, musically, very quickly. They play tightly, never wildly and their harmonies are as on-key as the early Stones or Beatles ever were. For a trio they generate a remarkably full sound.

At the end they took a very long time to return for two encores, perhaps out of sheer exhaustion. As they left the stage a lone punk invaded and was abruptly bounced by one beefy roadie; the new bands already have to use the tactics of the old. What it all proved is that if this is the kind of performance the new wave is building up to there had better not be too many people left on the beaches when it breaks with the big tours this autumn.

GODFREY RUST

Elvis Costello

THERE WERE five excellent bands on the bill at this year's Garden Party — popularly regarded as the cosiest of the annual open air events — but industry interest was focused on the fortunes of one man . . . Elvis Costello.

Crawler, kicking off the afternoon promptly played one of the sets that the group is beginning to be known for. It was tight, well-crafted, full of strong material and would have gone down better if the audience in the natural concert bowl had been settled in.

Brand X sparkled in front of the now full natural amphitheatre led by Phil Collins and warming the crowd into bursts of applause preparing the ground for Southside Johnny And The Asbury Jukes, the band that came here earlier this year on tour with Graham Parker and the Rumours and finally headlined its own concert at the Rainbow.

Southside is definitely back with the firm intent of capitalising on his earlier successes and with the brass section powering the riffs across the ornamental lake that separates the stage from the audience, the exuberant uptown soul and Spectorish work-outs had the park alight by the end of the hour.

There was an electric air of anticipation reserved for the big-gig debut of young Elvis Costello. He was a mystery to most people there, having played only a short season at the Nashville and a couple of club dates.

With his band, the Attractions, he cut a strange figure, weedy in physique and clad in an ill-fitting and shiny black suit. His penchant for short, snappy songs with vulnerable lyrics that make their

point without over-embellishment has much to commend it on record and has shot him into the chart with his debut album.

However, by the time his set had run its course, doubts had begun to assail everyone back stage. It dawned upon everyone that Costello was not communicating, and no amount of excuses about poor sound, or the wind wafting the words away can make up for that fact. He played selections from his Stiff album My Aim Is True, including minor hits Next To Zero and Red Shoes, which managed to make a modicum of impact, but the applause never climbed above the perfunctory level.

Possibly it has all come a little too soon for him. The crowd was out there to hear the Latin licks of Carlos Santana, whose tense and fizzing first number was greeted with loud yells.

A better route for the diminutive former computer programmer might have been to build a solid live following via the more normal sweat-box circuit that climaxes at the Roundhouse. Certainly the music he delivered on Saturday was meaty enough. His problem was inexperience with a big crowd that had come to see someone else.

1977 might have seen the musical world turned on its head, but it seems dues paying is still the only way to stay at the top in the long run.

JOHN HAYWARD

The Pirates

THE BAND that must qualify as the oldest of the new wave played a set at London's Hope and Anchor last Monday (5) to get back in the swing of things before their autumn tour.

The Pirates last played together nine years ago, after the death of the band's leader Johnny Kidd. From then till now there hasn't really been any call for hard-driving r&b bands: but of course the new crowd has changed all that. Now the Pirates, with the original line-up and a Warner Brothers recording contract, have found a new audience half a generation younger than the one they had before.

This was an enjoyable set, even if those at the back were lucky to catch a glimpse of vocalist Johnny Spence's left ear and the sound, as might be expected in an eight-foot high cellar, left something to be desired.

What crowned it was the guitar playing of Mick Green. A minor legend, he plays rock and roll lead like nobody else in the country and with a mastery that convinces you there must be more than one guitar playing at once.

The material was a mixture of old rock numbers and the Pirates' own new material, including the single Sweet Love Of Mind and its 'B' side You Don't Own Me. They did justice to numbers like Do The Dog and Lonesome Train, and drew the most applause of the night with their own Sixties' hit, Shakin' All Over.

TERRI ANDERSON

If there is a weakness it is Johnny Spence's voice. Bassist by trade, he can handle the group's vocals adequately enough in a pub cellar, but how it will stand up in bigger halls will just have to be seen.

The Pirates got two encores and had more than a few people shakin' all over where they could make a little room for themselves. If bands like this are forging a link between the new rockers of 1977 and the clubs of the Sixties then all well and good. They're well-preserved and who knows, they may even be bigger the second time around.

GODFREY RUST

The John Renbourn Group

IN PERFECT English late summer weather the Serpentine Gallery in Hyde Park attracted large, appreciative multi-national audiences for weekend concerts by arguably the perfect English folk ensemble. The hour-long afternoon concerts by the John Renbourn group were free and in the open air, and were organised jointly by the Arts Council and the Serpentine Gallery as part of a series of events there. The distinctive virtuoso playing of Renbourn complemented and interwove with the equally distinctive voice of Jacqui McShee to bring back strong and happy memories of Pentangle, Wistful thoughts about the other three members of that band, in particular of Bert Jansch, were soon overlaid by appreciation of the performance and interpretation of those in the present line-up. With McShee and Renbourn are Tony Roberts on flute, and Keshaw Sathi, formerly with Indo Jazz Fusion, on tabla.

His inclusion in a band dedicated to consciously beautiful and strictly traditional performance of English folk music was an inspired piece of idiosyncrasy on someone's part. The programme, which attracted and held the attention of so many weekend strollers as well as those who had come especially to see it, included much of the material from the group's new album, Maid in Bedlam, on Transatlantic. However, Sue Draheim, who adds violin and vocals on the LP is not in the concert group. The concerts were the first since the release of the LP, and, while the potential audience for such music — in public or on record — is not and never has been comparable with that for pop, the skill, sensitivity and personal reputations of these four musicians must place them among the best, and best selling, in their field. The reaction from a clearly delighted (and in the case of some casual bystanders, pleasantly surprised) audience to songs from the album like My Johnny Is A Shoemaker, Reynardine, John Barleycorn and Maid In Bedlam, and to the lilting dance music was rewarding both to the band and to the organisers.

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Shin Watanabe (center) is the president of Warner-Pioneer, a company that brings the international music marketing power of WEA together with the home-grown expertise of Watanabe Productions and Pioneer Electronics. Jushiro Matsuda (left) and Keith Bruce (right) are Co-Managing Directors of Warner-Pioneer Records. Mr. Bruce is the very soul of Internationalism, having done record business

everywhere from England to Africa to the broad reaches of Asia...leaving modern pressing facilities and fat market shares in his wake. In 1976, he joined up with WEA International.

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